Placement events in Farsi
A study of caused motion in Farsi
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Abstract

Talmy's typology of motion events has been studiously explored from a range of angles, but few have focussed on the domain of caused motion. The few languages that have been studied in the domain of caused motion did not include Farsi. This thesis covers this research gap, and provides a first account of one type of caused motion, namely placement events, in Farsi, with the aim of finding out if they conform to Talmy's binary typology. The study was conducted in Tehran, Iran, using the elicitation tool from the PUT project, in which participants are asked to describe certain situations, targeting caused motion. Fifteen participants' descriptions are analysed in this thesis. The results unearth four main verbs for describing a placement event (*gozāštan* 'to put', *rixtan* 'to spill, to pour', *andāxtan* 'to drop, to throw', *kardan* 'to do'), and three prepositions (*tu* 'in', *ru* 'on', *be* 'to'). Furthermore, it is clearly shown that Farsi encodes PATH in prepositions, only occasionally inferring them from context. Finally, the results decisively show that placement events in Farsi are S-framed and thus conform to Talmy's typology.

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Introduction

Since Talmy first proposed his typology of motion events, categorising languages as either Satellite- and Verb-framed (S- and V-framed), much research has been done, and while extensive critique, improvements and alternative typologies have been presented (Croft, Barðdal, Hollmann, Sotirova, & Taoka, 2010; Naidu, Zlatev, Duggirala, Van De Weijer, Devylder, & Blomberg, 2018; Slobin, 2004), it is still remarkable how well Talmy's typology has worked (Naidu et al., 2018). One of the main critiques has been that the dichotomous categorisation of languages into either S- or V-framed languages was not capable of capturing the world's linguistic diversity. Another important criticism has been that it is not possible, or even fruitful for cross-linguistic comparison, to categorise an entire language as either or, but rather to look into and describe a type of construction, and compare that construction between languages (Croft et al., 2010).

Although motion events have been studied from various angles and by many researchers, the notion of caused motion was much less explored than voluntary motion. The first major attempt at delving into the crosslinguistic variation of this domain of caused motion was made by the PUT project, developed at the Max Planck Institute for Psycholinguistics. The PUT project provided an elicitation tool to help study how people describe a range of placement and removal events, so as to enable the study of how these descriptions were constructed, and what linguistic resources were at hand (Bowerman, Gullberg, Majid, & Narasimhan, 2004).

This thesis uses the elicitation tool from the PUT project to study placement events in Farsi. Previous research on motion events in Persian is limited, consisting mainly of Feiz (2011; 2019) and Akhavan, Nozari and Göksun (2017). These studies all focus on motion events as a whole in the Persian language as a whole, and not on specific constructions within Persian. It has been recommended, for the benefit of typological investigations, to limit research to constructions and compare those cross-linguistically, rather than entire languages (Croft et al. 2010).

Hence, as no previous research has been done on the constructions of motion events in Persian, this thesis fills a research gap and provides an account of one such motion event construction, namely placement events, contributing to the cross-linguistic comparisons of this construction.

Research aims and research questions

Since there is no previous research on placement events in Farsi, the aim of this thesis is to provide an overview over the constructions used to describe placement events. This thesis seeks to show what verbs and prepositions are used, what functions they have, and what their main semantic distinctions are within the placement domain. Ultimately, it also seeks to locate Farsi in Talmy's motion event typology. In order to do so, the following questions will be asked:

> (1) What verbs are used to describe placement events in Farsi, and what are their semantic distinctions?

> (2) What prepositions are used, and what are their semantic distinctions?

> (3) What is the typical syntax-semantics mapping for placement events in Farsi?

> (4) Does Farsi conform to the motion event typology proposed by Talmy, id est can placement events in Farsi be categorised as either S-framed or V-framed?

Delimitations

Previous research using the tool from the PUT project has focussed on both placement and removal events, but this thesis is narrowing the focus to only look into placement events. The thesis also only concerns the Persian variety spoken in Iran, Farsi, and makes no claim to be generally applicable to all Persian varieties, as there might be minor differences. A compilation of definitions of key concepts and rules for transliteration is found in Appendix I.

In addition to this, the thesis is focussing on where PATH is encoded, taking a limited interest in MANNER.

Background

Motion event typology

Talmy (1991; 2000) famously proposed and defined a motion event typology. He had observed that languages tended to fall into two distinct groups when describing motion events, and that these two language types could be observed by looking at how PATH was realised. Depending on whether PATH was coded onto the main verb or on a satellite, a language would fall into one of the categories V-framed (verb-framed) or S-framed (satellite-framed). His approach has been hugely influential and insightful, giving rise to a large body of studies examining languages from across the globe (Slobin, 2004), but has also among many prompted sharp critique, claiming the typology to be too coarse to accurately classify the diversity of human language, and therefore in need of refinement (Croft et al., 2010; Narasimhan, Kopecka, Bowerman, Gullberg, & Majid, 2012; Slobin, 2004; Slobin Bowerman, Brown, Eisenbeiß, & Narasimhan, 2011). Another, starkly different approach has been proposed (Naidu et al., 2018) as an alternative to Talmy's. Although the proposed improvements and successive typologies have differences, they all held in common that the core concepts in Talmy's typology were insufficiently defined, and that the binary nature of the approach was inadequate for describing the languages of the world (Croft, 2010; Naidu et al. 2018; Narasimhan 2012; Slobin, 2004; Slobin et al. 2011).

In this part, we outline the original typological approach by Talmy, as well as some later revisions made to accommodate some of the critique. Then some of these critiques will be explained.

Talmy's event typology

Talmy (1991) uses the concepts of *framing event* and *supporting event* and their relationship to each other, as well as to the superior and subordinate structures (macro-events and simplex events, respectively) to set the schematics for the motion event typology. The framing and supporting events are single clauses made out of complex events, id est conflated strings of simplex events, and represent certain notions, such as MOTION as a framing event, and MANNER as a supporting event. CAUSE is another important supporting event, and research has based on this, focussed on either caused motion or voluntary motion. Voluntary motion is when the FIGURE moves of its own accord, and caused motion is when the agent makes the

FIGURE move along a path to an end location (Gullberg, 2011a), id est when CAUSE is the supporting event. In this thesis we will focus on caused motion, not voluntary. PATH is assumed (sometimes conjoined with GROUND) to be the schematic core, or core schema, of a given main clause in the macro-event (of the framing event). The typology is structured thus, that the framing event, the supporting event and PATH are coded unto either the verb or the satellite (or adjunct), and categorises languages based on how they map the three concepts to the syntactic structure. Either the framing event and PATH are realised in the verb and the supporting event as a satellite/adjunct, or the framing event and the supporting event are expressed by the verb while PATH is present as a satellite.

Event conflation

A *simplex event* is an event that can be expressed in a single clause, which cannot itself be separated further and still produce simplex clauses, that in turn may be considered events. A *complex event*, however, can be separated into a main event and a subordinate event. Event conflation is the process in which the content of a complex event is perceived as a "unitary simplex event" while still expressing the complete complex event (Talmy, 1991).

The framing event

A *macro-event*, or framing event, contains a main event and a subordinate event. The framing event is also where the most important information is coded (Talmy 1991). It has the following structural properties: figural entity (FIGURE), some ground elements, an activating process and a relating function (Talmy 1991). The structural elements are paired to the terms *object*, *locations*, *motion* and *path*, respectively. The figural entity, or object, is defined as a physical object, the ground elements as physical objects that make up locations, the activating process (motion) is the process in which the figural entity (object) transitions or stays still in relation to the ground elements (locations), and finally the relating function (path) relates the figural entity (object) with the ground elements (locations) (Talmy 1991).

The supporting event

There is no clear definition of a subordinate event, also called supporting event, according to Talmy (1991), but its function is to add information or motivations for the main event. The supporting event is to a large extent interconnected with, but not determined by, the framing event.

The base of the typology is the above-mentioned framing event and supporting event, and how they relate to syntactical structures. Using the key concepts introduced, Talmy (1991: 485) sets up a schematic for a motion-type event, which is reduplicated below.
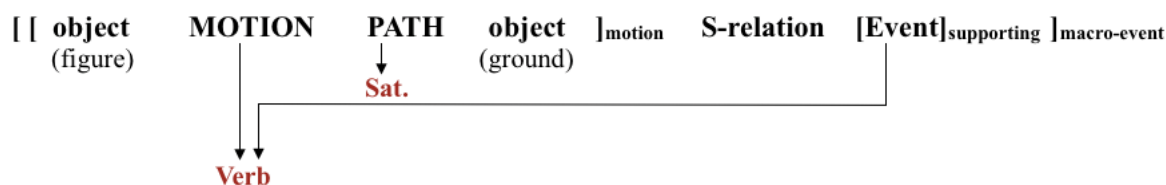

Figure 1. A motion-type Satellite-framed language syntax mapping (Talmy, 1991: 485)
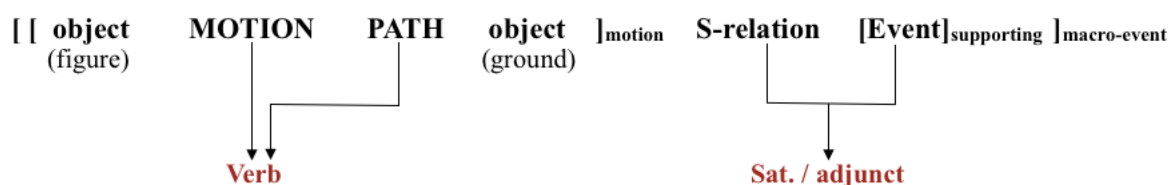
Figure 2. A motion-type Verb-framed language syntax mapping (Talmy, 1991: 485)

As seen in figure 1 and 2, the whole structure represents the macro-event, of which the main event and the supporting event are part. The main event, id est the MOTION framing event, contains the figural entity (object), ground elements (location), activating process (motion) and the relating function (path). Talmy's proposal (1991; 2000) is that any language will map their main head (i.e. what defines the framing event, which in the example is MOTION) with either PATH or the supporting event, leaving the other unpaired and thus relegated to map unto a satellite or adjunct. Languages in which PATH is mapped with a satellite are called Satellite-framed (or S-framed) languages (see figure 1), and those languages that map PATH with the verb are called Verb-framed (or V-framed) languages (see figure 2) (Talmy, 1991). On one hand, in S-framed languages we, thus, get verbs that code for the framing event (here MOTION) and the supporting event, commonly MANNER, giving rise to the term MANNER verbs (i.e. verbs that express MANNER), and on the other, in V-framed languages the verb expresses the framing event and PATH.

In sum, the easiest way to categorise a language as either S-framed or V-framed is to look at where PATH is expressed, with the verb or with the satellite.

Critique and refinement of Talmy's typology

Although Talmy's typology has had a great impact on the study of motion events, it has also been criticised on several points, notably by Slobin (2004), Croft (2010) and Naidu et al.

(2018), all of whom have presented an extended version or proposed an entirely different approach. One of the key remarks on Talmy's original typology is the lack of clear definitions for central concepts, such as MOTION, verb, satellite (Croft et al. 2010; Naidu et al., 2018), and its failure to account for those languages where MOTION and PATH are different entities, but construed as of equal value in the same syntactic construction (Slobin, 2004).

In response to this phenomenon of equal syntactic value of MOTION and PATH, Slobin (2004) proposes a third category called *equipollently-framed* languages. In equipollently-framed languages it is argued that MANNER is not syntactically subordinate to PATH, but on par with it, and thus cannot be considered as either S-framed or V-framed. Such languages include serial verb and bipartite-verb languages and languages where MANNER and PATH are expressed outside the main verb as preverbs. A similar categorisation is presented by Croft et al. (2010), calling S- and V-framing languages asymmetric and those languages, where neither PATH nor MANNER can be considered subordinate the other, symmetric. Talmy (2008) accepts the need for describing equipollently-framed languages, but urges for a more restricted use of equipollency. Among other things he argues that many serial verb languages are in fact not equipollent, as one of the verbs tends to be considered subordinate, and that equipollency is present only on those cases where both verbs are considered equally verb-like.

Furthermore, by studying a range of languages, Slobin (2004) could discern, instead of the implicitly discrete nature of Talmy's typology, a continuum in the use of MANNER verbs (remember that S-framed languages use MANNER verbs, while V-framed languages express MANNER as a satellite). He effectively shows that context alters the extent to which MANNER verbs are utilised, some V-framing languages use more and some S-framing languages use less. This is called a 'cline in MANNER salience' and, it is argued, should be used instead of a dichotomised or trichotomised typology.

A third development is that the Talmy typology should not to be used as a way of categorising entire languages (Croft et al., 2010). It is argued that languages rarely, if ever, are consistently S- or V-framed, and that it does not further linguistic research to ignore when a language diverges from its main framing type, as these divergencies are interesting in their own right (Croft et al., 2010).

The criticism above has the intention of extending the original typology presented by Talmy. More recently Naidu et al. (2018) have proposed that an entirely different approach is needed, namely Holistic Spatial Semantics (HSS). This is motivated, firstly, with the need for a new typology that can better describe linguistic variation, and secondly, because, it is argued, key concepts (e.g. satellite, MOTION, PATH) in Talmy's typology are inadequately

defined and thus undermine any cross-linguistic comparison. New essential concepts are introduced, but enough research has yet to be done using this approach.

Previous research on caused motion, placement and removal events

Placement and removal events belong to the domain of caused motion, events where an agent causes the FIGURE to move along a PATH towards a GOAL (Gullberg, 2011a). Placement events, as a sub-category of caused motion events and of particular interest of this thesis, are of notable interest for several reasons. They encode the most basic kind of human causation and verbs describing them belong to the most recurring transitive verbs (Levinson, 2012: XIII). It has even been proposed that placement events are a basic category in languages themselves, generally being encoded as light verbs (Gullberg, 2011b).

Although placement events have been put forth as a potential universal event category, there are some arguments against this. One is that children do not learn placement verbs as effortlessly as was thought, which goes against the idea that children come into this world with a pre-set placement construal that would map against a language. Another is that there is considerable crosslinguistic variation in how languages treat the relevant semantic distinctions for placement events (Gullberg, 2011b; Levinson, 2012). Some verbs encode PATH, others MANNER, and some both, while yet others express the configuration of the FIGURE at its endpoint, so called posture verbs, or combing configuration at endpoint with PATH. Some verbs are so specific that they must be called classificatory or dispositional verbs. Hence, the semantics of verbs vary in exactly how specific posture verbs are and whether a language has none, one or several light verbs (Narasimhan et al. 2012). What is common, however, is the focal interest that languages exert in the domain of caused motion (Levinson, 2012).

Placement events may not be universal, but Narasimhan et al. (2012) observe some asymmetry in the treatment of placement versus removal events, namely that the description of placement tends to be more developed than that of removal.

The PUT project

Based on the PUT project and the Language & Cognition group's Field manual entry for placement (Bowerman, Gullberg, Majid, & Narasimhan, 2004), the volume *Events of putting and taking* was published in 2012 (Kopecka, Narasimhan), presenting 16 studies of placement

and removal events in 19 languages from widely different genetic backgrounds. The intention was to examine in detail a certain type of caused motion events, namely placement and removal (Levinson 2012) by looking at syntax-semantic mappings, lexical semantics and asymmetries between the two event types (Narasimhan et al., 2012). The studies also concluded that there was a need for a more comprehensive typology than the binary one proposed by Talmy (1991; 2000). Firstly, by stating that there was a need for an additional category, exempli gratia equipollent-framing (Slobin, 2004) or a symmetric class (Croft et al., 2010). Secondly, by arguing that it could be beneficial to compare constructions rather than entire languages. Thirdly, that languages were not consistent in their use of either S- or V-framing (Narasimhan et al., 2012: 9).

In the following subchapters, the analytical tools used will be discussed with a concluding remark on what general findings the studies have unearthed.

Typological approach

The typological approach employed has as its point of departure Talmy's event typology, but includes a crucial discussion of the needs of this typology. Furthermore, distributed spatial semantics and conflation are consistently utilised, as well as looking at how the relation between FIGURE and GROUND (e.g., suspension, adhesion, support and containment) impacted verb choices. Other affective factors, exempli gratia animacy, control, force, intentionality, are also examined in relation to lexicalisation patterns (Narasimhan et al., 2012).

Syntax-semantics mapping

In order to answer questions about the syntactic structure of placement and removal events, as well as to unearth the semantic functions related to these structures, the studies examine the syntax-semantics mappings of each language. One important idea is to see whether languages use different syntax-semantics mappings depending on what situation is being described. This turns out to be the case (Narasimhan et al., 2012). The study of syntax-semantics mappings also allows researchers to make cross-linguistic comparisons of descriptions of the same situation. The results show that languages differ in this respect, except that FIGURE and AGENT in the language sample are consistently expressed by noun phrases and MOTION in verbs (Narasimhan et al., 2012).

While discussing the difference in treating a FIGURE's relation to GROUND a parallel is drawn to studies made by Sinha and Kuteva (1995), and Slobin et al. (2011). For example,

Slobin et al. (2011) use a simple schematic, not dissimilar to Naidu et al. (2018), but plainer in structure, to illustrate how a language assigns semantic roles to the syntactic units for placement events, see figures 3 and 4 (Slobin et al. 2011: 135-136).
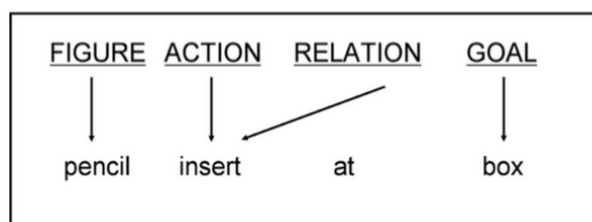

**Figure 3**. A Spanish placement schema (V-framed) (Slobin et al., 2011: 136)
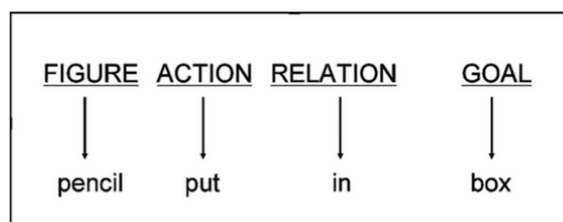
Figure 4. An English placement schema (S-framed) (Slobin et al., 2011: 135)

As can be seen from figures 3 and 4, the mapping can be straightforward, almost one to one, with no distributed semantic roles. There is however the potential for conflation (many-to-one mappings) and widespread spatial semantic distribution (Slobin et al. 2011).

In Tzeltal, for example, you have an elaborate conflation occurring on the verb, while this is also occurring to some extent in German, some semantic roles are also distributed to more than one syntactic unit.

Lexical semantics

The study of the actual semantics of the words used in the language sample reveals that there is a substantial diversity in the kind of verbs used (Narasimhan et al. 2012). Amongst others, the studies point out that some languages make use of general, 'light', verbs applicable to a wide variety of situations, while others have no access to any such verb, opting instead for *posture* verbs, each used in a restricted area. The use and semantic specifications of posture verbs can be influenced by a range of factors, including "suspension, adhesion, animacy, properties of the figure and the ground, manner, and force-dynamic notions such as control, force, intentionality" (Narasimhan et al. 2012: 10). Interestingly, these posture verbs usually take on a more crucial role in placement rather than in removal events.

However, the language sample studied is small (only 19 languages) and in order to expand our knowledge base of caused motion it is needed to explore more languages. As a result, this study of caused motion in Farsi is a welcome addition, not only in the interest of expanding the number of languages, but also because of its heavy use of light verb constructions and distinctive prepositional classes.

The Persian language

Here the Persian language and some basic grammar, including highlights on certain grammatical constructions, which will prove crucial for the analysis later, are presented. A distinction will also be made to differentiate Persian from Farsi.

Background information

Persian is an Indo-Iranian language spoken in Iran, Afghanistan and Tajikistan. There are regional differences within and in-between these countries, the most important being that the variety Dari is ubiquitously spoken in Afghanistan and Tajik in Tajikistan. The variety spoken in Iran is known as Farsi. Dari is, as Farsi, written with the Arabic alphabet and Tajik with the Cyrillic. The key point is that these are varieties and should be considered the same language. However, since there are regional differences, also within Iran itself (where the research for this thesis was conducted), there will be, throughout this thesis, a distinction between Persian and Farsi. Persian will refer to the umbrella language, encompassing the varieties Farsi, Dari and Tajik, and will represent a kind of proto-grammar, while the language specific Farsi will be used to denote the language spoken by the participants. This is because there might be small differences between speakers of Farsi, Dari, and Tajik, that cannot be accounted for by just studying speakers from one country, and hence there is a potential danger in stating how the entire Persian language might function.

Grammar

General overview

Persian is an accusative SOV language, but has a flexible word order that allows for almost any other configuration. There is no use of cases, except, potentially, the marker را *rā*, which has been argued to represent an object case marker (Karimi, 1999) and the *ezafe* construction. Grammatical gender is not coded in the language. They make heavy use of compound verbs (Akhavan et al., 2017; Feiz, 2011).

Persian prepositions

Persian prepositions can be divided into two separate classes, by Samiian (1994, cited in Ghomeshi, 1997a: 745-746) called P1 and P2 prepositions (Class 1 and Class 2B, by Pantcheva (2006)). P1 prepositions never take the *ezafe* to link it to its complement, while P2

prepositions always have to (Ghomeshi, 1997a; Pantcheva, 2006). There is an additional third class, called *mixed* or Class 2A (Ghomeshi, 1997a; Pantcheva 2006), that can, but does not necessarily have to use the *ezafe*. In table 1 some examples from each of the different categories are given, compiled from Ghomeshi (1997a: 745-746) and Pantcheva (2006: 8).

Table 1. Some examples of prepostions from the classes presented by Ghomeshi (1997a: 745-746) and Pantcheva (2006: 8). P1 prepositions never cooccur with ezafe. P2 prepositions always cooccur with ezafe (either '-e' or '-ye'). Mixed prepositions sometimes take ezafe, but are not obliged to.

P1 prepositions		P2 prepositions		Mixed prepositions	
dar در	in / at	**dāxel-e داخل**	inside	**tu (-ye) تو**	inside
be به	to	**pāyin-e پایین**	under	**ru (-ye) رو**	on
az از	from	**nazdik-e نزدیک**	close (to)	**jelō (-ye) جلو**	in front of
bā با	with	**birun-e بیرون**	outside	**kenār (-e) کنار**	beside

It has been argued that P2 prepositions are a type of nouns, while P1 prepositions have been considered to be true prepositions (Pantcheva, 2006). P1 is smaller in size than P2, and is a closed set, while P2 is somewhat open (Ghomeshi 1997a), many of them originating from noun propers (Samvelian 2007).

It should also be noted that prepositions are not always mandatory and can under certain circumstances be left out, leaving the speaker to infer them from context (Stoltz, Lestrade, & Stolz, 2014).

The ezafe construction

The *ezafe* construction is unavoidable in Persian, ranging in use from connecting adjectives and genitives to their heads, to introducing "prepositional phrases, adverbial phrases and (reduced) relatives" (Samvelian 2012: 6-7). There is, however, no clear definition or unified theory as how to best interpret or explain the *ezafe* construction. Samvelian (2012) presents several different approaches that have been made, such as analysing the *ezafe* as a case marker, semantically vacuous, a non-morphemic phonological linker, a sign of syntactic movement, a conjunctive head and it being a linker to show subject-predicate inversion. The multitude of theories present a problem, since a definition, or at least an analytic approach, is needed in order to work with Persian as a language. A discussion on how the *ezafe* construction is going to be treated in this thesis is present in *The ezafe construction*, under the Method section.

The marker را *rā*

Discussing را *rā* introduces similar theoretical obstacles as with the *ezafe* construction, simply because of the lack of a unified analytical strategy. The consensus among accounts of Persian grammar, is that را *rā* marks a direct object (Rahimian & Jabbari, 2018). This is however heavily contested by various scholars, many of whom have presented their alternative view. It has been successfully shown that it is a superficial interpretation, considering را *rā* to solely follow and mark direct objects (Rahimian & Jabbari, 2018). Historically it used to mark datives and may do this in modern Persian as well, albeit in fossilised expressions (Rahimian & Jabbari, 2018). Several studies have also shown that را *rā* can mark other constituents than the direct object, and frequently does so (cf. Ghomeshi, 1997; Rahimian & Jabbari, 2018). Unfortunately, since this is not a thesis about Persian grammar, را *rā* cannot be extensively discussed, and because many of the theories diverge from each other, there is no neutral analytical strategy to use. However, since there is undoubtedly a need for analysing the marker, a more detailed motivation for the approach used in this thesis is presented in the Method section, *Glossing the marker* را *rā.*

Motion events in Persian

To the knowledge of the author no research has been done on caused motion events such as placement and removal in Persian. On the other hand, there has been some, although not too many, studies of Persian from a general (voluntary) motion events perspective. These studies suggest that Persian exhibits a mixture of S- and V-framing, but none make extensive use of the proposed equipollently-framed category, nor discuss what situations elicit which framing construction (Akhavan et al., 2016; Feiz, 2011; Feiz, 2019). Feiz (2011) does, however, raise the question why Persian is not considered to be a serial verb language, since it uses serial verb constructions similar to Thai. Feiz (2011: 411) further argues that many compound verbs (also called *light verb constructions*, or *LVC*s), by far the most used verb type in Persian, "are not compatible with Talmy's […] basic definition of motion event, since neither element within an LVC conflates motion and the element carrying the meaning of path is either an adjective or a noun, both open classes of words". It should also be noted that it is not unusual for neither PATH nor GROUND to be explicitly mentioned in a given clause, but rather inferred (Feiz, 2010) or mentioned in a previous clause (Akhavan et al., 2017).

   In sum, the studies conclude, firstly, that Persian has both typical S-framed constructions, where PATH is expressed by a satellite and MANNER in the verb, and V-framed

constructions, where PATH is expressed in the verb. Secondly, PATH is to a great extent inferred, and not explicitly mentioned. Thirdly, compound verbs in Persian cannot be comfortably analysed as typical motion verbs, since, it is argued, they conflate neither PATH nor MANNER, but express these in open class nouns or adjectives. Akhavan et al. (2017) also observe that MANNER is mostly uttered as adverbs, while PATH usually occurrs as prepositions and light verbs.

The current study

In spite of all the research that has been done in the area of motion events, no one has so far explored caused motion in Farsi. This thesis therefore constitutes an important addition to the corpus of studies on caused motion, and especially to the typology of Persian.

Method

The current thesis makes use of the Put&Take task (Bowerman et al., 2004) to study placement events in Farsi, a language not yet studied from this angle. The data was collected April 2019 during a research field trip to Tehran, Iran, kindly hosted by Professor Ali Darzi at the Linguistics Department at Tehran University. Data collection took place in a classroom at the university, where the author had permission to perform the Put&Take task. All communication with the participants was done in Farsi, as were the experiment sessions. All participants signed a consent form, agreeing that the material collected could be used for the purposes of this thesis. They had the option to allow their data (film, picture, audio) to be used in public academic contexts, such as conferences, and all participants were informed that their data were anonymised and that their names would not be used (the consent form can be found in Appendix II).

Below the task will be further discussed, before the actual experiment is described. This will be followed by explanations and motivations on the treatment of the data, as well as some reflections on the procedure and the experiment in general.

Participants

A total of 19 participants took part in the study, but only 15 were analysed for the purposes of this study. One participant spoke both Farsi and Kurdish as their L1, and is therefore not included in the data set used for this thesis. The three other participants were excluded on the basis of incomplete video material and, or misunderstood instructions. Some participants were recruited from a linguistics class with the help of Dr. Darzi, and some were recruited from the University grounds by asking students there if they would want to participate. Participants were encouraged to engage their friends in the experiment, which added some new participants. They all spoke Farsi as their first language (L1). The information is summarised in table 2 below:

Table 2. Information about participants' age, gender, educational and linguistic background						
Participants (15)	Age span	Mean age	Number of males	Number of females		
	22-43	27	6	9		

Education	BA	MA	PhD			
# of participants	3	10	2			

Knowledge of languages	English	Arabic	Turkish	German	French	Kurdish
# of participants	15	6	3	2	2	2

It should be noted that the participants all had good knowledge of English, but the knowledge of the other languages were of starkly varying degrees.

Materials

The Put&Take elicitation task consists of three sets of the same 63 short videos. The order of the 63 videos in each set is different. This is to be able to see whether the participant is primed by the fact that several videos contain similar actions or objects. Each video contains a scene with one or two actors performing a placement or removal event, most of the time either someone placing something somewhere or removing something from somewhere. There are also some videos where there is no deliberate action, but rather an accident, for example something falling without that being the intention of the actor.

The task

The task is taken from the PUT project (Bowerman et al., 2004), which was created in response to the, at the time, relatively few event domains that had been systematically examined, with the intention of analysing placement events. The intention is to study specifically the phenomena of placement events (defined as deliberately placing an object somewhere under manual control), instead of a broader domain, such as 'caused motion' or similar (Bowerman, et al., 2004). One objective is to see to what extent placement events are construed differently crosslinguistically, considering factors such as distinctions between placement verbs within one language, causation, different configurations of a manual grasp, intention, etc. (Bowerman et al., 2004).

Procedure

Each participant is asked to watch one set of videos and for each video describe what the actor is doing. An instruction on paper was at all times available to the participant. The participants are filmed and audio recorded during the entire session. If a participant does not describe the action of the video, the experiment supervisor is allowed to prompt a description by use of questions like: "What are they doing?" This is to elicit a description of the action, instead of descriptions of, for example, end states or positions. Participants are allowed to watch the video more than once. At the end of the session the participant is debriefed, and given a consent form (see Appendix II) as well as a short questionnaire about their occupation, educational background, previous language experiences, age and gender (see Appendix III).

The experiment took place in a lecture hall at the Department for Linguistics and Literature at University of Tehran, provided by Dr. Darzi. A confederate was available for some of the participants. In those cases, the participant was asked to describe the scenes to the confederate and was told that the confederate's task was to find pictures of the scenes. The confederate had pictures of all the scenes on papers in front of them and ticked off a box when a scene was found. When a confederate was not present, the participant was told that their video was going to be shown to a second participant at a later stage, whose task would be to find pictures of the scenes.

Data treatment

Relevant data

Data has been collected for both placement and removal events, but this thesis is only going to study the placement events. To contrast the deliberate actions, the unintentional placement events are also included in the analysis. Thus, only the scenes containing placement events, intentional and unintentional, have been fully transcribed, glossed and added to the PUT project Excel sheet for analysis. There is in total 35 scenes.

Similarly, there is material for a gesture analysis, but since this is beyond the scope of this thesis, visual data is not considered.

Transcription

All the collected data was transcribed in ELAN 4.6.2 with the Farsi alphabet. Only the first complete description of the placement event was transcribed. For glossing, the ELAN files were first converted into txt-files and then imported to Numbers where they could be glossed. Numbers was used instead of Excel, since Excel did not accept the Farsi alphabet.

Discourse markers, such as hesitations, repetitions and meta-comments[1], were excluded in the transcription, as were relative clauses without relevance for the placement event. The spoken data was transcribed into a standardised written form, id est colloquial spellings were not used. The exception was only in those cases where there was no conventional written equivalent to the spoken form, such as توش *tu=sh*, in=3p 'in it'.

In some cases the colloquial pronunciation of a word would stand in conflict with another written word, leading to homophones posing some minor problems. Most of these were irrelevant to the general meaning of a clause and were taken care of on case to case basis.

Transliteration

In order to work with the data in Excel the transcriptions were transliterated to the Latin alphabet and into an Excel sheet coding for verb, figure, ground, prepositions, and path particles. This also made the pairing of the transcription and the gloss easier, as well as facilitating a Farsi non-speaker's access to the data

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[1] you know, I mean etc.

Gloss

The data was glossed in accordance with the Leipzig Glossing Rules. Some language specific phenomena, however, merit a further discussion and analysis.

Duratives and Progressives

The prefix می *mi*, occurs on all verbs in the tenses simple present and past imperfective. The verb-stem itself, however, does reflect the actual tense, meaning that the prefix in past imperfective carries the imperfect aspect. On the other hand, verbs do not appear without می *mi* in simple present tense, unless they are irregular verbs (e.g. *dāštan* 'to have', *budan* 'to be'). Taleghani (2008) argues that می *mi* is a DURATIVE aspectual marker, with the additional meanings of habituality or continuity, depending on context. Therefore, for the purpose of this study, می *mi* is glossed as a DURATIVE (DUR) and not simply as ASPECT. The reason is that it might prove interesting to look at the durative aspect of certain scenes, such as pouring water out of a can into a bowl.

Related to the question of می *mi* is the present and past progressive tenses. They are constructed using an auxiliary (*dāštan* 'to have') and a main verb, both conjugated for tense and person. Because of this and other reasons, it has been argued that they are in fact serial verb constructions (Taleghani, 2008). However, as with the durative prefix, it may prove important to show the progressive aspect of the verb construction, and since this thesis is not concerned with serial verbs, the auxiliary *dāštan* 'to have' is glossed, focusing entirely on its aspectual side, as AUX.PRS.PROG or AUX.PST.PROG, with added agreement for person.

The conjunctive و

There are two ways to articulate the conjunctive 'and' (و *va*) in Farsi. While the two have the same orthography, they are pronounced either [væ] (formal language) or [o] (informal language). Lazard (1992) presents the former as an unbounded morpheme, while considering the latter to be an enclitic. In order to avoid an overly cluttered glossing and because the difference is irrelevant for the analysis, و *va* 'and' is consistently glossed as an unbound morpheme.

The ezafe construction

The *ezafe* essentially connects a head noun (and a certain class of prepositions) with a subsequent modifier, see example (1) and has traditionally been considered a genitive marker

(Parsafar, 2010). It is, mostly, agreed upon between which constituents *ezafe* can be present, but there are several conflicting interpretations of the morphological role it plays.

Example (1)

xāne-ye sabz
house-EZ green
"the green house"

sag-e barādar-e dust-e man
dog-EZ brother-EZ friend-EZ I
"My friend's brother's dog"

Parsafar (2010) argues that *ezafe* is a semantically void clitic, id est simply a connector or associator. Samvelian (2012: 3) claims instead that *ezafe* is a "nominal inflectional affix", but also refers to Samiian (1994) and Larson and Yamakido (2005), who propose that it is a case-marker, a proposal which Ghomeshi (1997a) rejects. Yet another proposal, claiming that the *ezafe* shows a syntactic movement of the head noun, is presented by Kahnemuyipour (2014).

Because of this lack of consistency, and since a more detailed gloss is not of interest for this thesis, an abbreviated -EZ is used to gloss the *ezafe*.

Interpreting 3rd person singular

3rd person singular agreement is rarely marked on verbs in Farsi, meaning that they do not exhibit any personal endings. Consequently, to maintain the symmetry, a Ø-marker is used across the board to realise the 3rd person singular ending. The sole exception to this is the 3rd person singular of the irregular verb *budan* 'to be' in simple present tense, which is glossed as is.PRS.3s. In all other verbs the root stays the same during conjugation, but for *budan* 'to be' the 3rd person singular root cannot be segmented, meaning there is no single morpheme that can be said to express person, as can be seen in table 3.

Table 3. Conjugation of the verb *budan* 'to be'. The present tense root is *hast*.

Person	Singular	Plural
1	hast-am	hast-im
2	hast-i	hast-id
3	ast	hast-and

Adpositions, Particles and Prefixes

Verb constructions with marked path

There are certain morphemes (در *dar* 'in', فرو *foru* 'into', بر *bar* 'on') that can be attached to verbs, adding to their original meaning (e.g. *āvordan* 'to bring', *dar-āvordan* 'to bring out'). In this thesis they will be considered prefixes with a path function.

Some of them are, in unbound form, prepositions (در *dar* 'in', بر *bar* 'on'). These are Class 1 prepositions (Pantcheva, 2006), also called P1 (Ghomeshi, 1997a), considered 'true' prepositions by Parsafar (2010). The path prefix (فرو *foru* 'into, descending'), on the other hand, while it cannot occur unbounded, may also attach to nouns (e.g. *foru-raftegi,* cavity), something the Class 1 prepositions above are unable to do. However intriguing this division may be, it will not be further discussed here.

The case of بیرون *birun* 'outside'

The word بیرون *birun* 'outside' is a P2 preposition (Ghomeshi, 1997), meaning they take the *ezafe*, therefore acting like a noun (Parsafar, 2010). Parsafar (2010) would argue that prepositions of P2 are in fact nouns, and many of them (i.e. locative prepositions) originate from nouns (Samvelian, 2007). Others would disagree (Larsson and Yamakido 2005, cited in Samvelian, 2007; Pantcheva, 2006; Samiian, 1994), maintaining that they indeed are prepositions.

The preposition can also stand alone, and thus, in this thesis, بیرون *birun* 'outside' is going to be considered to be a preposition when in adjunct with *ezafe* and a following modifier, exempli gratia *birun-e dar* (outside-EZ door) 'outside the door", and as a path particle when it stands alone and alongside a verb, exempli gratia *livān rā andāxt-ø birun* (glass RA throw.PST-3s out) 'He/she threw out the glass'.

Similar prepositions, like پایین *pāyin* 'under, down', and داخل *dāxel* 'inside', will be treated in the same fashion, acting as path particles when alone with a verb, and as prepositions when conjoined with a modifier.

Glossing the marker را *rā*

Traditionally را *rā* has been discussed as an object marker (Karimi, 1999), and Rahimian and Jabbari (2018: 362) claim that "the vast majority of contemporary Persian grammars hold that any object followed by *râ* is a direct object." This does, however, seem to be a simplistic view, several researchers having shown that را *rā* can follow constituents that are not objects, follow indirect objects and mark focus. Browne (1970) and Karimi (1999) argue that را *rā* marks specificity of an object (but not necessarily definiteness), Rahimian and Jabbari (2018)

conclude that را *rā* normally follows the direct object, Ghomeshi (1997b: 143-144) propose that را *rā* "serves to mark high transitivity" which is combined of "definiteness , animacy, topic-hood", Comrie (1989) states that it indicates a definite direct object, Perry (2007) says the primary function is to mark definiteness or specificity, and Parsafar (2010: 653-654) defines it as "the specify marker of objects and topics". There are more analyses of the marker (cf. Rahimian & Jabbari, 2018; Shokouhi & Kipka, 2002), and it is glossed differently by various researchers, but the above seem to cautiously indicate an overall consensus that را *rā* marks some kind of specificity and usually on direct objects. The finer distinctions are currently not of relevance, but since a direct object need not precede را *rā* (Comrie 1989), the marker will not be glossed as ACC, but rather as RA, so as to keep the gloss clear and transparent, without excluding the specificity aspect or unmarked direct objects, see example (2).

Example (2)

qahve mi-xor-am
coffee DUR-drink.eat.PRS-1s
"I drink coffee"

qahve rā mi-xor-am
coffee RA DUR-drink.eat.PRS-1s
"I am drinking the coffee"

Coding and analyses

The Excel sheet provided in the PUT elicitation tool allows transcriptions to be coded for participant, scene, code (for each scene), description (of each scene), verb, further path information, preposition, FIGURE, GROUND and instrument. The relevant constituent head is entered in transliterated form for verbs and prepositions, while full constituent phrases, ignoring relative clauses, are entered for FIGURE, GROUND and instrument. The verbs are also entered in their infinite form, and prepositions without the *ezafe* (see Appendix IV).

The main focus of this thesis is to examine what verbs and prepositions are used and how, which is why full phrases are not used for these two categories. If all their different forms were to be entered it would be difficult to use the filter tool in Excel to analyse the material and create pivot tables. Since FIGURE, GROUND and instrument are not of immediate interest it was not important to simplify them to only express constituent heads.

The main part of the analyses consists of making pivot tables juxtaposing verbs, prepositions and scenes against each other to see when one would occur with the others, while also providing quantitative information about each of the combinations. This produces three

groups of comparison. These are: verb to scene; preposition to scene; and preposition to verb. Sometimes scene code is used to represent scene, to make the pivot tables more concise, but for presentation it is easier to use scene descriptions. The results are the same.

In order to examine verb to scene in a pivot table in Excel, scenes are put as rows and verbs as columns and value. This way we can see the frequency with which each verb is used per scene. A percentage is calculated, dividing the number of occurrences of a verb per scene with the total amount of occurrences for that verb. For every scene where a single verb represents more than 50% of all usage, it is considered salient for that scene and is marked. If a verb is salient for more than one scene a separate pivot table, comparing verb to scene is created. Those verbs that are salient for only one scene are all put in a pivot table, comparing verb to scene, together. These pivot tables have scene as rows, verbs as value, nothing as columns, and filters for the relevant verb or verbs. The remaining verbs are not further analysed.

The same procedure is employed to analyse when prepositions are used by the participants, that is, comparing preposition to scene. This made it possible to see for what situation a preposition or verb is used, and by looking at that it is possible to discern semantic properties of prepositions and verbs.

The third group of comparisons is preposition to verb. In the pivot table, verbs are entered as rows, prepositions as columns and value is set to verbs. This way it is possible to see how many times a verb is used in conjunction with each preposition. A percentage is calculated, dividing the number of times a verb occurs with a preposition with the total number of that verb's occurrences.

In order to examine how often FIGURE, GROUND and instruments are mentioned in relation to verbs, prepositions or scenes, the relevant information is filtered among all data in Excel. No pivot tables are constructed for this purpose.

The results are then analysed using descriptive statistics to discern the most common verbs and prepositions, as well as their semantic features (based on for what scenes they are used). The syntax-semantics mappings are created based on the verbs' occurrences with prepositions, FIGURE and GROUND.

Results

This thesis seeks to explore what verbs and prepositions are used, to discern their individual semantic features in relation to placement events, and to see what syntax-semantics mappings are used for such events.

In this part verbs and preposition occurrences will be presented in that order and at the end, based on the preceding analyses, a syntax-semantics mapping of placement events in Farsi is presented. The representation of form-function will follow Slobin et al. (2011).

Placement verbs

In total 25 different verbs are used to describe the 35 scenes analysed. Most of the verbs, however, are used very sparsely and a few of them account for almost all the descriptions. The four main verbs *gozāštan* 'to put', *andāxtan* 'to drop, to throw', *rixtan* 'to spill' and *kardan* 'to do', account for 74% of all verbs used (373/ 502). They are used at least once in all but three of the 35 scenes analysed, namely DROP BOOK ACCIDENTALLY ON FLOOR [009], GIVE A CUP TO SOMEONE [022], and PUT POSTER ON WALL [028]. For these three scenes the participants almost unanimously use three verbs respectively, *oftādan* 'to fall', *dādan* 'to give' and *časbāndan* 'to stick'. Although this means that these seven verbs are the necessary verbs to describe placement events in Farsi, there are other important verbs that speakers of Farsi prefer to use for certain situations. These verbs are *xāli kardan* 'to empty', *pušidan* 'to dress', and *part kardan* 'to throw' and the situations for which they are imperative are POUR WATER OUT OF TIN [120], PUT ON COAT [033] and TOSS BOOK ON FLOOR [010], see table 4. If a single verb provides more than 50% of all verb usage for a given scene, it is, for the purposes of this thesis, considered to be the salient verb for that situation. Apart from the main four verbs, this includes, the above-mentioned, *oftādan* 'to fall', *dādan* 'to give', *časbāndan* 'to stick', *xāli kardan* 'to empty', *pušidan* 'to dress', and

part kardan 'to throw. Their proportional use in relation to their respective scenes can be seen in table 4.

These in combination with the main four verbs (*gozāštan* 'to put', *andāxtan* 'to drop, to throw', *rixtan* 'to spill' and *kardan* 'to do'), are the salient verbs for placement events in Farsi, and make up 93% of all verb usage in the data and can be used for all scenes. Henceforth they will be called *Basic Placement Verbs* (BPV). The remaining 15, non-salient, verbs only account for 7% of all verb usage. Furthermore, we need to be able to distinguish some sub-categories of the BPV, id est the *Main Four Verbs* (MFV) and the *Necessary Verbs* (NV). The Necessary Verbs are simply those verbs, excluding the MFV, that are needed in order to describe placement events, according to the data available for this thesis.

These categories, MFV, NV, and the remaining BPV, are discussed in turn and their semantic distinctions shown below, beginning with the MFV, as they are the most important ones and most extensively used, followed by the NV, since they together with MFV cover all placement events, and lastly the remaining BPV.

Table 4. Preferred verbs for given scenes

Scene / Verb	drop book accidentally on floor — oftādan	give a cup to someone — dādan	pour water out of a tin — xāli kardan	put on coat — pušidan	put poster on wall — časbāndan	toss book on floor — part kardan
■ Proportional use of verb	100%	100%	60%	67%	80%	73%
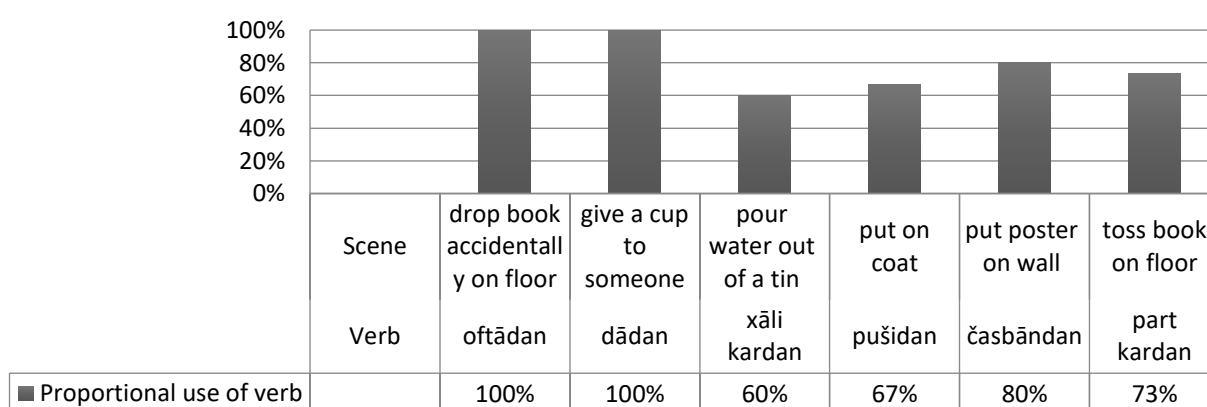
The Main Four Verbs

The Main Four Verbs cover 74% of all verb usage in the material and a wide range of scenes (32/35). They are, however, not used on an equal scale and the scenes they are used for vary greatly. As can be seen from table 5 below, *gozāštan* 'to put' is the most frequently used of all verbs, accounting for 43% of all verb usage in the material (214/502). There is then a considerable gap to the next most common verb *kardan* 'to do' (which constitutes 12% of all verb usage), closely followed by *rixtan* 'to spill' (11%) and *andāxtan* 'to drop (8%).

Table 5. Number of MFV per scene.	VERB					
Scene	*Gozāštan*	*Kardan*	*Rixtan*	*Andāxtan*	(n)	%

	'to put'	'to do'	'to spill'	'to drop'		
drop book deliberately onto floor				12	12	80%
put boot on foot		9			9	60%
put box up on shelf	15				15	100%
put stone into pocket	15				15	100%
put cup on table	15				15	100%
put hand into hole in tree		10			10	83%
put on coat		5			5	33%
put plastic cup on table with mouth	14				14	100%
put armload of books on table	14				14	93%
put book on floor	14				14	100%
put saucer on top of cup	13				13	93%
put pen in a hole	13				13	87%
put suitcase out of room, while staying in room	13				13	100%
spill water onto table when pick up glass			14		14	93%
put apple in bowl	13				13	93%
put banana on table with long tongs	12				12	86%
put stone into pot of water	11			2	13	87%
put flower into hair - skewer	10	3			13	93%
put a hat on head	9	4			13	93%
put a candle into a candle stand	8				8	53%
hang rope over tree branch	8			4	12	86%
put celery bunch into a recorder case	7	6			13	87%
stuff rag into car exhaust	4	10			14	100%
toss book on floor				2	2	13%
put a fistful of rice on a table	2		13		15	100%
drop apple into bag	2			13	15	100%
put head into a bucket	1	13			14	93%
pour liquid into container			9		9	60%
knock over bucket so blocks spill out			7		7	54%
dump blocks out of tin	1		6		7	50%
pour water out of a tin			6		6	40%
flip block off notepad into bowl			2	9	11	79%
Total	214	60	57	42	373	

Table 5 also shows that *gozāštan* 'to put' is used to describe a greater range of scenes than the other verbs, followed by *kardan* 'to do', *rixtan* 'to spill' and *andāxtan* 'to drop' in said order. Each verb and their uses will now be examined separately and in detail, so as to outline some semantic boundaries.

gozāštan 'to put'

As we have seen, *gozāštan* 'to put' is the most ubiquitous and diverse placement verb, but there are some situations for which *gozāštan* 'to put' is more frequently used than others, and some situations where it is not used at all. Table 6 outlines the use of *gozāštan* 'to put' per scene and highlights the scenes for which *gozāštan* 'to put' is the salient verb in red. It is apparent that support and containment are essential for the use of the verb, see example (3). Interestingly, *gozāštan* 'to put' does not seem to be usable to describe vertical support, see example (4), but only horizontal support, as it is not used once to describe PUT POSTER ON WALL [028].

Example (3)
Participant 7 ketāb-i rā **ru**-ye zamin mi-gozār-ad
book-INDEF RA **on**-EZ ground DUR-put-3s
"He/she put the book **on** the ground"

beh=aš negāh mi-kon-ad va ba'd mi-gozār-ad **tu** jib-aš
to=3s look DUR-do.PRS-3s and then DUR-put.PRS-3s **in** pocket=3s.POSS
"He/she looks at it and then puts it **in** his/her pocket"

Example (4)
*'aks rā mi-gozār-ad ru divār
*picture RA DUR-put.PRS-3s on wall
"He/she puts a picture on the wall"

Apart from this there is no sign of *gozāštan* 'to put' encoding PATH. Moreover, the FIGURE tends to be a single item, and not multiple, such as in DUMP BLOCKS OUT OF TIN [112], and it tends to be alienable, since *gozāštan* 'to put' is only used once for PUT HEAD INTO A BUCKET [024], and never for PUT HAND INTO HOLE IN TREE [023]. As such, *gozāštan* 'to put' does encode, or rather, assume certain properties of the FIGURE, although not too fine-grained. It should also be noted that *gozāštan* 'to put' expresses the agent's control over the FIGURE, throughout the placement event. Only twice is it used for the scene DROP APPLE INTO BAG [012], and never for those scenes where the placement is involuntary.

VERB	*gozāštan* 'to put'	

Table 6. Usage of *gozāštan* 'to put' per scene.		
Scenes	(n)	Percentage per scene
put box up on shelf	15	100%
put stone into pocket	15	100%
put cup on table	15	100%
put plastic cup on table with mouth	14	100%
put armload of books on table	14	93%
put book on floor	14	100%
put saucer on top of cup	13	93%
put pen in a hole	13	87%
put suitcase out of room, while staying in room	13	100%
put apple in bowl	13	93%
put banana on table with long tongs	12	86%
put stone into pot of water	11	73%
put flower into hair - skewer	10	71%
put a hat on head	9	64%
put a candle into a candle stand	8	53%
hang rope over tree branch	8	57%
put celery bunch into a recorder case	7	47%
stuff rag into car exhaust	4	29%
put a fistful of rice on a table	2	13%
drop apple into bag	2	13%
put head into a bucket	1	7%

dump blocks out of tin	1	7%
Total	214	

Since *gozāštan* 'to put' is a very light verb, with some but not much meaning beyond placement, the relational information, id est PATH, is almost exclusively expressed by a satellite. Only on 11 occasions (5%) is there no explicit mention of PATH, and 6 out of those are clothing scenes, which operate under different rules than other placement events[2]. In total then, only 5 descriptions (2%) with *gozāštan* 'to put' make no use of a satellite.

Kardan 'to do'

Kardan 'to do' is probably the most productive of the Persian verbs, being the main choice for the verbal element in Light Verb Constructions (LVCs). Here, however, it is also used on its own, proving to be a versatile verb even so. Table 7 makes it possible to discern two distinct situations for which *kardan* 'to do' is used. Firstly, *kardan* 'to do' is used to describe the insertion of FIGURE into GROUND, containment being the most notable semantic element, see example (5). Secondly, *kardan* 'to do' is frequently used for clothing, see example (6).

Example (5)
Participant 6
bāz dast=aš rā mi-kon-ad tu ṣurāx-e deraxt
again hand=3s.POSS DUR-do.PRS-3s in hole-EZ tree
"He/she put his/her hand into a hole in a tree again"

Example (6)
Participant 6
yek kāpšen rā […] tan-aš mi-kon-ad
one coat RA body=3s.POSS DUR-do.PRS-3s
"He/she puts on a coat"

Despite the fact that *kardan* 'to do' is the salient verb only for PUT BOOT ON FOOT [026], it is used several times for all three clothing scenes, as opposed to the other verbs used for clothing, proving to be the most versatile of them.

VERB	*kardan* 'to do'

Table 7. Usage of *kardan* 'to do' per scene.

Scene	(n)	Percentage per scene
put head into a bucket	13	87%
put hand into hole in tree	10	83%
stuff rag into car exhaust	10	71%
put boot on foot	9	60%
put celery bunch into a recorder case	6	40%
put on coat	5	33%
put a hat on head	4	29%

---

[2] Note however that three times *ru* 'on' is used with *gozāštan* 'to put' for putting hat on head. It seems like putting on a hat does not work like other dressing actions.

put flower into hair - skewer	3	21%
Total	60	

As with *gozāštan* 'to put', *kardan* 'to do' is a light verb, and presumably encodes PATH in satellites. As can be seen from table 8, *kardan* 'to do' comes with prepositions all but 16 times (27%). 15 out of those 16 instances, however, are clothing scenes. In sum, when *kardan* 'to do' is used to describe insertion it is dependent on a PATH encoding satellite to express the FIGURE-GROUND relation, but when used for clothing, the PATH satellite is mostly absent (occurring only 3/18 times, i.e. 17%).

VERB	*kardan* 'to do'					

Table 8. Number of *kardan* 'to do' per preposition.	PREPOSITIONS					
Scene	Tu 'in'	(blank)	Dāxel 'inside'	Vāred 'inside'	Be 'to'	(n)
put a hat on head		4				4
put boot on foot	1	6			2	9
put celery bunch into a recorder case	3		3			6
put flower into hair - skewer	2	1				3
put hand into hole in tree	8		2			10
put head into a bucket	9		3	1		13
put on coat		5				5
stuff rag into car exhaust	7		2	1		10
Total	30	16	10	2	2	60
Percentage	50%	27%	17%	3%	3%	

rixtan 'to spill, to pour'

Based on table 9, presenting the contexts in which *rixtan* 'to spill' is used, it is easy to discern the common type of FIGURE related to this verb. *Rixtan* 'to spill' is almost exclusively used to describe a fluid FIGURE, either liquid or consisting of many small pieces, and gradual motion. That the verb is used twice for FLIP BLOCK OFF NOTEPAD INTO BOWL [013] is interesting, and might indicate that *rixtan* 'to spill' has more to do with MOTION, lacking from agent's control or elicited from gravity, from SOURCE to GROUND. It also seems like the acting force dynamic is gravitational and that the agent has no immediate control over the FIGURE's translation from SOURCE to GROUND. In addition to this, *rixtan* 'to spill' is both used for intentional actions, such as PUT FISTFUL OF RICE ON A TABLE [005], and unintentional actions, such as SPILL WATER ONTO TABLE WHEN PICK UP GLASS [021]. This is most likely due to the fact that *rixtan* 'to spill' is an ambitransitive verb.

As with the above-discussed verbs, PATH is encoded in a satellite. Only 8 out of 57 times (14%) are satellites not present, and 6 out of those 8 instances (75%) describe accidental actions. The prepositions used are *tu* 'in', *ru* 'on', *dāxel* 'inside', none of which has vector

(further explained in the section *Placement prepositions* below), which entails that *rixtan* 'to spill' subsumes a vertical motion.

We can then conclude that *rixtan* 'to spill' frequently presumes a fluid nature of the FIGURE, the agent's lack of control, gravitational force, and vertical motion.

VERB	*rixtan* 'to spill'

Table 9. Usage of *rixtan* 'to spill' per scene.		
Scene	(n)	Percentage per scene
spill water onto table when pick up glass	14	93%
put a fistful of rice on a table	13	87%
pour liquid into container	9	60%
knock over bucket so blocks spill out	7	54%
dump blocks out of tin	6	43%
pour water out of a tin	6	40%
flip block off notepad into bowl	2	14%
Total	57	

andāxtan 'to drop, to throw'

Andāxtan 'to drop' is the least used MFV, but still accounts for 8% of all verb usage in the material. It is also used in the least amount of distinct descriptions. *Andāxtan* 'to drop' is a salient verb in three scenes only, see table 10, but they show some clear semantic features. Firstly, the FIGURE moves in a downward direction from the SOURCE. Secondly, the agent lacks control over the translation. Thirdly, the force is, almost always, gravitational (the exception being TOSS BOOK ON FLOOR [010], in which the agent adds force to the motion). Fourthly, in all of the scenes where *andāxtan* 'to drop' is used, we find horizontal support in the end configuration.

VERB	*andāxtan* 'to drop'	

Table 10. Usage of *andāxtan* 'to drop' per scene.		
Scene	(n)	Percentage per scene
drop apple into bag	13	87%
drop book deliberately onto floor	12	80%
flip block off notepad into bowl	9	64%
hang rope over tree branch	4	29%
toss book on floor	2	13%
put stone into pot of water	2	13%
Total	42	

In further support of the claim that *andāxtan* 'to drop' encodes vector, a PATH element, is the contrasting verb *part kardan* 'to throw'. *Part kardan* 'to throw' also encodes lack of agent control over translation, but the important difference is in the motion, which in the case of *part kardan* 'to throw' has a horizontal direction, evidenced by the verb's prominent use for the scene TOSS BOOK ON FLOOR [010], see table 11. The movement of the book is horizontal, as opposed to the vertical movement of the apple in DROP APPLE INTO BAG [012], for which *part kardan* 'to throw' is not used at all.[3] Thus, we can conclude that these two verbs express vector, *part kardan* 'to throw' a horizontal one, and *andāxtan* 'to drop' a vertical one, but not the relation, which is typically expressed by a satellite. A satellite is used 86% (51/59) of the times to express the relational function.

Table 11. Comparison *andāxtan* 'to drop'and *part kardan* 'to throw'.	VERB		
Scene	andakhtan	part kardan	(n)
drop apple into bag	13		13
drop book deliberately onto floor	12	3	15
flip block off notepad into bowl	9	3	12
hang rope over tree branch	4		4
put stone into pot of water	2		2
toss book on floor	2	11	13
Total	42	17	59
Percentage			

Necessary and remaining Basic Placement Verbs

In addition to the MFVs, there are in total six important verbs, presented in table 12, relating the number of times a scene cooccurred with the given verb. As can be seen from the table, these verbs do not cover a great number of scenes, but are nonetheless chosen by a majority of participants for certain scenes. This gives some clues to discern their semantic features.

Table 12. Count of scenes per verb	VERB							
	Necessary verbs			Basic Placement Verbs				
Scene	*časbāndan* 'to glue'	*dādan* 'to give'	*oftādan* 'to fall'	*xāli kardan* 'to empty'	*part kardan* 'to throw'	*pušidan* 'to dress'	(n)	%
drop book accidentally on floor			11				11	100%
drop book deliberately onto floor					3		3	20%
give a cup to someone		14					14	100%
put boot on foot						6	6	40%
put on coat						10	10	67%
put poster on wall	12						12	80%
toss book on floor					11		11	73%

---

[3] It could also have to do with force dynamics, but with the current data it is not possible to establish. It would seem that this is not the case however, because *andāxtan* 'to drop' actually is used for TOSS BOOK ON FLOOR [012].

pour liquid into container				6			6	40%
knock over bucket so blocks spill out			5				5	38%
dump blocks out of tin				3			3	21%
pour water out of a tin				9			9	60%
flip block off notepad into bowl					3		3	21%
Total	12	14	16	18	17	16	93	

časbāndan 'to glue, to stick'

This verb is used solely for one scene, PUT POSTER ON WALL [028], and covers 80% of the total verb usage for that scene, see table 12. Thus, it does seem like *časbāndan* 'to glue' is the most basic verb for describing a placement event with vertical support at the GOAL, in complementary distribution to the more general verb *gozāštan* 'to put', which never encodes such vertical support. Other semantic distinctions are difficult to ascertain from the material.

The verb *časbāndan*'s 'to glue' usage with prepositions is, however, interesting. Although not with both at once, *časbāndan* 'to glue' cooccurs both with *ru* 'on' and *be* 'to', the former expressing relation, and the latter vector, see example (7). *Be* 'to' is mostly used with the verb *dādan* 'to give', and it is then intriguing that the GOAL can be both animate and inanimate, suggesting that the vertical movement might be of more importance. Since *be* 'to' is used almost twice as often as *ru* 'on' (7 and 4 times, respectively), it could possibly also entail that *časbāndan* 'to glue' has some inherent relational properties, something which would need further support and research to attest.

Example (7)
Participant 13   yek pōster […] rā **be** divār mi-časb<ān>-ad
one poster RA **to** wall DUR-stick.PRS<CAUS>-3s
"He/she put a poster on (to) the wall"

Participant 15   yek poster **ru** divār mi-časb<ān>-ad
one poster **on** wall DUR-stick.PRS<CAUS>-3s
"He/she put a poster on the wall"

dādan 'to give'

Dādan 'to give' is used to describe one scene, namely GIVE A CUP TO SOMEONE [022]. It would seem that this verb calls for an animate GOAL, at which the agentive control of the FIGURE is transferred from the SOURCE. This transfer of control does not happen in scenes like PUT POSTER ON WALL [028], since it lacks GOAL animacy, or PUT ON COAT [033], arguably exhibiting animacy (the person on which the coat is put, even oneself), but not taking over the agentive control of the FIGURE.

We can also note that *dādan* 'to give' is exclusively used together with the preposition *be* 'to', which, as discussed above, expresses vector and as such, might indicate that a relational property is encoded into *dādan* 'to give'. This relational property could be the transfer of agentive control.

oftādan 'to fall'

The two scenes for which *oftādan* 'to fall' is used are DROP BOOK ACCIDENTALLY ON FLOOR [009] and KNOCK OVER BUCKET SO BLOCKS SPILL OUT [113], both of which show lack of intention, agentive control, vertical vector, and gravitational force. GROUND is mentioned only 4/16 times (25%), and PATH is mentioned only by one participant, which, as opposed to almost all other PATH information in the material, is SOURCE oriented, mentioning the movement from SOURCE but not verbalising the GOAL, see example (8).

In sum, it would seem that *oftādan* 'to fall' encodes, or at least through inference denotes, both MANNER and PATH, as well as lack of intention, agentive control and gravitational force.

Example (8)
Participant 15
yek-i **az** dast=aš mi-oft-ad
one-INDEF **from** hand=3s.POSS DUR-fall.PRS-3s
"One falls **from** his hand"

xāli kardan 'to empty'

Xāli kardan 'to empty' is utilised for three scenes, POUR LIQUID INTO CONTAINER [020], DUMP BLOCKS OUT OF A TIN [112], and POUR WATER OUT OF A TIN [120], for all of which *rixtan* 'to spill' is also readily available. *Xāli kardan* 'to empty' is, however, only the salient verb choice for POUR WATER OUT OF A TIN [120], constituting 60%, *rixtan* 'to spill' being the other 40%. The exact opposite relation is present for POUR LIQUID INTO CONTAINER [020], which does not, however, support an analysis that *xāli kardan* 'to empty' focuses more on SOURCE than GOAL. The reason being the consistent use of prepositions, independent of the verb. For scene [120], where the GOAL cannot be seen in the material, the preposition *ru* 'on' is used 13 out of 15 times (86%), while scene [020] is described with the preposition *tu* 'in' a 14 out of 15 times (93%), with the one other time the participant using the synonym *dāxel* 'inside'. It thus becomes clear that vector and relation between the GROUNDs are fully encoded by the prepositions. Because of the limited material on *xāli kardan* 'to empty' and its, in many cases, synonymous use with *rixtan* 'to spill', it is

difficult to say more than that *xāli kardan* 'to empty' seems to constitute a sub-verb of a "pouring" verb category. The only stark difference is that *rixtan* 'to spill' can be used for unintentional actions.

part kardan 'to throw'

The main use of *part kardan* 'to throw' is for TOSS BOOK ON FLOOR [010], for which it is used by 73% of the participants. It is also used by a minority of participants for situations where most choose to use the verb *andāxtan* 'to drop, to throw', and as a result we can assume that the basic semantics are similar, but some distinctions have to be made. Firstly, *part kardan* 'to throw' exhibits more added force, and less agentive control than *andāxtan* 'to drop, to throw'. Secondly, since *part kardan* 'to throw' is not used by any participant for the scene DROP APPLE INTO BAG [012], where *andāxtan* 'to drop, to throw' is used exclusively, it would seem like *part kardan* 'to throw' follows a more vertical trajectory, as evidenced by its prevalent use for TOSS BOOK ON FLOOR [010]. Which of the two is subordinate is difficult to say based on the material presently available, since in many cases the two are both used, albeit be it with different proportions.

pušidan 'to put on'

The main dressing verb is *pušidan* 'to put on', which although used both for putting on boots (scene [026]) and coats (scene [033]), is never used for putting on hats (scene [025]). When using *pušidan* 'to put on' no participant mentions GROUND, which seems to be obligatory when using *kardan* 'to do' for dressing, or PATH, see example (9), ground is marked in bold. This would prompt an analysis that *pušidan* 'to put on' from context, or in and of itself, encodes the FIGURE-GROUND relation. What is still more interesting is that *pušidan* 'to put on' is not used for putting on hats, giving rise to the suspicion that *pušidan* 'to put on' is used for more enclosing clothing articles, such as boots and coats.

Example (9)
Participant 3   yek āqā-yi yek kāpšen-i rā […] mi-puš-ad
          one man-INDEF one coat-DET RA […] DUR-dress.PRS-3s
          "A man puts on a coat"

Participant 6   yek kāpšen rā […] **tan-aš** mi-kon-ad
          one coat RA **body=3s.POSS** DUR-do-3s
          "He/she puts on a coat"

Having said that, it is important to note that the body is the GOAL and the object FIGURE, id est the clothes move to the body and not the body into the clothes. For *pušidan* 'to

put on' this can be deduced from the fact that the object is the FIGURE, and for *kardan* 'to do' and *gozāštan* 'to put', which make up the other two dressing verbs, also from those prepositions used, *be* 'to' and *tu* 'in'[4] for PUT BOOT ON FOOT [026], and *ru* 'on' for PUT A HAT ON HEAD [025].

Placement prepositions

There are a number of prepositions used, the most ubiquitous ones, *ru* 'on' and *tu* 'in', being P1 prepositions (i.e. true prepositions, not originating from nouns). The third most used strategy is actually to not use any preposition at all, and the fourth, *dāxel* 'inside', is synonymous in use with *tu* 'in', see example (10), prepositions in bold. These prepositions, or lack thereof, cover all but one situation in the material, namely GIVE A CUP TO SOMEONE [022], for which the preposition *be* 'to' is necessary. The proportional use of these are given in figure 5. The semantics of the prepositions have been touched upon above, but here a furter investigation of the individual necessary prepositions and the lack of them are presented.

Figure 5. Necessary Prepositions
How often each necessary preposition is used is shown in this figure. The remaining prepositions have been put in one group, making up the last 9%.

- tu
- ru
- (blank)
- be
- remaining

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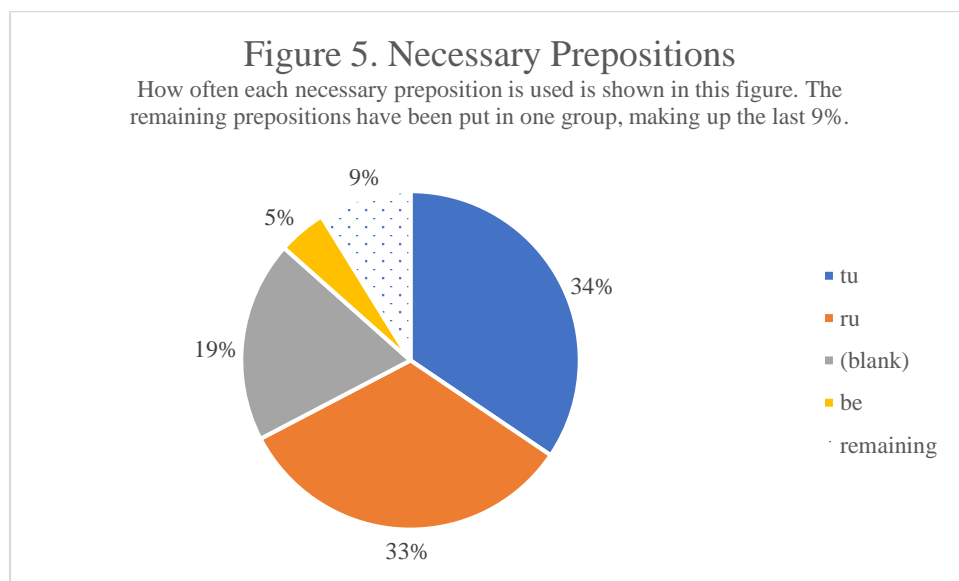
[4] The prepositions are used very limitedly, but it is intriguing that *tu* 'in' is used once for PUT BOOT ON FOOT [026], since this might suggest that the preposition might work independently on whether something is put over an object, or an object inserted into something.

Example (10)
Participant 4 ketāb-e rā part mi-kon-ad zamin
     book-DEF RA throw DUR-do.PRS-3s ground
     "He/she throws the book on the ground"

Participant 5 xānom-i dast-aš kard-Ø **dāxel-e** yek forurafte
     woman-INDEF hand=3s.POSS do.PST-3s **in-EZ** one hollow
     "A woman put her hand **into** a hollow"

Participant 3 **tu-ye** hamān surāx […] dast-aš rā foru kard-Ø
     in-EZ same hole […] hand=3s.POSS RA insert do.PST-3s
     "He/she put his/her hand into a hole"

tu 'in'

This is the most frequently used placement preposition found in the material. It covers 16/35 descriptions (46%), stands for 34% of all preposition use in the material, as well as being used with 12/25 verbs (48%). Examining the wide range of verbs the preposition occurs with, see table 14, we can conclude that there mostly is no bias towards using *tu* 'in' for any of the verbs (disregarding *bordan* 'to take', *jā dadan* 'to place', and *jā zadan* 'to place')[5], the exception being *kardan* 'to do'. *Kardan* 'to do', as discussed above, used for describing insertion and dressing, the latter generally not using prepositions and the former using *tu* 'in'. What can be seen from studying the preposition distribution across scenes, see table 13, is firstly, that containment is a salient feature, secondly, that there seems to be no specific direction (horizontal, vertical), see example (11).

Example (11)
Participant 10 yek dastmāl rā tu-ye egzōz-e māšin mi-gozār-ad
     one handkerchief RA in-EZ exhaust-EZ car DUR-put.PRS-3s
     "He/she put a handkerchief in a car exhaust"

     yek čiz-i rā tu jib=aš mi-gozār-ad
     one thing-INDEF RA in pocket=3s.POSS DUR-put.PRS-3s
     "He/she put something in their pocket"

Most of the motion in the scenes are of a vertical nature, but some are not, such as STUFF RAG INTO CAR EXHAUST [017], and PUT BOX UP ON SHELF [006], which together with the nature of the verb *kardan* 'to do', provide evidence for the conclusion that *tu* 'in' does not encode anything but containment. In other words, its semantic element is only relational, with no vector expressed by the preposition.

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[5] These are interesting cases, but they are unfortunately not used extensively and do not cover more than 4 scenes together. Judging by those though, it is tempting to hazard a guess that the nominal element *jā* (place) in a verbal conjunction confers some kind of notion of insertion. However interesting, it would require more research.

PREPOSITION	*tu* 'in'

Table 13. Number of *tu* 'in' per scene.

Scene	(n)	Percentage
pour liquid into container	14	93%
put stone into pocket	13	87%
put box up on shelf	13	87%
put a candle into a candle stand	12	80%
flip block off notepad into bowl	12	86%
put stone into pot of water	12	80%
put celery bunch into a recorder case	12	80%
put head into a bucket	11	73%
put a fistful of rice on a table	11	73%
drop apple into bag	11	73%
put pen in a hole	11	73%
put apple in bowl	10	71%
put hand into hole in tree	10	83%
stuff rag into car exhaust	10	71%
put flower into hair - skewer	8	57%
pour water out of a tin	1	7%
put boot on foot	1	7%
Total	172	

PREPOSITION	*tu* 'in'

Table 14. Number of *tu* 'in' per verb.

Verb	(n)	Percentage
Āvordan 'to bring'	1	50%
Andāxtan 'to drop'	19	45%
Bordan 'to take'	2	100%
Gozāštan 'to put'	80	37%
Jā dādan 'to place'	4	100%
Jā zadan 'to place'	1	100%
Kardan 'to do'	30	50%
Xāli kardan 'to empty'	6	33%
Part kardan 'to throw'	3	18%
Qarār dādan 'to arrange'	5	45%
Rixtan 'to spill'	20	35%
Zadan 'to hit'	1	33%
Total	172	

ru 'on'

The most ubiquitously used preposition in the material is *ru* 'on', and almost stands in complementary distribution with *tu* 'in'. Only in some cases, where it is ambiguous if the placement event ends in or on something (such as PUT BOX UP ON SHELF [006], which by most was realised as "in the bookshelf", see table 13), was there a breach of this complementary distribution. It is used in 18 out of 35 scenes (51%), a total of 33% of all preposition use, and is occurs conjointly with 13 out of 25 (52%) verbs.

Example (12)
Participant 17   ketāb rā part kard-Ø ru zamin
        book RA throw do.PST-3s on ground
        "He/she threw a book on the ground"

Participant 15   yek poster ru divār mi-časb<ān>-ad
        one poster on wall DUR-stick.PRS<CAUS>-3s
        "He/she put a poster on the wall"

Where *tu* 'in' expresses the relational function containment, the preposition *ru* 'on' expresses the notion of support, both vertical and horizontal, see example (12). This is clearly seen from the range of scenes in table 15, all of which can be seen as containing a supportive surface, be it a table, as in PUT CUP ON TABLE [001], or a wall, as in PUT POSTER ON WALL [028]. Table 16, similarly, shows us that the verb used is irrelevant for the supportive relation *ru* 'on' expresses.

PREPOSITION		*ru* 'on'		PREPOSITION		*ru* 'on'

Table 15. Number of *ru* per scene.

Scene	(n)	Percentage
put armload of books on table	15	100%
put cup on table	15	100%
put saucer on top of cup	14	100%
put plastic cup on table with mouth	14	100%
hang rope over tree branch	13	93%
put book on floor	13	93%
put banana on table with long tongs	12	86%
toss book on floor	11	73%
pour water out of a tin	11	73%
spill water onto table when pick up glass	11	73%
dump blocks out of tin	10	71%
drop book deliberately onto floor	7	47%
put poster on wall	7	47%
put a hat on head	3	21%
put box up on shelf	2	13%
knock over bucket so blocks spill out	1	8%
put apple in bowl	1	7%
Total	161	

Table 16. Number of *ru* per verb.

Verb	(n)	Percentage
āvizān kardan 'to hang'	1	100%
Āvordan 'to bring'	1	100%
Andāxtan 'to throw'	11	26%
Časbāndan 'to glue'	4	33%
Gozāštan 'to put'	96	45%
Xāli kardan 'to empty'	9	50%
Pasb kardan 'to install'	2	100%
Paxš kardan 'to spread around'	2	100%
Part kardan 'to throw'	10	59%
Partāb kardan 'to throw'	1	50%
Qarār dādan 'to arrange'	3	27%
Rixtan 'to spill'	23	40%
Zadan 'to hit'	1	33%
Total	164	

be 'to'

This preposition is not used as frequently as *tu* 'in' and *ru* 'on', but is nonetheless indispensable for expressing a transfer of agentive control over a FIGURE, as evidenced by its comprehensive use for GIVE A CUP TO SOMEONE [022], see table 17. In addition, the scene PUT POSTER ON WALL [028], adds some extra semantic flavour to the preposition, since both GIVE A CUP TO SOMEONE [022] and PUT POSTER ON WALL [028] express a horizontal vector. It is, of course, also possible to consider *be* 'to' to simply only encodes transfer of control (though not agentive, since a wall with difficulty can be an agent) and no horizontal vector, which can be motivated by verb choice, see table 18, and the fact that the wall, or the foot, takes over the control of the FIGURE, preventing it from falling to the floor, and that putting on a boot, typically, would not be considered a horizontal movement.

Since both transfer of control and vector, based on the presently available material, seem like salient semantic elements of *be* 'to', both will be considered as such, with further analysis put aside for the future.

PREPOSITION		*be* 'to'		PREPOSITION		*be* 'to'

Table 17. Number of *be* per scene.

Table 18. Number of *be* per verb.

Scene	(n)	Percentage
give a cup to someone	14	100%
put poster on wall	7	47%
put boot on foot	2	13%
Total	23	

Verb	(n)	Percentage
Dādan 'to give'	14	100%
Časbāndan 'to glue'	7	58%
Kardan 'to do'	2	3%
Total	23	

Absence of prepositions

This is a frequent strategy, occurring 96/501 times (19%), but it should be kept in mind that 65 out of those 96 (i.e. 68%) are concerned with dressing or accidental actions. These two types of situations do not seem to require the use of prepositions, see example (13). Only 6 out of 44 (14%) dressing descriptions contained prepositions, and, 12 out of 39 (31%) accidental actions.

Example (13)
Participant 17
    yek ketāb=aš oftād-Ø
    one book=3s.POSS fall.PST-3s
    "One of his books fell"

Participant 12
    yek kāpšen-e xākestari meški rā […] tan=aš kard-Ø
    one coat-EZ grey black RA […] body=3s.POSS do.PST-3s
    "He/she put on a grey black coat"

Despite this, the use of prepositions for accidental actions is almost exclusively (11/12 instances, i.e. 92%) carried out for the scene SPILL WATER ONTO TABLE WHEN PICK UP GLAS [021]. The reason for this is likely the pervasive use of *rixtan* 'to spill' for this particular scene, as *rixtan* 'to spill' is a light verb which seems to need a relational preposition to connect FIGURE with GOAL. *rixtan* 'to spill' is used 48 times, and only three (6%) of those make no use of prepositions, and only two (4%) encode no PATH at all. These two situation types, dressing and accidental actions, do, in sum, seem to actively choose to not make use of prepositions.

The remaining 31 scenes for which prepositions are not used, are not as clear-cut. The miscellaneous group consists of a range of scenes, which do not seem to particularly prefer the absence of prepositions. It should, however, be noted that 11 of them, id est 35%, instead utilise particles, like *birun* 'out' and *payin* 'down'. The absence of prepositions is not unusual, and occurs frequently, as mentioned in *Persian prepositions* in the Background section.

As a conclusion, we can state that for accidental actions and, especially, dressing, the, in the material, prefered strategy is to not use prepositions or other PATH satellites.

Other PATH satellites

There are a few other PATH satellites, apart from the prepositions discussed above. They are not used extensively, the two most used ones being *birun* 'out' and *foru* 'into', see table 19. There is an important distinction between *foru* 'into' and the rest, because *foru* 'into' is used as a component in an LVC together with *kardan* 'to do', see example (14), which the other ones are not.

Example (14)
Participant 7

yek tike pārče rā foru kard-Ø tu-ye egzoz-e māšin
one piece cloth RA insert do.PST-3s in-EZ exhaust-EZ car
"He/she put a piece of cloth into a car exhaust"

This might explain why the compound verb *foru kardan* 'to insert' is used 11/11 times with the preposition *tu* 'in'. One reasonable analysis of this is that *foru* 'into' adds a vector to the PATH while *tu* 'in' adds a relation. *Birun* 'out', *pāyin* 'down' and *jelō* 'forward' are all also vector encoding particles, but more scarcely used in conjunction with a relational preposition (4/15 times, i.e. 27%). It is also conspicuous that GROUND never occurs with a PATH particle without also following a preposition, as seen in example (14). Thus, it would seem that speakers of Farsi, in these instances, choose whether to express GROUND or vector, and prefer not use both. Interesting as it may be, the important thing to take from this reflection is that when GROUND and vector particles are used in the same expression, there is always a preposition. This also supports the above-made analysis, that the main prepositions encode relation, but not really vector.

Table 19. Number of PATH satellites per scene.	PATH satellites					
Scene	birun 'out'	foru 'into'	jelō 'forward'	pāyin 'downward'	(n)	Percentage
toss book on floor			2		2	13%
stuff rag into car exhaust		5			5	36%
spill water onto table when pick up glass	1				1	7%
put suitcase out of room, while staying in room	9				9	69%
put head into a bucket		3			3	20%
put hand into hole in tree		2			2	17%
put flower into hair - skewer		2			2	14%
knock over bucket so blocks spill out	2				2	15%
dump blocks out of tin	2				2	14%
drop book deliberately onto floor				1	1	7%
Total	14	12	2	1	29	

Syntax-semantics mapping

Based on the data and observations above, it is possible to make out a typical syntax-semantics mapping for a placement event in Farsi. Although some placement events are deviant, this mapping can be seen below in figure 6, and is general for most placement events. FIGURE and GROUND are represented by objects, PATH by a preposition expressing a relational function, and MOTION by the verb. INSTRUMENTs are generally not mentioned as a syntactic constituent, but rather realised as an independent or restrictive relative clause, as in example (15). This occurs quite frequently, and explains the occasional lack of formal constituents, representing everything from FIGURE to GROUND.

Example (15)
Participant 3   yek livān-i rā ke bā dahan=aš gerefte ru-ye miz mi-gozār-ad
                       one glass-DET RA REL with mouth=3s.POSS take.PTCP on-EZ DUR-put.PRS-3s
                       "He/she put a glass taken with the mouth on the table"

Although this form to function is generally applicable, it should be noted that verbs do encode slightly different properties, exempli gratia *gozāštan* 'to put', cannot be used with vertical support and *part kardan* 'to throw' and *andāxtan* 'to drop, to throw' express vector.

FIGURE	ACTION	RELATION	GOAL
↓	↓	↓	↓
Livān	gozāštan	ru	miz
Cup	put	on	table
OBJ	V	PREP	OBJ

Figure 6. The typical placement schema in Farsi.

The deviant constructions are for dressing and accidental actions, which, however, do not conform to a uniform schema. Putting a hat on a head works like a typical placement event, while the typical mapping for putting on a coat, as well as boots, is contingent on the verb used. On the one hand, if the verb *pušidan* 'to dress' is used, there is no mentioning of GROUND or PATH, see figure 7, and on the other, if *kardan* 'to do' is used, GROUND is expressed but generally not PATH, see figure 8.

```
FIGURE        ACTION        RELATION        GOAL

  |             |              |              |
  |             |              |              |
  v             v              v              v

kāpšen       pušidan          Ø              Ø
coat          put             on             Ø
OBJ           V              PREP           OBJ
```

Figure 7. The *pušidan* 'to dress' placement schema in Farsi.

```
FIGURE        ACTION        RELATION        GOAL

  |             |              |              |
  |             |              |              |
  v             v              v              v

kāpšen       kardan          Ø             tan
coat          put             on            body
OBJ           V              PREP           OBJ
```

Figure 8. The *kardan* 'to do' placement schema for dressing in Farsi.

Constructions for accidental actions also depend on the verb, as to whether they realise PATH or not. When *rixtan* 'to spill' is used, both PATH and GROUND are mentioned, and can as such be regarded as a typical placement event in Farsi, but when *oftādan* 'to fall' is used, PATH is mentioned merely 9% (2/23) and GROUND 30% (7/23) of the time. No schema will be proposed for accidental actions as the data is not definite enough to support such a schema.

As can be seen from figure 5, and the observations above, it is definite that Farsi placement events typically are Satellite-framed, and hence that these constructions do conform to Talmy's binary typology.

Summary

The main verbs for constructing placement events are *gozāštan* 'to put', *rixtan* 'to spill, to pour', *andāxtan* 'to drop, to throw', *kardan* 'to do', *oftādan* 'to fall', *dādan* 'to give', *xāli kardan* 'to empty', *pušidan* 'to dress', *časbāndan* 'to glue', and *part kardan* 'to throw'. Their main semantic distinctions are as follows: *gozāštan* 'to put', used for intentional placement with horizontal, but not vertical, support, with agentive control from beginning to end; *rixtan* 'to spill, to pour', used for both intentional and unintentional actions of gradual movement of FIGURE from SOURCE to GOAL, without agentive control in between; *andāxtan* 'to drop, to throw', used for intentional, vertical movement of FIGURE to GROUND, without agentive control during that movement; *kardan* 'to do', used for insertion of FIGURE into GROUND and

for dressing actions; *oftādan* 'to fall', used for unintentional movement of FIGURE to GROUND; *dādan* 'to give', used for transferring agentive control from AGENT to an animate GROUND; *xāli kardan* 'to empty', used for intentional actions of gradual movement of FIGURE from SOURCE to GOAL, without agentive control in between; *pušidan* 'to dress', the preferred verb for dressing actions, except putting hats on heads; *časbāndan* 'to glue', used for intentional placement with vertical support; *part kardan* 'to throw', used for forceful intentional horizontal movement of FIGURE to GROUND, without agentive control during that movement.

The main prepositions used are, *tu* 'in', *ru* 'on', and *be* 'to'. *Tu* 'in' expresses containment relation between FIGURE and GROUND; *ru* 'on' expresses support relation between FIGURE and GROUND; and *be* 'to' expresses vector between FIGURE and GROUND, and/or transfer of control over FIGURE.

Placement events in Farsi are undoubtedly Satellite-framed, depending in almost all cases on prepositions or contextual information beyond the semantic scope of a verb, to describe PATH, and thus do conform to Talmy's binary typology. The preferred verbs used, id est those that are salient for at least one scene, are presented in table 20, with their distinctive features within the placement domain. Likewise, the distinctive features of the main three prepositions used for placement events in Farsi are presented in table 21. Other PATH encoding satellites are used very sparsely, and only represented vector.

Table 21. Distinctive features of placement prepositions in Farsi.	**Prepositions**		
Distinctive features	*tu* 'in'	*ru* 'on'	*be* 'to'
Vector	N	N	Y
Support	N	Y	N
Containment	Y	N	N

The typical syntax-semantics mapping of placement events in Farsi are shown in figure 9. FIGURE and GOAL are represented by objects, ACTION by a verb, and RELATION by a preposition.

FIGURE	ACTION	RELATION	GOAL
↓	↓	↓	↓
Livān	gozāštan	ru	miz
Cup	put	on	table
OBJ	V	PREP	OBJ

Figure 9. The general placement schema in Farsi.

Table 20. Distinctive features of placement verbs in Farsi.	**Verbs**								
Distinctive features	gozāštan (to put)	kardan (to do)	rixtan (to pour)	xāli kardan (to empty)	andāxtan (to throw, to drop)	part kardan (to throw)	oftādan (to fall)	dādan (to give)	pušidan (to dress)	časbāndan (to stick)
Agentive control from SOURCE to GOAL	Y	Y	N	N	N	N	N	Y	Y	Y
Intentional	Y	Y	n/a[6]	Y	Y	Y	N	Y	Y	Y
Added force	Y	Y	N	N	N	Y	N	Y	Y	Y
Horizontal vector	N	N	N	N	N	Y	N	Y	N	Y
Vertical vector	N	N	Y	Y	Y	N	Y	N	N	N
Horizontal support	Y	N	N	N	N	N	N	N	N	N
Vertical support	N	N	N	N	N	N	N	N	N	N
Gradual motion	N	N	Y	Y	N	N	N	N	N	N
Transfer of control	N	N	N	N	N	N	N	Y	Y	Y
Animate GOAL	N	N	N	N	N	N	N	Y	N	N

Discussion

This thesis set out to survey the domain of caused motion, specifically placement events, in Farsi, looking at what verbs and prepositions are used, what their respective semantic distinctions are, and finally whether Farsi conforms to the motion event typology proposed by Talmy. This is the first study of caused motion in Farsi and the results show that four verbs account for 74% of all placement event descriptions, namely *gozāštan* 'to put', *andāxtan* 'to drop, to throw', *rixtan* 'to spill' and *kardan* 'to do', and that mainly three prepositions, *tu* 'in', *ru* 'on', and *be* 'to', are used. The construction for placement events in Farsi generally constitutes of a FIGURE, represented by an object, an ACTION, represented by a verb, a PATH function, represented by a preposition, and a GROUND, represented by an object. As can be seen Farsi placement events are typically Satellite-framed, and hence these constructions conform to Talmy's binary typology.

It is interesting to note that Farsi makes use of relatively few manner verbs. Of the analysed verbs in this thesis most are light verbs, for example *gozāštan* 'to put' and *kardan* 'to do', and do not express any particular MANNER. This is a typical feature of V-framed languages, and while this could seem to stand in opposition to the discovery that Farsi is an S-framed language, it is not altogether that strange. Slobin (2004) shows that languages pattern

---

[6] Intentionality is not applicable for *rixtan* 'to spill' because of its ambitransitive nature, and as such can be used for both intentional and unintentional actions.

on a continuum as to how many manner verbs speakers use regardless of their typological status, and Farsi would here seem to fall closer to the non-use of manner verbs than the use of many manner verbs. This lack of manner verbs is also noted by other studies (Feiz, 2011; Feiz 2019).

Farsi is, however, quite standard in that the most commonly used verbs are light verbs covering a range of situations, notably the ubiquitous verb *gozāštan* 'to put' which in itself is used for 22/35 scenes (63%) and constitutes 43% of all verbal usage.

One area in which there is a salient manner verb is the dressing verb *pušidan* 'to dress', which is used for putting things on body (excluding the head). Speakers of Farsi do make a difference between dressing events and other forms of placement events. This is also seen by the different placement schema that dressing events follow, where PATH is most often excluded completely, and in the case of *pušidan* 'to dress' also GROUND. It is possible that neither PATH nor GROUND is mentioned for *pušidan* 'to dress', because the endpoint of that specific caused motion is given by the FIGURE. A jacket will always end up on your torso, unless very unusual situations require otherwise. It may also be possible to consider the option that *pušidan* 'to dress' also encodes, to a certain extent, the end configuration or path taken.

The other dressing verb *kardan* 'to do' is typically mentioned with GROUND. This might be because *kardan* 'to do' is also used for other situations and would need to be specified as to where the end point is. In this thesis *kardan* 'to do' has been considered a simplex verb, but some might argue that it is a complex verb (cooperating with, what in this analysis is considered GROUND).

Example (16)
Participant 12

یک مردی [...] یک کاپشن خاکستری مشکی را [...] تنش کرد
yek mard-i yek kāpšen-e xākestari meški rā **tan-aš kard-Ø**
One man-INDEF one coat-EZ grey black RA **body=3s.POSS do-3s**
"a man put on his grey black coat"

In example (16) we can see that *tan-ash kard* occurs together at the end, the first element being the nominal one and the second being the verbal, typical of LVCs. The reason however that they are considered simplex verbs with the "nominal" element representing GROUND, is because, although seldom, the structurally identical *pā kardan* 'to put on foot' can be used with a preposition, see example (17). The nominal element in an LVC would typically not do this.

Example (17)
Participant 9   یک خانمی به پای راستش چکمه کرد
yek xānom-i be pā-ye rāst-aš čakme kard-Ø
one woman-INDEF to foot-EZ right=3s.POSS do-3s
"a woman put a shoe on her right foot"

Dressing events are construed differently, and so might accidental motion be. How the syntax-semantics mapping of accidental motion differs, however, depends entirely on the choice of verb and not on situation. In Farsi we have *rixtan* 'to spill' and *oftādan* 'to fall' to describe the unwanted motions in the data, and the former follows a typical placement schema while the latter only encodes FIGURE and ACTION. As a result, it would seem that the event itself does not affect the syntax-semantics mapping, but rather that this falls solely on the verb.

Although Farsi to a large extent follow the same syntax-semantics mapping as English or Swedish (Gullberg & Burenhult, 2012; Slobin, 2004) for caused motion, it is not as strict in enforcing the encoding of PATH. Many times, there is a lack of prepositions, even for verbs that tend to use them, and PATH has to be understood contextually. This has also been noted by others, concluding that "the (optional) employment of a spatial marker for Place is dependent on the lexico-aspectual properties of the verb" (Stoltz et al., 2014: 83). This ties back to the dressing events, where PATH is typically not expressed, as it would seem that the 'lexico-aspectual properties' of dressing verbs generally do not elicit the use of prepositions.

In addition, the results in this thesis show that almost all prepositions used express a relation between FIGURE and GROUND, but not a vector. Vector is rarely expressed, only in 11% of all descriptions. This lack of vector in Farsi placement events might indicate that speakers of Farsi construe caused motion as changes of state, rather than as translocational. This idea has been put forth for motion events in general by Feiz (2011), and seems to be applicable for caused motion as well.

This is also an important reason why Talmy's original definition of satellite was not followed in this thesis, opting instead for Croft et al.'s (2011) broader one. If Talmy's original definition had been used, id est any "grammatical category of any constituent other than a nominal or prepositional-phrase complement that is in sister relation to the verb root" (Talmy, 2000: 222), there would be almost no satellites at all in the material, which would have forced the conclusion that PATH is expressed in neither the satellite nor the verb, and left almost exclusively to context.

Reflections and what could be improved

There were several mistakes made during the study in Iran, some of which compromised potential results. They could all have been successfully removed, had some precautionary steps been taken.

During the study it became clear that the used camera's capacity should have been tested before conducting the study. Firstly, the camera utilised stopped the recording after 30 minutes. Most of the sessions were shorter than that, but some were longer, resulting in lost material for a couple of the participants. Secondly, additional memory cards should have been brought to the site. Since it was not expected that the videos would take up as much storage space as they did, and there was only access to a 32GB memory card, a phone had to be used for some participants. In addition, the camera had a limited battery life, and could not charge while recording. Had another camera also been available, both shortcomings (lack of memory card and battery life) would have been prevented. Besides the above, bringing a separate hard drive, to save all the files and act as a backup, is recommended.

It must also be said that using a professional tripod would have been of unimaginable advantage, rather than placing the camera on a high vantage point (mostly made out of a pile of books). Additionally, given that a tripod had been used, it would be preferable to move the camera instead of the participant, in order to get a good view. This would be of limited value when only analysing speech, but since one further avenue of research of the material would be a gestural analysis, it would have considerably improved the quality of the material. Likewise, a wider camera lens would also have improved the video quality.

For some sessions the participants were themselves permitted to control the video clips (i.e. they themselves decided when they wanted to go on to the next video). Again, this proved very disadvantageous, if the purpose had been a gestural analysis, since the participants tended to rest their hands on the computer, thus compromising their gestural expression.

Finally, taking structured notes on what participant participated when, and naming the videos as the participant's number, would have prevented the extra workload of later figuring this out, looking at the video information to see at what time it had been recorded.

Future research

The most obvious future research prospect is to also analyse and study removal events, and make use of real statistical tools to analyse the material. The data is already collected, and it would be interesting to see whether removal events follow the same pattern as placement events. Most likely they do not, as they, from a cursory view, seem to make heavier use of path particles.

Another beckoning avenue of research that this thesis makes available, is the study of how gestures are used in conjunction with placement and removal events. All the data was collected with a video camera and thus the material is there.

Unfortunately, not many LVCs are analysed in this thesis. Although they are many in number, their individual usage is limited, except in the cases of *xāli kardan* 'to empty' and *part kardan* 'to throw'. Studying them, with regard to the construal of the potential change of state nature in Persian, as opposed to translocational motion, could be an interesting research topic. It could also prove interesting to see whether LVCs constitute one single prosodic word, as this would address the problem of them not conflating MANNER/PATH and MOTION.

Conclusions

This thesis has shown that placement events in Farsi are clear examples of S-framed constructions, depending on context or prepositions to relay information of PATH, and thus do conform to Talmy's binary typology. This gives us new insights about caused motion in Farsi, providing a conflicting observation to previous research and thus complicates the view of Persian's typological nature. Unfortunately, this thesis only deals with placement events and to yield a more complete picture of caused motion in Farsi, it is crucial to study removal events as well.

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Appendix I

Definitions

Here some important concepts and rules of transcription are explained and defined as they will be used in the thesis. The definitions are taken from a range of researchers and any diverging definitions that may be mentioned in the thesis will not provide a theoretical basis for the analysis.

Key concepts

MOTION

MOTION is by Talmy defined as an activating process, that consists of a FIGURE's transition or staying fixed in respect to a given GROUND entity (Talmy, 1991: 488, 2000: 218). When this MOTION is caused and moving towards a GOAL, it is by Slobin et al. (2011: 135), denoted as ACTION. This is particularly useful for describing placement events, as they are caused motions.

Verb

MOTION is encoded in a verb (Talmy 1991: 485), and following Croft et al. (2010: 206) a verb is defined as any morpho-syntactic entity that may occur as an independent predicate.

PATH

PATH, as defined by Talmy (1991: 483), expresses the relating function that puts the FIGURE in relation to specific GROUND elements. This relating function is subdivided into the "*path* followed or the *site* occupied by the Figure with respect to the selected ground elements" (Talmy 1991: 488).

Slobin et al. (2011), who specifically studied placement events, used this division of PATH, calling them vector (direction of movement) and relation (the resulting spatial relationship between FIGURE and GROUND). These two terms will be used instead of Talmy's *path* and *site*.

Satellite

PATH is either expressed in a verb (V-framed languages) or in a satellite (S-framed languages). Croft et al. (2010: 206) defined satellite as any morpho-syntactic unit that is not a verb root, but still encodes some element of the MOTION event.

MANNER

MANNER is a type of supporting event. The supporting event's function is to "fill in, elaborate, add to, or motivate the framing event" (Talmy 1991: 484). The framing event in this thesis is MOTION.

FIGURE

FIGURE is a physical object, that is subjected to caused MOTION (Slobin et al. 2011: 135).

GROUND

GROUND is a physical object, that serves as the reference point with respect to the FIGURE's transition or fixedness (Talmy 2000: 227).

GOAL and SOURCE

Sometimes the term GOAL is used in this thesis, this denotes specifically an intended end location, following Slobin et al. (2011:135). When SOURCE is mentioned, that is the starting location of the FIGURE, from which the MOTION takes place.

Transcription and transliteration

The material was transcribed with the Persian alphabet, following established orthographic rules for writing as far as possible, i.e. no colloquial form was used unless a formal one was not available.

The transliteration follows established rules from the field of Iranian studies, and are presented below in table [x].

Table [x]. The original Persian forms converted, on the left, to their established transliterational form, and, on the right, to their phonetic form.

Transliteration	Persian form	Phonetic form
ā	آ، ا	a
b	ب	b
p	پ	p
t	ت	t

s̱	ث	s
j	ج	dʒ
č	چ	tʃ
ḥ	ح	h
x	خ	x
d	د	d
ẕ	ذ	z
r	ر	r
z	ز	z
ž	ژ	ʒ
s	س	s
š	ش	ʃ
ṣ	ص	s
ż	ض	z
ṭ	ط	t
ẓ	ظ	z
ʼ	ع	ʔ
ġ	غ	ɢ
f	ف	f
q	ق	ɢ
k	ک	k
g	گ	g
l	ل	l
m	م	m
n	ن	n
v, u, ō	و	v, ʉ, o
h	ه	h
y, i	ی	y, i
a	◌َ	æ
e	◌ِ	e
o	◌ُ	o

Appendix II

This is the consent form participants signed after each session.

**CENTRE FOR LANGUAGES & LITERATURE
LUND UNIVERSITY**

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<u>**فرم رضایت**</u>

من به اریک راون کیرکگارد (Erik Ravn Kirkegaard)، از دانشکده زبان و ادبیات دانشگاه لوند، سوئد
(Centre for languages and Literature, Lund University, Sweden) رضایت می‌دهم تا بتواند از صدا و تصویر
ضبط شده استفاده کند.

(برای اعلام رضایت، لطفاً گزینه های مورد نظر را مشخص کنید)

☐ تجزیه و تحلیل تصویر و صدا.

☐ ارائه عکس‌ها در سمینار، کنگره، کنفرانس درسی و یا نشریه علمی.

☐ ارائه فیلم‌ها در سمینار، کنگره، کنفرانس درسی و یا نشریه علمی.

<u>**تضمین می‌کنم که نام و اطلاعات شرکت کننده پنهان بماند.**</u> هویت من در هیچ وضعیتی جز برای پژوهشگر، اریک راون
کیرکگارد، افشا نخواهد شد (برای مثال، اصلاً در ارائه یا نتیجه‌گیری پژوهش از اسم استفاده نمی‌شود).

تاریخ   امضاء   اسم

_____

شماره شرکت کننده

_____

Appendix III

This is the language questionnaire that was used to examine what the participants linguistic and educational background were.

<div dir="rtl">

پرسشنامه زبان

تاریخ: شماره شرکت کننده:

لطفا به پرسشهای زیر درباره تحصیل، شغل و زبان خود، به طور کامل پاسخ دهید.

سابقه

جنسیت :   سن :

میزان تحصیلات
- ☐ دیپلم
- ☐ لیسانس
- ☐ فوق لیسانس
- ☐ دکترا

شغل :

_____

زبان

آیا زبان مادری شما فارسی است ؟
- ☐ بله
- ☐ خیر

اگر خیر، لطفاً زبان مادری خود را بنویسید.

_____

آیا زبان دیگری نیز صحبت میکنید؟
لطفاً نام زبان را نوشته و میزان تسلط خود در آن زبان را بین ۱ تا ۵ مشخص کنید.

ضعیف ۱   ۲   ۳   ۴   ۵ عالی

زبان	مکالمه	شنیدن	نوشتن	خواندن

</div>

چگونه این زبان‌ها را یاد گرفتید ؟

زبان	رسمی (تحصیل، کلاس، ...)	غیر رسمی (دوستان، فیلم، موسیقی،...)

چند وقت است که با این زبان ها آشنایی دارید ؟
چند سال برای یاد گرفتن این زبان‌ها صرف کرده‌اید ؟
از چه سنی شروع به یادگیری این زبان ها کردید؟

زبان	تعداد سالهای آشنایی با این زبان	تعداد سالهای یادگرفتن زبان	سن شروع یادگیری

Information about the participants, gathered from the language questionnaire is summarised here.

	Participant	age	Male	Female	BA	MA	PhD	Farsi (L1)	English	Arabic	French	Kurdish	Turkish	German
	1	32		1		1		1	1					
	2	22		1		1		1	1					
	3	28		1		1		1	1					
	4	23		1	1			1	1	1				
	5	24		1		1		1	1					
	6	23	1			1		1	1	1	1			
	7	30		1			1	1	1			1	1	
	9	43		1			1	1	1		1		1	1
	10	25	1			1		1	1	1				
	11	29	1			1		1	1					
	12	27	1			1		1	1	1				
	13	25		1		1		1	1					
	15	22	1		1			1	1					
	17	26		1	1			1	1	1				
	18	25	1			1		1	1	1		1	1	1
Sum	15	n/a	6	9	3	10	2	15	15	6	2	2	3	2
Mean		26,9												

Appendix IV

This is the data as it was worked with in Excel. Notes have been taken away, as well as columns where no information was written.

participant	scene	code	description	VERB	FURTHER PATH INFO	PREPOSITIONS	GROUND	FIGURE	INSTRUMENT
1	24	113	knock over bucket so blocks spill out	oftaadan					
1	04	014	put a candle into a candle stand	zadan		tu	jaasham'i	sham'i raa	
1	11	010	toss book on floor	part kardan	jeloo	ru	zamin-i	ketaab-ashaan raa	
1	28	120	pour water out of a tin	rikhtan		ru	chaman-haa	aab-ash raa	
1	53	001	put cup on table	gozaashtan		ru	miz	livaan sabz rangi	
1	05	002	put plastic cup on table with mouth	gozaashtan		ru	miz-i	yek livaan	baa lab-ha-yashaan
1	06	004	put armload of books on table	gozaashtan		ru	miz-i	te'dadi ketaab-i raa	
1	25	005	put a fistful of rice on a table	rikhtan		tu	ø-ash	berenj	
1	60	129	put suitcase out of room, while staying in room	gozaashtan	birun			yek chamedaan-i raa	
1	51	026	put boot on foot	kardan			paa-yashaan	yek daane raa	
1	16	112	dump blocks out of tin	pakhsh kardan		ru	zamin	moka'ab moraba'	
1	09	031	put saucer on top of cup	gozaashtan		ru	yek daane livaan	yek zarf-e sefid rang-i raa	
1	37	008	drop book deliberately onto floor	part kardan	paayin			yek ketaab-e aabi sefid rang raa	
1	54	027	hang rope over tree branch	andakhtan		ru	yek-i az shaakhe-haa-ye derakht	yek tanaab-i raa	
1	31	021	spill water onto table when pick up glass	rikhtan		ru	miz	aab raa	
1	20	025	put a hat on head	zadan			sar-ashaan	kolaah-i raa	
1	15	006	put box up on shelf	gozaashtan		tu	qafase	yek ja'be-i	
1	23	011	put apple in bowl	gozaashtan		tu	ø-ash	sib raa	
1	59	015	put celery bunch into a recorder case	kardan		tu	kif	yek karafs-i raa	
1	30	016	put stone into pocket	gozaashtan		tu	jib-ashan	yek chis-i raa	
1	29	020	pour liquid into container	rikhtan		tu	zarf	aab raa	
1	57	023	put hand into hole in tree	kardan		tu	hofre	dast-ashaan	
1	08	028	put poster on wall	nasb kardan		ru	yek divaar-i	yek 'aks-i raa	

1	62	018	put flower into hair - skewer	gozaashtan	tu	mu-haa-yash	yek gol	
1	39	024	put head into a bucket	kardan	tu	satl	sar-ash raa	
1	56	033	put on coat	kardan		tan-ashaan	yek kaapshen-e tire rangi raa	
1	24	019	put stone into pot of water	gozaashtan	tu	yek zarf-e felezi	yek aajor	
1	33	035	put pen in a hole	gozaashtan	tu	hofre	yek chiz-i sorati	
1	38	017	stuff rag into car exhaust	gozaashtan	tu	egzooz-e maashin	dastmaal-e sorati rang raa	
1	17	012	drop apple into bag	andakhtan	tu	aan	yek sib-i raa	
2	05	015	put celery bunch into a recorder case	jaa daadan	tu	paaket ostovaane-i shekl	karafs	
2	50	010	toss book on floor	part kardan	ru	zamin	ø-ash	
2	57	017	stuff rag into car exhaust	gozaashtan			hamaan raa	
2	55	021	spill water onto table when pick up glass	rikhtan			aab	
2	11	001	put cup on table	gozaashtan	ru	miz	livaan raa	
2	62	002	put plastic cup on table with mouth	gozaashtan	ru	miz	ø-ash	
2	30	004	put armload of books on table	gozaashtan	ru	miz	ø-ash	
2	21	005	put a fistful of rice on a table	rikhtan	tu	boshqaab	yek mosht berenj	
2	51	007	put book on floor	gozaashtan	ru	mooket	yek ketab	
2	12	025	put a hat on head	gozaashtan	ru	sar-ash	kolaah raa	
2	06	027	hang rope over tree branch	gozaashtan	ru	shaakhe-ye derakht	yek tanaab raa	
2	49	033	put on coat	pushidan			kaapshan-ash raa	
2	31	026	put boot on foot	kardan	tu	paa	chakme	
2	14	031	put saucer on top of cup	gozaashtan	ru	sar-e livaan	zir estekaan raa	
2	43	003	put banana on table with long tongs	gozaashtan	sar	jaa-yash	ø-ash	baa hamaan
2	63	013	flip block off notepad into bowl	andakhtan	tu	kaase	in raa	
2	28	006	put box up on shelf	gozaashtan	tu	qafase	baaks raa	
2	15	014	put a candle into a candle stand	gozaashtan	tu	sham'daani	yek sham'	
2	27	016	put stone into pocket	gozaashtan	tu	jib	chiz-i	
2	19	018	put flower into hair - skewer	gozaashtan	tu	mu-haa-yash	gol raa	
2	58	020	pour liquid into container	rikhtan	tu	yek qaablame	aab	

2	20	022	give a cup to someone	daadan		be	aan	yek livaan	
2	54	024	put head into a bucket	kardan		tu	satl	sar-ash raa	
2	53	019	put stone into pot of water	gozaashtan		tu	qablame	sang-e raa	
2	42	120	pour water out of a tin	rikhtan					
2	09	028	put poster on wall	chasbaandan		be	divaar	yek kaaghaz	
2	34	008	drop book deliberately onto floor	andakhtan				yek-i az ketaab-haa raa	
2	59	012	drop apple into bag	andakhtan		tu	in tur-e	yek chiz-i raa	
2	08	112	dump blocks out of tin	vaaro kardan				yek ostovaane	
2	40	035	put pen in a hole	gozaashtan			aanja-i	yek marker	
2	61	011	put apple in bowl	gozaashtan			kaase	yek sib-i raa	
3	06	027	hang rope over tree branch	aavizaan kardan		ru	yek shaakhe-ye derakht	yek dast-e tanaab raa	
3	21	010	toss book on floor	part kardan		ru	zamin	ketaab raa	
3	33	026	put boot on foot	kardan			paa	yek lenge chakme	
3	62	001	put cup on table	gozaashtan		ru	miz	yel livaan raa	
3	46	002	put plastic cup on table with mouth	gozaashtan		ru	miz	yek livaan raa	
3	58	003	put banana on table with long tongs	gozaashtan		ru	miz	mooz	baa anbor
3	38	004	put armload of books on table	gozaashtan		ru	miz	yek te'dad-e ketaab raa	
3	35	007	put book on floor	gozaashtan		ru	zamin	yek ketab-i raa	
3	27	033	put on coat	pushidan				yek kaapshen-i raa	
3	37	021	spill water onto table when pick up glass	rikhtan		ru	miz	yek meqdar-ash raa	
3	16	023	put hand into hole in tree	bordan	foru	tu	suraakh	dast-ash raa	
3	51	013	flip block off notepad into bowl	andakhtan		tu	kaase	yek jesme raa	baa komak-e ketaab
3	26	008	drop book deliberately onto floor	andakhtan		ru	zamin	ketaab raa	
3	11	005	put a fistful of rice on a table	gozaashtan		tu	yek boshqaab	yek mosht-e berenj raa	
3	24	006	put box up on shelf	gozaashtan		tu	qafase	yek kaarton raa	
3	08	011	put apple in bowl	gozaashtan		tu	yek zarf	yek sib raa	
3	23	012	drop apple into bag	gozaashtan		tu	qafase	yek daane sib raa	
3	42	015	put celery bunch into a recorder case	gozaashtan		tu	paaket-e kaghazi	yek dast-e sabzi raa	
3	54	016	put stone into pocket	gozaashtan		tu	jib	chiz-i	

3	31	018	put flower into hair - skewer	gozaashtan		tu	mu	gol-e mikhak raa	
3	17	020	pour liquid into container	rikhtan		tu	qaablame	aab raa	
3	12	022	give a cup to someone	daadan		be	yek khaanom-e digar	yek livaan raa	
3	41	014	put a candle into a candle stand	gardaandan	bar	sar	jaa-yash	sham'	
3	19	024	put head into a bucket	kardan		tu	yek satl	sar-ash raa	
3	10	019	put stone into pot of water	gozaashtan		tu	yel qablame	yek jesm raa	
3	44	120	pour water out of a tin	khaali kardan				yek quti-e felezi-e aab raa	
3	63	113	knock over bucket so blocks spill out	rikhtan					
3	60	035	put pen in a hole	gozaashtan		tu	tane-ye derakht	maarker raa	
3	49	028	put poster on wall	chasbaandan		be	divaar	yek 'aks-i raa	
3	28	112	dump blocks out of tin	gardaandan	bar			quti raa	
3	25	025	put a hat on head	gozaashtan			sar-ash	kolaah	
3	47	017	stuff rag into car exhaust	kardan	foru	tu	egzooz-e maashin	yek paarche raa	
4	08	112	dump blocks out of tin	khaali kardan		ru	zamin	quti raa	
4	12	025	put a hat on head	kardan			sar-ash	yek kolaah	
4	42	120	pour water out of a tin	rikhtan		ru	chaman	aab-e raa	
4	50	010	toss book on floor	part kardan		ru	zamin	yek ketaab-e raa	
4	11	001	put cup on table	gozaashtan		ru	miz	yek livaan	
4	62	002	put plastic cup on table with mouth	gozaashtan		ru	miz	yek livaan yek baar masraf-i raa	baa dandaan-haa-yash gerefte
4	43	003	put banana on table with long tongs	gozaashtan		ru	miz	mooz raa	baa anbor
4	30	004	put armload of books on table	gozaashtan		ru	miz	ketaab-haa	
4	21	005	put a fistful of rice on a table	rikhtan		tu	boshqaab	yek mosht (ju)	
4	28	006	put box up on shelf	gozaashtan		ru	qafase	ja'be raa	
4	51	007	put book on floor	gozaashtan		ru	zamin	in ketaab raa	
4	31	026	put boot on foot	kardan			paa-yash	in raa	
4	06	027	hang rope over tree branch	gozaashtan		ru	shaakhe-ye derakht	tanaab-e raa	
4	60	129	put suitcase out of room, while staying in room	gozaashtan	birun			chamedaan-e raa	
4	49	033	put on coat	pushidan				kaapshen-e raa	

4	55	021	spill water onto table when pick up glass	rikhtan		ru	miz	yek kam az aab
4	14	031	put saucer on top of cup	gozaashtan		ru	livaan	na'lbaki-e raa
4	34	008	drop book deliberately onto floor	part kardan			zamin	ketaab-e raa
4	63	013	flip block off notepad into bowl	andakhtan		tu	kaase	in chiz ru ketaab-e raa
4	61	011	put apple in bowl	gozaashtan		tu	kaase	yek sib
4	15	014	put a candle into a candle stand	gozaashtan		tu	jaasham'i	sham'-e raa
4	05	015	put celery bunch into a recorder case	gozaashtan		tu	kise	karafs raa
4	44	023	put hand into hole in tree	kardan		tu	aan hofre	dast-ash raa
4	27	016	put stone into pocket	gozaashtan		tu	jib-ash	yek chiz-i
4	19	018	put flower into hair - skewer	gozaashtan		tu	mu-haa	yek gol
4	20	022	give a cup to someone	daadan		be	yek khaanom-e digar	yek livaan-i raa
4	53	019	put stone into pot of water	gozaashtan		tu	aab	aajor-e raa
4	24	113	knock over bucket so blocks spill out	oftaadan				satl
4	09	028	put poster on wall	zadan		ru	divaar	aks raa
4	40	035	put pen in a hole	gozaashtan		tu	hofre	chiz-i
4	59	012	drop apple into bag	andakhtan		tu	kise	sib-e raa
4	54	024	put head into a bucket	bordan		tu	satl	sar-ash raa
4	58	020	pour liquid into container	khaali kardan		tu	yek qaablame	aab-ash raa
4	22	009	drop book accidentally on floor	oftaadan				yek-i
4	57	017	stuff rag into car exhaust	kardan	foru	tu	egzooz-e maashin	yek tike kaaghaz yaa paarche
5	11	010	toss book on floor	partaab kardan				yek ketaab-i raa
5	60	129	put suitcase out of room, while staying in room	gozaashtan		birun	dar	yek chamedaan raa
5	23	011	put apple in bowl	gozaashtan		daakhel	yek kaase-ye chubi	yek sib raa
5	30	016	put stone into pocket	gozaashtan		daakhel	jib-ash	yek chiz-i raa
5	62	018	put flower into hair - skewer	gozaashtan		daakhel	mu-haa-ye yek khaanom-e digar	yek gol-e qermez raa
5	24	019	put stone into pot of water	gozaashtan		daakhel	yek qaablame-ye por-e aab	yek tike sang raa
5	33	035	put pen in a hole	gozaashtan		daakhel	yek foruraftegi	yek maaʒik raa

5	53	001	put cup on table	gozaashtan	ru	miz	yek livaan raa	
5	05	002	put plastic cup on table with mouth	gozaashtan	ru	miz	livaan raa	
5	43	003	put banana on table with long tongs	gozaashtan	ru	miz	yek mooz raa	baa anbor
5	06	004	put armload of books on table	gozaashtan	ru	miz	yek te'daad-e ziaadi ketaab raa	
5	25	005	put a fistful of rice on a table	rikhtan	ru	yek boshqaab-e chini	yek mosht berenj raa	
5	45	007	put book on floor	gozaashtan	ru	zamin	yek ketaab raa	
5	04	014	put a candle into a candle stand	gozaashtan	ru	sham'daan	yek sham' raa	
5	54	027	hang rope over tree branch	gozaashtan	ru	shaakhe-ye derakht	yek reshte-ye tanaab raa	
5	51	026	put boot on foot	kardan	be	paa-ye raast-ash	yek chakme raa	
5	59	015	put celery bunch into a recorder case	kardan	daakhel	yek paaket ya kif	yek dast-e sabzi raa	
5	56	033	put on coat	pushidan			kaapshen raa	
5	31	021	spill water onto table when pick up glass	rikhtan	ru	miz	yek meqdaar-e aab	
5	08	028	put poster on wall	chasbaandan	ru	divaar	yek tasvir raa	
5	09	031	put saucer on top of cup	gozaashtan	ru	yek livaan	yek na'lbaki raa	
5	46	013	flip block off notepad into bowl	andakhtan	daakhel	yek kaase	yek tike sang raa	
5	37	008	drop book deliberately onto floor	andakhtan	ru	zamin	yek ketaab raa	
5	15	006	put box up on shelf	gozaashtan	tu	ketaabkhaane	ja'be-ye moqavaa-i raa	
5	57	023	put hand into hole in tree	kardan	daakhel	foruraftegi	dast-ash raa	
5	28	120	pour water out of a tin	khaali kardan	ru	zamin	yek quti-e por-e aab raa	
5	29	020	pour liquid into container	khaali kardan	daakhel	yek qaablame	yek quti-e por-e aab raa	
5	42	022	give a cup to someone	daadan	be	dast-e yek khaanom-e digar	yek livaan raa	
5	39	024	put head into a bucket	kardan	daakhel	yek satl	sar-ash raa	
5	48	113	knock over bucket so blocks spill out	oftaadan			satl	
5	17	012	drop apple into bag	andakhtan	daakhel	yek kise	yek sib raa	
5	13	009	drop book accidentally on floor	oftaadan		zamin	yek-i az ketaab raa	
5	16	112	dump blocks out of tin	rikhtan	birun		yek seri horuf-e chubi raa	
5	20	025	put a hat on head	gozaashtan		sar-ash	yek kolaah-e pashmi raa	

5	38	017	stuff rag into car exhaust	kardan	daakhel	egzooz-e maashin	yek dastmaal-e sorati raa	
6	08	112	dump blocks out of tin	rikhtan	ru	zamin	qat'e-haa raa	
6	50	010	toss book on floor	part kardan		zamin	yek ketaab-i raa	
6	05	015	put celery bunch into a recorder case	jaa daadan	tu	yel paaket-e deraazi	yek chiz-i raa	
6	60	129	put suitcase out of room, while staying in room	gozaashtan	birun	dar	chamedaan-ash raa	
6	11	001	put cup on table	gozaashtan	ru	miz	yek livaan-i raa	
6	62	002	put plastic cup on table with mouth	gozaashtan	ru	miz	livaan-i raa	baa dandaan-haa-yash gerefte
6	43	003	put banana on table with long tongs	gozaashtan	ru	hamaan	mooz-e raa	baa yek vasile
6	30	004	put armload of books on table	gozaashtan	ru	miz	yek seri ketaab	
6	63	013	flip block off notepad into bowl	part kardan	tu	kaase-i	in raa	
6	21	005	put a fistful of rice on a table	rikhtan	ru	yek boshqaab	yek mosht berenj raa	
6	28	006	put box up on shelf	gozaashtan	ru	qafase	yek kaarton	
6	51	007	put book on floor	gozaashtan	ru	zamin	ketaab-i raa	
6	12	025	put a hat on head	gozaashtan	ru	sar-ash	yek kolaah-e meshki va zardi raa	
6	31	026	put boot on foot	kardan		paa-yash	kafsh raa	
6	15	014	put a candle into a candle stand	jaa daadan	tu	sham'daani	yek sham'-i raa	
6	55	021	spill water onto table when pick up glass	rikhtan	ru	miz	bakhsh az aab	
6	14	031	put saucer on top of cup	gozaashtan	ru	yek livaan	yek na'lbaki raa	
6	34	008	drop book deliberately onto floor	part kardan		zamin	yek ketaab raa	
6	06	027	hang rope over tree branch	andakhtan	ru	yek shaakhe-i-e derakht	yek tanaab raa	
6	19	018	put flower into hair - skewer	gozaashtan	sar	jaa-yash	kolaah raa	
6	44	023	put hand into hole in tree	kardan	tu	suraakh-e derakht	dast-ashaan raa	
6	27	016	put stone into pocket	gozaashtan	tu	jib-ash	yek chiz-i	
6	58	020	pour liquid into container	rikhtan	tu	yek qaablame	aab raa	
6	20	022	give a cup to someone	daadan	be	yek khaanom-e javaani	yek livaan raa	
6	42	120	pour water out of a tin	khaali kardan	ru	chaman	aab-ash raa	

6	54	024	put head into a bucket	kardan	foru	tu		satl	sar-ash raa
6	49	033	put on coat	kardan				tan	ø-ash
6	24	113	knock over bucket so blocks spill out	oftaadan					chiz-haa
6	09	028	put poster on wall	chasbaandan		be		divaar	yek 'aks-i raa
6	40	035	put pen in a hole	gozaashtan		tu		suraakh-e derakht	yek chiz-i raa
6	59	012	drop apple into bag	andakhtan		tu		yek pelaastik-e meshki	yek mive raa
6	53	019	put stone into pot of water	qaraar daadan		tu		hamaan qaablame	yek shaayad aajor-i
6	57	017	stuff rag into car exhaust	kardan	foru	tu		egzooz-e maashin	yek tike paarche-i raa
6	22	009	drop book accidentally on floor	oftaadan				zamin	yek ketaab
7	16	112	dump blocks out of tin	rikhtan	birun	ru		zamin	aanhaa raa
7	60	129	put suitcase out of room, while staying in room	gozaashtan	birun	dar			chamedaan raa
7	53	001	put cup on table	gozaashtan		ru		miz	livaan raa
7	05	002	put plastic cup on table with mouth	gozaashtan		ru		miz	yek livaan raa	baa dahan-ash negah dashte-bud
7	43	003	put banana on table with long tongs	gozaashtan		ru		miz	mooz raa	baa yek gire
7	06	004	put armload of books on table	gozaashtan		ru		miz	chand taa ketaab raa
7	25	005	put a fistful of rice on a table	rikhtan		tu		boshqaab	yek mosht berenj raa
7	45	007	put book on floor	gozaashtan		ru		zamin	yek ketaab-i raa
7	54	027	hang rope over tree branch	gozaashtan		ru		shaakhe-ye derakht	tanaab raa
7	31	021	spill water onto table when pick up glass	rikhtan	az	ru		zamin	yek meqdaari az aab-ash
7	09	031	put saucer on top of cup	gozaashtan		ru		yek livaan	yek na'lbaki raa
7	11	010	toss book on floor	andakhtan				zamin	yek ketaab raa	baa dast-e chap-ash
7	46	013	flip block off notepad into bowl	andakhtan		tu		kaase	yek chiz-i raa	baa khod-e ketaab
7	37	008	drop book deliberately onto floor	andakhtan		ru		zamin	yek ketaab-i raa
7	08	028	put poster on wall	chasbaandan		be		divaar	aks raa
7	15	006	put box up on shelf	gozaashtan		tu		yek-i az qafase	yek ja'be raa
7	59	015	put celery bunch into a recorder case	kardan		tu		yek kif	dast-e barg-e karafs raa
7	23	011	put apple in bowl	gozaashtan		tu		zarf-i	yek sib raa

7	04	014	put a candle into a candle stand	gozaashtan		tu	jaasham'i	sham' raa	
7	62	018	put flower into hair - skewer	kardan	foru	tu	mu-haa-ye yek khaanom-i	aan gol raa	
7	57	023	put hand into hole in tree	kardan		tu	suraakh	dast-ash raa	
7	30	016	put stone into pocket	gozaashtan		tu	jib-e samt-e raast-e shalvaar-ash	yek chiz-i raa	
7	28	120	pour water out of a tin	khaali kardan		ru	zamin	yek qoti por az aab raa	
7	29	020	pour liquid into container	rikhtan		tu	yek qaablame	yek qoti por az aab raa	
7	42	022	give a cup to someone	daadan		be	dast-e yek khaanom digar	yek livaan raa	
7	51	026	put boot on foot	pushidan				putin-ash raa	
7	39	024	put head into a bucket	kardan		tu	yek satl	sar-ash raa	
7	24	019	put stone into pot of water	gozaashtan		tu	yek zarf-e por az aab	yek sang raa	
7	56	033	put on coat	kardan			tan-ash	kaapshen-ash raa	
7	48	113	knock over bucket so blocks spill out	rikhtan	birun			chiz-haa	
7	33	035	put pen in a hole	gozaashtan		tu	aan suraakh	yek maaژik raa	
7	17	012	drop apple into bag	andakhtan		tu	kise	yek sib raa	baa dast-e raast-ash
7	13	009	drop book accidentally on floor	oftaadan			zamin	yek-i az ketaab-haa	
7	20	025	put a hat on head	gozaashtan			sar-ash	yek kolaah-i raa	
7	38	017	stuff rag into car exhaust	kardan	foru	tu	egzooz-e maashin	yek tike paarche raa	
9	11	010	toss book on floor	part kardan		ru	zamin	ketaab raa	
9	20	025	put a hat on head	kardan			sar-ash	kolaah	
9	53	001	put cup on table	gozaashtan		ru	miz	livaan raa	
9	05	002	put plastic cup on table with mouth	gozaashtan		ru	miz	livaan raa	baa dahan-ash
9	43	003	put banana on table with long tongs	gozaashtan		ru	miz	mooz raa	baa anbor
9	06	004	put armload of books on table	gozaashtan		ru	miz	yek 'aalame ketaab raa	baa dast
9	25	005	put a fistful of rice on a table	rikhtan		tu	yek boshqaab-e khaali	yek mosht berenj	
9	54	027	hang rope over tree branch	gozaashtan		ru	shaakhe-ye derakht	tanaab raa	
9	60	129	put suitcase out of room, while staying in room	gozaashtan	birun			yek chamedaan-i raa	
9	51	026	put boot on foot	kardan		be	paa-ye raast-ash	chakme	
9	56	033	put on coat	pushidan				kaapshen-ash raa	

9	31	021	spill water onto table when pick up glass	rikhtan		ru	miz	yek seri-sh
9	09	031	put saucer on top of cup	gozaashtan		ru	yek livaan	yek na'lbaki raa
9	24	019	put stone into pot of water	andakhtan		tu	ø-ash	aajor raa
9	46	013	flip block off notepad into bowl	andakhtan		tu	kaase	nesf-e aajor raa
9	08	028	put poster on wall	chasbaandan		ru	yek divaar	tasvir raa
9	15	006	put box up on shelf	gozaashtan		tu	ketaabkhaane	yek ja'be raa
9	23	011	put apple in bowl	gozaashtan		tu	kaase	sib
9	04	014	put a candle into a candle stand	gozaashtan		tu	jaasham'i	yek sham' raa
9	59	015	put celery bunch into a recorder case	gozaashtan		tu	aan	yek dast-e karafs-i
9	30	016	put stone into pocket	gozaashtan		tu	jib-ash	yek chiz-i
9	57	023	put hand into hole in tree	kardan		tu	suraakh-e paain-e shaakhe-ye tane-ye derakht	dast-ash raa
9	62	018	put flower into hair - skewer	gozaashtan		tu	mu-haa-ye aan yek-i khaanom-e	aan gol-e raa
9	28	120	pour water out of a tin	khaali kardan		ru	chaman-haa	aab-e quti
9	29	020	pour liquid into container	khaali kardan		tu	qaablame	aab-e quti raa
9	42	022	give a cup to someone	daadan		be	yek khaanom-e digar	yek livaan-i raa
9	37	008	drop book deliberately onto floor	andakhtan			zamin	ketaab-e aabi raa
9	39	024	put head into a bucket	kardan		tu	satl	sar-ash raa
9	48	113	knock over bucket so blocks spill out	rikhtan	birun			chiz-haa
9	16	112	dump blocks out of tin	rikhtan			zamin	
9	33	035	put pen in a hole	gozaashtan		tu	suraakh	maaژik raa
9	17	012	drop apple into bag	andakhtan		tu	kise	sib raa
9	45	007	put book on floor	gozaashtan			zamin	ketaab raa
9	13	009	drop book accidentally on floor	oftaadan			zamin	ketaab-e aval-i
9	38	017	stuff rag into car exhaust	kardan		tu	lole-ye egzooz-e maashin	yek dastmaal-e surati raa
10	04	014	put a candle into a candle stand	qaraar daadan		tu	jaasham'i	yek sham'-i raa
10	16	112	dump blocks out of tin	rikhtan		ru	zamin	yek seri chiz-haa raa
10	11	010	toss book on floor	partaab kardan		ru	zamin	yek ketaab raa

10	No	ID	Description	Verb					
10	60	129	put suitcase out of room, while staying in room	gozaashtan	birun	az	dar	kif-ash raa	
10	53	001	put cup on table	gozaashtan		ru	miz	livan-i raa	
10	05	002	put plastic cup on table with mouth	gozaashtan		ru	miz	yek livaan-i raa	baa dahan gerefte
10	09	031	put saucer on top of cup	qaraar daadan		ru	livaan	yek na'lbaki raa	
10	06	004	put armload of books on table	gozaashtan		ru	miz	koli dast	
10	25	005	put a fistful of rice on a table	rikhtan		tu	yek boshqaab	yek chiz-i raa	baa dast
10	45	007	put book on floor	gozaashtan		ru	zamin	yek ketaab raa	
10	20	025	put a hat on head	gozaashtan		ru	sar-ash	yek kolaah raa	
10	31	021	spill water onto table when pick up glass	rikhtan				livaan	
10	56	033	put on coat	pushidan				kaapshen	
10	54	027	hang rope over tree branch	andakhtan		ru	shaakhe-ye derakht	tanaab raa	
10	46	013	flip block off notepad into bowl	andakhtan		tu	yek kaase	yek sang raa	
10	08	028	put poster on wall	chasbaandan		be	divaar	yek 'aks	
10	23	011	put apple in bowl	qaraar daadan		tu	ø-sh	yek sib	
10	15	006	put box up on shelf	gozaashtan		tu	qafase	yek baste-ye qahve-i rang raa	
10	62	018	put flower into hair - skewer	kardan			laa-ye mu-haa-ye yek khaanom	yek shaakhe-ye gol raa	
10	59	015	put celery bunch into a recorder case	gozaashtan		tu	yek kaaver jeld	yek meqdaar sabzi raa	
10	30	016	put stone into pocket	gozaashtan		tu	jib-ash	yek chiz-i raa	
10	57	023	put hand into hole in tree	kardan		tu	shaakhe-ye derakht	dast	
10	37	008	drop book deliberately onto floor	andakhtan		ru	zamin	yek ketaab raa	
10	28	120	pour water out of a tin	khaali kardan		ru	chaman	yek qoti-e por az aab raa	
10	29	020	pour liquid into container	khaali kardan		tu	yek qaablame	yek qoti-e por az aab raa	
10	51	026	put boot on foot	pushidan				yek chakme	
10	39	024	put head into a bucket	kardan	foru	tu	yek satl	sar-ash raa	
10	24	019	put stone into pot of water	gozaashtan		tu	ø-sh	chiz-i raa	
10	43	003	put banana on table with long tongs	qaraar daadan		ru	miz	yek mooz raa	baa hamaan gire
10	33	035	put pen in a hole	gozaashtan		tu	hofre-ye derakht	chiz-i raa	

10	42	022	give a cup to someone	daadan		be	yek khaanom-e digar	yek livaan raa	
10	17	012	drop apple into bag	andakhtan		tu	yek kise	yek sib raa	
10	48	113	knock over bucket so blocks spill out	oftaadan				satl-e	
10	38	017	stuff rag into car exhaust	gozaashtan		tu	egzoz-e yek maashin	yek dastmaal raa	
10	13	009	drop book accidentally on floor	oftaadan				yek-i az ketaab-haa	
11	50	010	toss book on floor	part kardan		ru	zamin	yek ketaab raa	
11	11	001	put cup on table	gozaashtan		ru	miz		
11	43	003	put banana on table with long tongs	gozaashtan		ru	miz	aan mooz	
11	30	004	put armload of books on table	gozaashtan		ru	miz	ketaab-haa raa	
11	21	005	put a fistful of rice on a table	rikhtan		tu	boshqaab	berenj-e khaam napokhte raa	
11	51	007	put book on floor	gozaashtan		ru	zamin	ketaab raa	
11	06	027	hang rope over tree branch	gozaashtan		ru	derakht	tanaab raa	
11	60	129	put suitcase out of room, while staying in room	gozaashtan	birun			chamedaan-ash raa	
11	40	035	put pen in a hole	qaayem kardan				chiz-i raa	
11	49	033	put on coat	pushidan				kaapshen-ash raa	
11	14	031	put saucer on top of cup	gozaashtan		ru	livaan	na'lbaki raa	
11	63	013	flip block off notepad into bowl	part kardan		tu	zarf	ø-ash	baa ketaab
11	28	006	put box up on shelf	gozaashtan		tu	ketaabkhaane	yek kaarton raa	
11	05	015	put celery bunch into a recorder case	kardan		tu	yek kise	karafs raa	
11	61	011	put apple in bowl	gozaashtan		tu	yek zarf-e monaaseb	mive raa	
11	59	012	drop apple into bag	gozaashtan		tu	kise-ye naamonaaseb	yek mive raa	
11	15	014	put a candle into a candle stand	gozaashtan		tu	jaasham'i	sham' raa	
11	31	026	put boot on foot	pushidan				yek putin raa	
11	27	016	put stone into pocket	gozaashtan		tu	jib-ash	in raa	
11	34	008	drop book deliberately onto floor	andakhtan		ru	zamin	ketaab raa	
11	58	020	pour liquid into container	rikhtan		tu	aan qaablame	???	
11	20	022	give a cup to someone	daadan		be	dust-ash	yek livaan-e noshidani	
11	42	120	pour water out of a tin	khaali kardan		tu	quti	aab-i raa	

11	54	024	put head into a bucket	kardan		tu	satl	sar-ash raa	
11	53	019	put stone into pot of water	gozaashtan		tu	aab	aajor	
11	09	028	put poster on wall	nasb kardan		ru	divaar	tasvir	
11	12	025	put a hat on head	gozaashtan			sar-ash	kolaah	
12	28	112	dump blocks out of tin	rikhtan		ru	zamin	sheklek-e chubi	
12	21	010	toss book on floor	part kardan		ru	zamin	ketaab raa	
12	44	120	pour water out of a tin	rikhtan		ru	chaman-haa	aab raa	
12	25	025	put a hat on head	kardan			sar-ash	kolaah-ash raa	
12	10	019	put stone into pot of water	gozaashtan		daakhel	yek qaablame	yek aajor raa	
12	62	001	put cup on table	gozaashtan		ru	miz	livaan raa	
12	46	002	put plastic cup on table with mouth	gozaashtan		ru	miz	livaan raa	
12	38	004	put armload of books on table	gozaashtan		ru	miz	yek seri ketaab raa	
12	11	005	put a fistful of rice on a table	rikhtan		daakhel	yek boshqaab	yek mosht berenj raa	
12	35	007	put book on floor	gozaashtan		ru	zamin	yek ketaab-i raa	
12	08	011	put apple in bowl	gozaashtan		ru	yek miz	sib raa	
12	06	027	hang rope over tree branch	gozaashtan		ru	shaakhe-ye derakht	yek tanaab raa	
12	43	129	put suitcase out of room, while staying in room	gozaashtan	birun			kif raa	
12	63	113	knock over bucket so blocks spill out	rikhtan		ru	zamin	mohtaviaat	
12	16	023	put hand into hole in tree	aavordan		tu	suraakh-e derakht	dast-ash raa	
12	37	021	spill water onto table when pick up glass	rikhtan		ru	miz	meqdaar-i az aab-e daakhel-ash	
12	50	031	put saucer on top of cup	gozaashtan		ru	yek livaan	yek na'lbaki raa	
12	51	013	flip block off notepad into bowl	andakhtan		tu	kaase	yek aajor yaa sang-i raa	baa ketaab
12	58	003	put banana on table with long tongs	gozaashtan		sar	jaa-yash	mooz raa	baa gire
12	24	006	put box up on shelf	gozaashtan		tu	yek qafase-ye ketaab	yek ja'be-i raa	
12	42	015	put celery bunch into a recorder case	gozaashtan		tu	kif	yek dast-e karafs raa	
12	33	026	put boot on foot	pushidan				chakme-ye paa-ye raast-ash raa	
12	54	016	put stone into pocket	gozaashtan		tu	jib-e shalvaar-ash	in chiz-i raa	

12	31	018	put flower into hair - skewer	gozaashtan	tu	mu-haa-ye baaft-e yek khaanom	shaakh-e gol-i raa	
12	17	020	pour liquid into container	rikhtan	tu	qaablame	aab raa	
12	12	022	give a cup to someone	daadan	be	yek khaanom	yek livaan raa	
12	26	008	drop book deliberately onto floor	andakhtan		zamin	yek ketaab raa	
12	41	014	put a candle into a candle stand	jaa zadan	tu	jaasham'i	sham' raa	
12	19	024	put head into a bucket	kardan	daakhel	yek satl	kale-ash raa	
12	27	033	put on coat	kardan		tan-ash	yek kaapshen raa	
12	60	035	put pen in a hole	gozaashtan	tu	shekaaf-e tane-ye derakht	aan maʒik laayter raa	
12	49	028	put poster on wall	chasbaandan	sar	jaa-yash	aks	
12	23	012	drop apple into bag	andakhtan	daakhel	yek naayloon	yek sib raa	
12	22	009	drop book accidentally on floor	oftaadan			yek-i	
12	47	017	stuff rag into car exhaust	kardan	tu	egzoz-e maashin-i	yek paarche raa	
13	04	014	put a candle into a candle stand	jaa daadan	tu	ø-sh	sham' raa	
13	11	010	toss book on floor	part kardan	ru	zamin	yek ketaab raa	
13	60	129	put suitcase out of room, while staying in room	gozaashtan	birun	dar	chamedaan raa	
13	28	120	pour water out of a tin	rikhtan	ru	chaman-haa	aab	
13	16	112	dump blocks out of tin	gozaashtan	ru	zamin	aan-haa raa	
13	53	001	put cup on table	gozaashtan	ru	miz	yek livaan-e sabz raa	
13	05	002	put plastic cup on table with mouth	gozaashtan	ru	miz	aan raa	
13	46	013	flip block off notepad into bowl	part kardan	tu	kaase	yek chiz-i raa	
13	06	004	put armload of books on table	gozaashtan	ru	miz	ketaab-haa raa	baa aarenj-ash
13	25	005	put a fistful of rice on a table	rikhtan	tu	yek pish dasti	meqdaari berenj raa	
13	45	007	put book on floor	gozaashtan	ru	zamin	yek ketaab raa	
13	51	026	put boot on foot	kardan		paa-yash	yek but	
13	56	033	put on coat	pushidan			yek kaapshen-ash raa	
13	31	021	spill water onto table when pick up glass	rikhtan	ru	miz	meqdaari az aan aab	
13	09	031	put saucer on top of cup	gozaashtan	ru	maag	yek pish dasti raa	
13	08	028	put poster on wall	chasbaandan	be	divaar	yek pooster raa	

Grp	#	ID	Description	Verb		Prep		Place	Object
13	24	019	put stone into pot of water	qaraar daadan		tu		qaablame	yek aajor raa
13	15	006	put box up on shelf	gozaashtan		tu		ketaabkhaane	yek ja'be-i raa
13	59	015	put celery bunch into a recorder case	kardan		daakhel		yek baste-i	meqdaari karafs raa
13	23	011	put apple in bowl	gozaashtan		tu		kaase-ye chubi	yek sib raa
13	30	016	put stone into pocket	gozaashtan		tu		jib-ash	aan raa
13	29	020	pour liquid into container	rikhtan		tu		qaablame	aab
13	37	008	drop book deliberately onto floor	andakhtan		ru		zamin	yek ketaab raa
13	48	113	knock over bucket so blocks spill out	rikhtan				zamin	aanhaa
13	57	023	put hand into hole in tree	kardan		tu		suraakh-e derakht	dast-esh raa
13	39	024	put head into a bucket	kardan	vaared			yek satl	sar-ash
13	33	035	put pen in a hole	qaraar daadan		tu		suraakh-e tu-ye derakht	yek maʒik haaylaayter raa
13	38	017	stuff rag into car exhaust	kardan	vaared			egzoz-e maashin	meqdaari paarche raa
13	43	003	put banana on table with long tongs	qaraar daadan		ru		miz	yek mooz raa
13	42	022	give a cup to someone	daadan		be		yek khaanom-e digar	yek livaan
13	17	012	drop apple into bag	andakhtan		daakhel		yek sabad-e paarche-i-e turi	yek sib raa
13	54	027	hang rope over tree branch	qaraar daadan		beyn		shaakhe-haa-ye derakht	meqdaari tanaab raa
13	13	009	drop book accidentally on floor	oftaadan					yek-i az aan baalaa
13	62	018	put flower into hair - skewer	qaraar daadan		daakhel		mu-ye yek khaanom-i	yek gol raa
13	20	025	put a hat on head	gozaashtan				sar-esh	yek kolaah-i raa
15	04	014	put a candle into a candle stand	qaraar daadan		daakhel		yek jaasham'i	yek sham'-i raa
15	11	010	toss book on floor	part kardan		ru		zamin	yek ketaab raa
15	60	129	put suitcase out of room, while staying in room	gozaashtan		birun	dar		chamedaan raa
15	25	005	put a fistful of rice on a table	gozaashtan		daakhel		ø-ash	berenj
15	23	011	put apple in bowl	gozaashtan		daakhel		ø-ash	sib
15	30	016	put stone into pocket	gozaashtan		daakhel		jib-ash	chiz-i
15	24	019	put stone into pot of water	gozaashtan		daakhel		ø-ash	aajor raa
15	33	035	put pen in a hole	gozaashtan		daakhel		derakht	hamaan maaʒik-e raa

15	53	001	put cup on table	gozaashtan	ru	miz	livaan raa	
15	05	002	put plastic cup on table with mouth	gozaashtan	ru	miz	livaan raa	
15	43	003	put banana on table with long tongs	gozaashtan	ru	miz	yek mooz raa	
15	06	004	put armload of books on table	gozaashtan	ru	miz	yek dasti-e ketaab raa	
15	45	007	put book on floor	gozaashtan	ru	zamin	ketaab raa	
15	51	026	put boot on foot	kardan		paa-yash	chakme raa	
15	16	112	dump blocks out of tin	khaali kardan	ru	zamin	yek seri khorde riz	
15	09	031	put saucer on top of cup	gozaashtan	ru	livaan	na'lbaki raa	
15	31	021	spill water onto table when pick up glass	rikhtan	ru	miz	aab	
15	15	006	put box up on shelf	gozaashtan	tu	qafase	yek ja'be-i raa	
15	59	015	put celery bunch into a recorder case	kardan	daakhel	aan kif	karafs	
15	57	023	put hand into hole in tree	kardan	daakhel	ø-ash	dast-ash raa	
15	28	120	pour water out of a tin	khaali kardan	ru	chaman-haa	aab raa	
15	29	020	pour liquid into container	khaali kardan	tu	qaablame		
15	48	113	knock over bucket so blocks spill out	rikhtan		zamin	satl	
15	37	008	drop book deliberately onto floor	andakhtan		zamin	ketaab raa	
15	39	024	put head into a bucket	kardan	daakhel	satl	sar-ash raa	
15	08	028	put poster on wall	chasbaandan	ru	divaar	yek pooster	
15	56	033	put on coat	kardan		tan-ash	kaapshen-ash raa	
15	46	013	flip block off notepad into bowl	rikhtan	daakhel	kaase	ø-ash	
15	17	012	drop apple into bag	andakhtan	daakhel	yek turi	yek sib raa	
15	62	018	put flower into hair - skewer	gozaashtan		laa-ye mu-ye khaanom-e	gol-e raa	
15	42	022	give a cup to someone	daadan	be	dasti-ye yek khaanom-e digar	yek livaan	
15	13	009	drop book accidentally on floor	oftaadan			yek-i	
15	20	025	put a hat on head	gozaashtan		sar-ash	yek kolaah raa	
15	38	017	stuff rag into car exhaust	kardan	daakhel	egzoz-e maashin	dastmaal raa	
17	43	129	put suitcase out of room, while staying in room	gozaashtan	birun	dar	chamedaan raa	

17	21	010	toss book on floor	part kardan		ru		zamin	ketaab raa	
17	44	120	pour water out of a tin	rikhtan		ru		zamin	yek quti-e aab raa	
17	37	021	spill water onto table when pick up glass	rikhtan	birun				kami az aab-ash	
17	25	025	put a hat on head	kardan				sar-ash	kolaah	
17	62	001	put cup on table	gozaashtan		ru		miz	yek livaan raa	
17	46	002	put plastic cup on table with mouth	gozaashtan		ru		miz	yek livaan raa	baa dandaan-ash
17	58	003	put banana on table with long tongs	gozaashtan		ru		miz	yek mooz raa	baa yek gire-ye bozorg
17	38	004	put armload of books on table	gozaashtan		ru		miz	yek 'aalame ketaab raa	
17	11	005	put a fistful of rice on a table	rikhtan		tu		boshqaab	yek mosht berenj	
17	35	007	put book on floor	gozaashtan		ru		zamin	yek ketaab raa	
17	27	033	put on coat	pushidan					kaapshen-ash raa	
17	50	031	put saucer on top of cup	gozaashtan		ru		livaan	yek na'lbaki raa	
17	10	019	put stone into pot of water	andakhtan		tu		qaablame-ye aab	yek chiz-i	
17	06	027	hang rope over tree branch	andakhtan		ru		shaakhe-ye derakht	tanaab raa	
17	51	013	flip block off notepad into bowl	andakhtan		tu		yek kaase	yek shei' raa	
17	24	006	put box up on shelf	gozaashtan		tu		qafase	yek ja'be raa	
17	08	011	put apple in bowl	gozaashtan		tu		kaase	sib raa	
17	41	014	put a candle into a candle stand	gozaashtan		tu		jaasham'i	sham' raa	
17	31	018	put flower into hair - skewer	kardan	foru	tu		mu-ye kas-i	yek gol raa	
17	42	015	put celery bunch into a recorder case	gozaashtan		tu		yek rukesh	yek dast-e karafs raa	
17	28	112	dump blocks out of tin	khaali kardan		ru		zamin	yek quti raa	
17	54	016	put stone into pocket	gozaashtan		tu		jib-ash	yek chiz-i raa	
17	17	020	pour liquid into container	rikhtan		tu		qaablame	yek quti-e aab raa	
17	33	026	put boot on foot	pushidan					yek lenge chakme-ash raa	
17	26	008	drop book deliberately onto floor	andakhtan		ru		zamin	ketaab-ash raa	
17	12	022	give a cup to someone	daadan		be		nafar-e ba'd	yek livaan	
17	16	023	put hand into hole in tree	kardan	foru	tu		suraakh-e derakht	dast-ash raa	
17	19	024	put head into a bucket	kardan	foru	tu		satl-e aab	sar-ash raa	

17	60	035	put pen in a hole	gozaashtan		tu	suraakh-e derakht	yek maaჳik raa	
17	49	028	put poster on wall	chasbaandan		be	divaar	yek pooster raa	
17	23	012	drop apple into bag	andakhtan		tu	turi	sib raa	
17	63	113	knock over bucket so blocks spill out	važegun shodan				satl	
17	47	017	stuff rag into car exhaust	kardan	foru	tu	egzoz-e maashin	yek paarche-i raa	
17	22	009	drop book accidentally on floor	oftaadan				yek ketab-ash	
18	60	129	put suitcase out of room, while staying in room	gozaashtan	birun	aan var	dar	chamedaan raa	
18	06	004	put armload of books on table	aavordan		ru	miz	ketaab-e ziaadi raa	baa dast-haa-yash
18	53	001	put cup on table	gozaashtan		ru	miz	yek livaan	
18	05	002	put plastic cup on table with mouth	gozaashtan		ru	miz	livaan raa	baa dahan-ash
18	43	003	put banana on table with long tongs	gozaashtan		ru	miz	aan raa	
18	25	005	put a fistful of rice on a table	rikhtan		tu	zarf	chand taa daane berenj	
18	45	007	put book on floor	gozaashtan		ru	zamin	ketaab raa	
18	62	018	put flower into hair - skewer	gozaashtan		ru	sar-e khaanom-e	???	
18	54	027	hang rope over tree branch	gozaashtan		ru	aan shaakhe-ye derakht	aan tanaab	
18	16	112	dump blocks out of tin	pakhsh kardan		ru	zamin	yek seri vasile	
18	56	033	put on coat	pushidan				kaapshen-ash raa	
18	09	031	put saucer on top of cup	gozaashtan		ru	dar-e livaan	na'lbaki raa	
18	11	010	toss book on floor	andakhtan	jeloo			ketaab raa	
18	31	021	spill water onto table when pick up glass	rikhtan		ru	miz	yek seri aab	
18	15	006	put box up on shelf	gozaashtan		tu	qafase	yek ja'be	
18	23	011	put apple in bowl	gozaashtan		tu	yek boshqaab	sib raa	
18	04	014	put a candle into a candle stand	gozaashtan		tu	aan vasile	aan lule raa	
18	59	015	put celery bunch into a recorder case	gozaashtan		tu	jaa-i	in kaahu maanandi raa	
18	30	016	put stone into pocket	gozaashtan		tu	jib-ash	in chiz-i	
18	28	120	pour water out of a tin	khaali kardan		(tu)	zamin	yek livaan-e aab (raa)	
18	37	008	drop book deliberately onto floor	andakhtan	kenaar		khood-ash	ketaab raa	

18	29	020	pour liquid into container	khaali kardan	tu		yek zarf-i	in hamaan livaan raa	
18	08	028	put poster on wall	chasbaandan	ru		divaar	yek 'aks	
18	48	113	knock over bucket so blocks spill out	rikhtan			zamin	mohtaviaat	
18	51	026	put boot on foot	pushidan				yek chakme	
18	24	019	put stone into pot of water	gozaashtan	tu		hamaan maahitaabe	in hamaan shei'	
18	39	024	put head into a bucket	gozaashtan	tu		satl-e aab	sar-ash raa	
18	33	035	put pen in a hole	gozaashtan	tu		hamaan laane	in hamaan chiz-i raa	
18	46	013	flip block off notepad into bowl	rikhtan	tu		zarf	yek shei' raa	baa ketaab
18	38	017	stuff rag into car exhaust	gozaashtan	tu		egzoz-e maashin	yek paarche-i raa	
18	17	012	drop apple into bag	andakhtan	tu		kise-i	yek sib	
18	13	009	drop book accidentally on floor	oftaadan				yek-i-yash	
18	42	022	give a cup to someone	daadan	be		aan khaanom-e	livaan	