

Fiat Lingua

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Author: Lauren Kuffler

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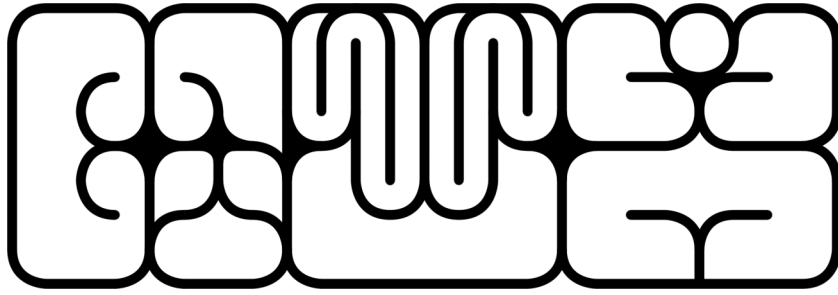
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Taadži Linguistics



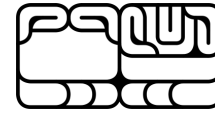
Introduction



paraat lanjī
/para:t lanjī/
“first words”

The Tade Taadži language grew out of a broader worldbuilding project begun in late 2020. I wanted to construct a language that allowed me to play to my strengths, and from which I could work on my weak points--I felt confident in my culture-building, and in creating and evolving a written script that would be aesthetically pleasing while also being feasible to write with authentic tools. However, With little formal linguistics training, creating a unique grammar without an Indo-European bias is a difficult process for me. To get me started, I began with the phonemic inventory of Proto-Uto-Aztecian and a few aesthetic goals for the writing system, and slowly evolved from there. Tade Taadži is thus an ongoing project, and a member of a language family that can provide a fun space for me to learn and experiment.

Abstract



ngkko odorwà
/ŋk:o odorwe/
“important teachings”

Tade Taadži is the representative conlang of an ongoing worldbuilding project, focusing on a culture that arises from dispossessed peoples transported to an isolated archipelago. This article will provide a brief historical context for the language, describe its grammar and its logo-phonetic writing system. Notable features include an extensive system of ligatures in formal texts, and a five-gender personal pronoun system. Any setting-specific terms provided in the document can be assumed to be those used by the Taadži culture, rather than local endonyms.



Fig. 1. An atlas of the planet Karawāhe, labeled in Lanje Taadži glyphs. The glyph representing the Naasengo species is redacted, in accordance with Taadži cultural taboos. The remaining glyphs represent the homeland of the ancestral cultures of the Taadži (left), and the Taadži themselves (right).



Radžuogǝu
/radʒuoy:u/

History

Tade Taadži originates on an Earth-like planet with near-zero axial tilt. This creates more extreme temperature gradients, and stronger mid-ocean currents. To simplify the conlang creation process, this planet features two major humanoid species, eventually referred to as the Naasengo and the Taadži.

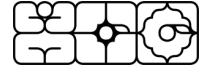
Geographic isolation kept these species largely separated from each other. (Fig. 1) The smaller, gregarious Naasengo that occupied the larger territory gave rise to the imperialist 'Agǎhè culture, which colonized large portions of the main continents. After learning of a navigable passage through the treacherous waters near the western mountain range, they came in contact with the ancestors of the Taadži culture.



This species was larger (avg 2.3-2.4m), and evolutionary pressures to adapt to local parasites and strong sunlight left them hairless, thicker-skinned and possessing dark sclera and a distinctive green color to their blood, due to high levels of circulating biliverdin. While their thick skin provided them better protection from both biting insectoids and sunburn, it left them less capable of sweating to achieve evaporative cooling. Decorating the body with mud or other body pigments was a common strategy to reduce sun exposure.

Local trade and exploration had resulted in some limited contact between proto-Taadži and southwestern Naasengo cultures, but their existence had been previously unconfirmed by the 'Agǎhè.

While seemingly primitive to the 'Agǎhè due to their relative lack of metalworking technology, these proto-Taadži peoples were a mix of settled and nomadic cultures, many of whom had well-developed literary traditions, monumental ritual sites and/or well-established population centers, and some possessed a far more advanced understanding of medical theory and technique. Many worshiped celestial bodies as their mythic ancestors, leading to their eventual name: Taadžipanu, or Children of the Sun and Moon.



While initially welcoming to the newcomers and establishing trade, the Taadži cultures eventually began to push back against colonial projects within their homeland, and the kidnapping of their people. The 'Agǎhè responded aggressively, with captured Taadži transported in slave ships to an isolated colonial project on a mid-oceanic archipelago.

Enslaved Taadži were not permitted to write and deliberately divided into groups that limited same-culture contact. These measures were intended to decrease their capability to organize and rebel, leading to the creation of a pidgin and the loss of writing technology.

Despite this, the Taadži mounted an increasingly organized series of slave revolts, contributing to the failure of the colonial venture. As a result, the 'Agǎhè left the archipelago, leaving the Taadži behind on the most isolated land mass on the planet. While poorly adapted to their new environment, enough Taadži survived to form a genetically viable population. This archipelago remained isolated from the outside world for centuries to come, outlasting the 'Agǎhè and possibly the entire Naasengo species.

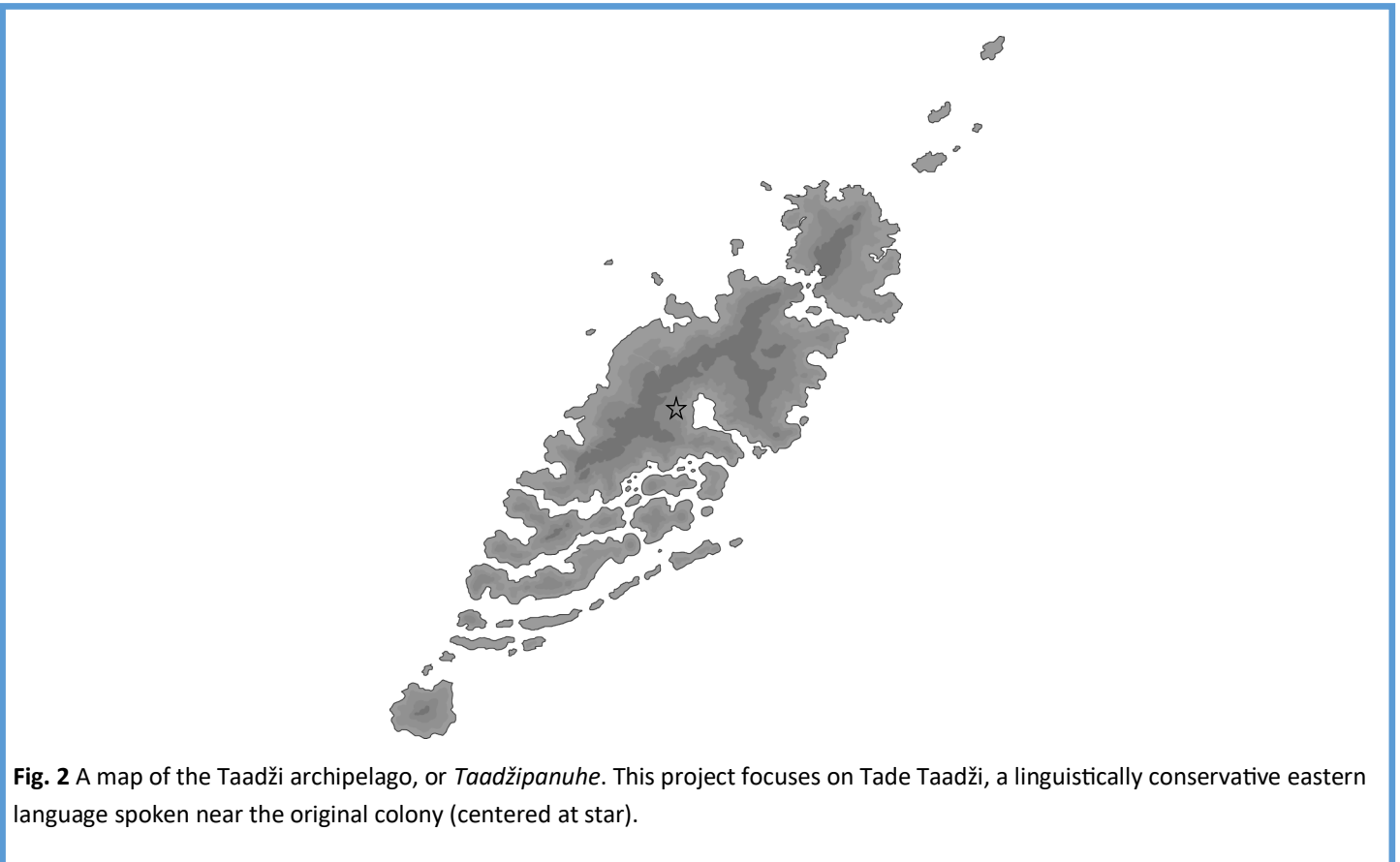


Fig. 2 A map of the Taadži archipelago, or *Taadžipanuhe*. This project focuses on Tade Taadži, a linguistically conservative eastern language spoken near the original colony (centered at star).

While the creole language of the Taadži peoples developed into multiple branches as they slowly radiated to new foraging and fishing grounds, this project currently focuses on one relatively early dialect, Tade Taadži.

Linguistics

Tade Taadži has a Nominative-Accusative alignment and an SOV word order, with OVS subordinate clauses. The language is head-final, with adjectives and descriptive clauses preceding the noun or verb they modify, and postpositions are used. The possessee is marked rather than the possessor. The language has recently transitioned from analytic to mostly synthetic, with noun-adjective agreement in case and plurality. Verbs feature optional person-marking.



Length and Phonotactics

Tade Taadži features contrasting vowel and consonant length. Until recently, Tade Taadži had no distinction between voiced and unvoiced consonants. A weak distinction is evolving, but in most cases voicing is non-contrastive. The basic syllable structure of Tade Taadži is as follows:

(C){V,S}(C), with **S** = m, n, ŋ, j, t, and w.

Geminate consonants, long vowels, and nasal vowels are contrastive versus their basic counterparts. Plosives must be spaced by a central vowel if compounding would place them in

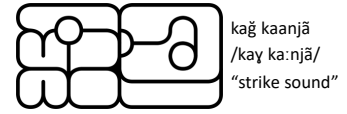


proximity.

The sibilant affricates ts/dž can't follow plosives or sibilants except t/d, ŋ can't follow plosives, sibilants or rhotics, rhotics can't follow labial(ized) or glottal plosives.

Stress

Stress defaults to the first non-affix syllable.



If there are one or more long vowels in a non-final position, the stress falls on the first long vowel. If there are geminate consonants, the non-ultimate syllable following the long consonant or incorporating it as its onset takes the stress, unless it is an affricate or fricative.

Romanization

The romanization used in this text is focused on aiding the reader in acquiring consistent pronunciation of Tade Taadži, and follows IPA transcription fairly closely (Table 1). It is thus more descriptive than the minimal pairs that native Taadži speakers would identify, including distinctions between voiced and unvoiced consonants, and distinctions between vowel sounds that are found in specific phonotactic contexts. Length or gemination indicated in the romanization with double letters. In digraphs, the sonorant is doubled. Thus, /ŋ:/ is rendered as *nng*, /t̪s/ is rendered as *tss*, and /d̪ʒ:/ is rendered as *džž*.



Table 1. Phonology and romanization of Tade Taadži. Romanization is listed (in parentheses) when it differs from IPA.

Place → Man- ner ↓	Labial	Coronal		Dorsal	Laryngeal		Front	Central	Back
		Alveolar	Palatal	Velar	Glottal				
Nasal	m	n	ɲ (ñ)*	ŋ (ng)		Close	i	ɨ, ɘ	u
Plosive	p, b	t, d		k, g	ʔ (')		ĩ	(y, è)	ũ
Sibilant affricate		t̪s, d̪ʒ~d̪z (dž)				Close-mid	e		o
Fricative		s, z		x, ɣ (ğ)	h		ě		õ
Approximant	w~v	l, t̪ (t)	j			Open	a, e		
Rhotic		ɽ~r̃ (r)					(a, à)		
							ã		

*a marginal phoneme only found in a few words.

Nouns and Adjectives



lanjy pavā
/lanji pavā/
"word (of) thing"

There is only a very weak distinction between nouns and adjectives, which are treated the same grammatically. They are better thought of as concrete and abstract or descriptive nouns. Tade Taadži is early in the process of transitioning from an analytic to a synthetic language, and thus features five fairly regular declension patterns. Noun and Adjective cases are Nominative, Accusative, Possessed, Allative, Instrumental, and Vocative. Adjectives agree with the case of the noun they modify. Adjectives or modifying nouns come before the primary noun.

Nominative marks the actor for both transitive and intransitive verbs, and modifiers of verbs. It is unmarked in the singular form.



Ozà huumà. /oze hu:me/
reptomammal.PL.NOM sleep.STAT
"Animals sleep."



Accusative marks the patient of transitive verbs.

Naiddahe saangwus haapu.

/naid:ahe sa:ɲwus ha:pu/
Naiddahe.NOM shy.prawn.ACC
see.NEARPAST



"Naiddahe saw a darting prawn."

Possessed marks an object possessed by something (his *book*, the person's *word*), an origin (people *from the islands*), and apposition (my sister, a *healer*). Possessed nouns come before the noun they modify, and can be compound-forming, though the case marker may be dropped depending on sound similarity. The word order of (concrete) noun adjuncts also follows this pattern (ex. "face mask" would be literally rendered "mask (of the) face").



Uzumi papā kamitsigwis kii.

/uzumi papā kamitsigwis ki:/
body.paint.POS moon.NOM
crater.PL.ACC exist.STAT



"The dark markings on the face of the moon are craters."

Allative marks motion toward (I went to the house), direction (I went *north*), and also marks indirect objects of most verbs (I gave the stone *to her*). The Allative comes after the Nominative and Accusative.



Aratmàpà jazdu idda aannagu. /

aratmepe jazdu id:a a:n:agu/
Aratmàpà.NOM sea.ALL go.INFV
want.PRES



"Aratmàpà wants to go to the sea."

Instrumental acts as the agent of passive voice construction (I was hit by the stick), and to indicate location (I work *in the field*), time (I work *today*), participation in an action (she benefited from her *mother's* love), substance of composition (a wheel *of cheese*), source (a portion *of food*), and comitative statements (I went in the company *of the fisherman*). Instrumental nouns follow the noun they modify.



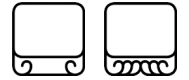
Laranwà kushyngyr swtsddur sydurpy.

/laranwe kushɲɪŋɪŋ swtsd:uŋ sidurpi/
tree.PL.NOM east.PL.INST wind.INST
curve.STAT



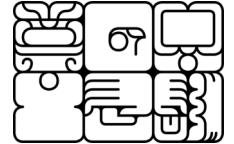
"Trees from the east are bowed because of the wind."

Vocative identifies an addressee, and is the default case in most dialects for referring to the gods. Some dialects may use the vocative only as a pejorative, while others are beginning to use the vocative as a topic marker.



Xummmaa, nga 'us tsā pavā pavapso?

/xum:a: ŋa ʔus tsā pave pavapso?/
friend.VOC 2S.NOM ACC Q.INFML therefore
do.NEARPAST-that.ACC



"Oh friend, why did you do that?"

Table 2. Taadži declensions

Singular	NOM	ACC	POS	ALL	INST	VOC
1. -/t/d/ɬs/dʒ/ s/z/'/w/h/(V)	-	-wus	-di	-du	-ddur	-dà
2. -/y/i/e/(r)	-	-us	-e	-u	-yr	-uu
3. -/N/Ŵ/(jV)	-	-ns	-mi	-my	-mr	-maa
4. -/u/o/(r)	-	-us	-i	-u	-ur	-oo
5. -a(r)	-	-as	-i	-a	-ar	-àà
Standalone	-	'us	it	up	yr	àà
Plural	NOM	ACC	POS	ALL	INST	VOC
1. -/t/d/ɬs/dʒ/ s/z/'/w/h/(V)	-zà	-zat	-zabi	-zà	-zur	-zàà
2. -/y/i/e/(r)	-Ŵ	-Ŵs	-ě	-(V)	-(V)ngyr	-(V)nguu
3. -/N/Ŵ/(jV)	-wà	-was	-wi	-wy	-wur	-wàà
4. -/u/o/(r)	-wi	-wis	-wi	-wu	-wur	-woo
5. -a(r)	-agà	-agas	-agi	-agà	-agar	-agàà

Standalone particles acting as case markers may be used for emphasis, to separate different noun phrases in the same case, and/or to mark the end of a subordinate clause. For the nominative case, an appropriate pronoun may be used (see page 7). This is a remnant of the analytic grammar of the early Taadži creole which has maintained useful grammatical functions.

Sot suwus sage hadžedžaazat joovū mavarà yr jaddiigopu xummr taat 'us haapu.

/sot suwus sage
hadžedža:zat jo:vū
mavare ɪŋ jad:i:gopu
xum:ɪ ta:t ʔus ha:pu/
3S.NOM pot.ACC take.PRES shellfish.ACC.PL water cook.INF INST



bay.ALL friend.INST 3SM.NOM ACC see.PAST

She saw that he took the pot to the bay to boil shellfish with a friend.

Verbs

Verbs have four tenses: **Remote Past**, **Past**, **Present**, and **Future**. Tense is strictly absolute (centered on the “now”) unless directly quoting someone.

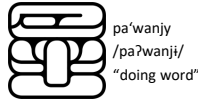


Table 3. Taadži tenses. The 3rd and 4th conjugations are differentiated by etymological roots of a given verb.

Verb Stem	Remote	Past	Present	Future	Imperative
-a,ã,i,ĩ,x,p,t	-Vdžu	-Vpu	-Vgu	-Vzi	-Vdžã
-e,o	-Vdže	-Vpe	-Vge	-Vzi	-Vdžã
-u	-adže	-ape	-age	-azi	-adžã
-u(s)	-udžas	-upas	-ugas	-uzis	-udžã

Remote Past tense is usually used to refer to events that occurred more than one day ago. It can also function as a discontinuous past tense, where the event has experienced a change. It may also be used for recent events that the speaker was present for but does not clearly remember.

Tsudu tyjddadžu. /ʔsudu tʃjɔd:adʒu/
beach.ALL 3SF.go-RPAST

“She went to the beach (before today/but isn’t there anymore)”

Tsudu jinmr tyjddadžu.

/ʔsudu jinmɾ tʃjɔd:adʒu/
beach.ALL today.INST 3SF.go-RPAST

“I think she went to the beach today”

Past tense or **Simple Past** tense refers to events within the past day, or when the speaker wants to emphasize the clarity of their memory.

Tsudu jinmr tyjddapu.

/ʔsudu jinmɾ tʃjɔd:apu/
beach.ALL today.INST 3SF.go-PAST

“She went to the beach today”

Present and **Future** tenses can be used for statements that would refer to the continuous or perfective aspect, but not for gnomic or attributive (see below).

Tsudu tyjddagu. /ʔsudu tʃjɔd:agu/

beach.ALL 3SF.go-PRES

“She’s going to the beach”

The **Infinitive** is the uninflected form of the verb with its stem included, and can be used as the **Gnomic** aspect, describing general truths rather than specific events. The infinitive is often used in multi-verb constructs, including some with grammatical functions (Table 4).

Tsudu tyjdda. /ʔsudu tʃjɔd:a/

beach.ALL 3SF.go

“Everyone knows that she goes to the beach.”

Attributive verbs can be created by removing the verb stem. This is not represented in the writing system. They are treated as an adjective, and precede any word they modify.

Kavax sugarmavat tetaadžus kavaxege.

/kavax sugarmavat teta:dʒus kavaxege/

burn.ATTR fire-pit.NOM child.ACC

warm-PRES

“The burning fire pit warms the child.”

Perfective aspect is created by taking the infinitive verb and adding the verb *kus* (“to come”). This is a serial verb construction with *kus* taking most inflection, except for nominative person marking (see pg. 6).

Pavà anngar tsigur, xitssejanns kav haadi nanmy a’ukiju kusadže.

/pave aŋ:aʔ tʃiʃuɾ xitʃ:ejan:s kav ha:di

nanmɪ aʔukiju kusap/

make.INFV dry.clay.INST rock.INST,

wet-clay.ACC watch.ATTR eye.POS sun.ALL

1P-set.down PERF.RPAST

“We laid the clay in the sun to make bricks.”

Passive verbs are formed in a similar manner, using the auxiliary verb *su* (“to take”). The subject of the verb is placed in the instrumental case, and the object remains in the accusative.

Jaadns ‘ogmr sukype sadže.

/ja:dns ʔogmɾ sukipe sadʒe/

storm.ACC delicate.plant.INST break PASS.RPAST

The delicate plant was broken by the storm.

Hypothetical mood is created in the same way, with the auxiliary verb *kaanja* (“to hear”).

Uvaswovus jinmr irtɿ rat su kaanjapu.

/uvaswovus jinmɾ irtɿ rat su ka:njapu/

earthquake.ACC bridge.INST today.INST cut

PASS HYP.PAST

“The bridge could have been cut in today’s earthquake.”

The hypothetical mood can also be used to construct if/then statements. The “then” clause is the primary clause, and takes the hypothetical mood. The “if” clause is dependent. When describing a hypothetical action, the clause is marked with the instrumental case. When describing a precondition beyond one’s power to affect, the allative case is used.

A’ujoovūnavarazisai yr kmg tsa’iwus ajihopà kaanjazi.

/aʔujo:vūnavarazisai ɿ kmg tsaʔiwus ajihope

ka:njazi/

1P-boil-FUT-this INST eat.ATTR safe.ACC

this.be.at.INFV HYP.FUT

“If we boil this, then it will be safe to eat.”

Axohuumazi kushyxañ up laramiigopu tyjazzaddà kaanjazi.

/axohu:mezi kushɿxañ up larami:gopu tʃjɔz:ad:a ka:njazi/

that.calm.sea-FUT tomorrow.NOM ALL

reef.ALL 3SF.boat.travel HYP.FUT

“If tomorrow has calm seas, then she’ll paddle out to the reef.”

Imperative mood is formed either through the verb *tsã* ("to require" or "must"), or through its grammaticized suffix form *-Vdžã*.



Laranwadu ngakahha tsagu!

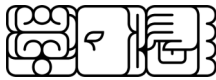
/laranwadu ŋakah:a tsagu/
forest.ALL 2S.run must-PRES
"You *must* run to the forest!"



Tsawus kapu pavadžã! /tsawus kapu pavadžã/

health.ACC 2S.ALL make-IMP

"Be healthy!" (or less literally, a formal "Hello!")



Verbs can optionally be **marked for person** in the nominative and accusative case in most dialects of the language, with some additionally marking the instrumental case. This is not required, nor are pronouns required if sufficient context is established. In multi-verb constructions, the nominative marking is applied to the first verb, and the accusative and/or instrumental marking is applied to the final verb.

Note: If a vowel is phonotactically required to attach a person marker to a verb, but none is given in the table, then an echo vowel is used. If the preceding syllable has a consonantal nucleus, it is either echoed or /i/ is used.

Axogudarà

/axog:udare/

3P.FAR.NOM-teach-1S.ACC-3P.NEAR.INST

"They teach *me* about *that/them*."



Serial verb construction is possible in Tade Taadži. The initial verb in a serial construct takes nominative person marking. All non-final verbs are kept in the infinitive. The first verb takes nominative marking, and the final verb takes accusative, instrumental, and/or tense marking.

Kare Hyb Patsaahi pn'owaranwas rarizi mavarawapasai.

/kare hīb patsa:hi pŋ'owaranwas rarizi mavarawapasai/

All jump moon.fish.NOM tuber.PL.ACC 3S.AND
-gather cook.PAST-3PNEAR

Kare Hyb Patsaahi *gathered* the tubers *and* *cooked* them.



Table 4. Other verb conjugations in Tade Taadži.

Mood/Form/ Voice/etc.	Conjugation/Inflected Auxiliary Verb	Meaning
Infinitive	V + stem	To X
Attributive	V - stem	the X-ing /Noun/
Perfective	INFV + kus ("to come")	X-ed; Finish X-ing
Passive	INFV + su ("to take")	is/was/will be Xed
Hypothetical	INFV + kaanja ("to hear")	would/could/might X

Table 5. Person marking on Tade Taadži

Verb Marking	NOM	ACC	INST
1S	t(o)-	-t, -dà	-(o)t
2S	ng(a)-	-k(à)	-kat, -gat
3S Fem.	ty-	-s, -ze	-(z)at
3S Lean Fem.	pi-	-t,-di	-(b)it
3S Androgynous	ra-	-r(à), -à	-(r)at
3S Lean Masc.	ki-	-k(u)	-(g)it
3S Masc.	ta-	-t, -dà	-yt, -dyt
Plural	NOM	ACC	INST
1P	a'u-	-(i)t	-rat
2P	aka-	-sà	-rage
3P Near	aj(i)-	-sai	-rà
3P Far	ax(o)-	-so	-rage

Pronouns

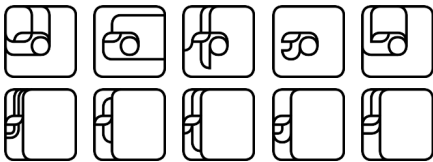
Tade Taadži has first, second, and third person pronouns, which take declension. The **first** and **second** person pronouns have **singular** and **plural** forms.



Their written glyphs function both independently and as radicals for verb person-marking. (For more about the writing system, see pg. 11)



Third person pronouns are split into five grammatical genders, each matching a social role within Taadži culture. These roles are loosely mapped onto a continuum of most to least feminine, but the actual realization of these roles is inconsistent across cultures, and has minimal correlation to sex or reproductive role.



Sot– translated to English as “she/her/hers”.

Pit– translated to English as “xe/xer/xers”.

Ran– translated to English as singular “they/them/theirs”.

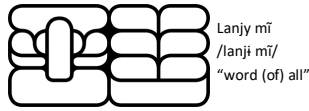
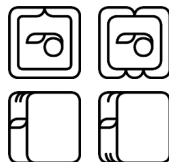
Kur– translated to English as “e/em/eirs”.

Taat – translated to English as “he/him/his”.

These pronouns are only used for people who have been introduced to the speaker, or members of the same cultural group who wear unambiguous signs of their social role, in dress, body paint, or tattoos. Some communities only use gendered pronouns in familiar or extremely casual speech.

When referring to children, outsiders, or unmarked Taadži adults, **impersonal pronouns** (it or this/that) are used. Taadži religious practices believe in an immortal, reincarnated spirit that had a role assigned to it upon their creation by the gods, which is forgotten upon entering a physical existence. Thus, children are expected to declare their own role during a maturation ceremony, at which point gendered pronouns may be used. Note that verb person marking for these impersonal pronouns is not used, thus formal speech tends to limit person marking to first and second person only.

Plural pronouns do not reflect gender in the third person, instead splitting between “near” and “far” categories: A speaker will use the “near” pronoun for a group that is **close to them on the gender spectrum or familial relation**, and the “far” pronoun for all others.



Nearness counts as **2 steps** towards masculine/feminine for female/male speakers, **1 step** in either direction for all others. Familial nearness is dependent on the culture and context.

There is a weak remnant of a grammatical gender system in the endings of nouns and adjectives, which is mostly used to determine the use of near/far person markers on verbs in informal speech. Adjectives no longer agree with the gender of their noun, but poetic or deliberately archaic speech may use personal pronouns in agreement with a noun's gender.

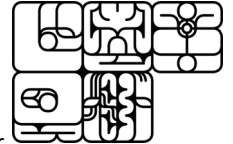
Sot kapyǵmi harawus paduu tymavadžusai.

/sot kapiǵmi harawus padu: timavadžusai/

3F.NOM village.POS **ancestor.ACC** 1P.ALL

3F.NOM.tell.story.RPAST-**3P.NEAR.ACC**

“She tells us a story about the *ancestor* of her village.”



Taat harazat odorō taanngare kiiguso.

/ta:t harazat odorō ta:ŋ:are ki:guso/

3M.NOM ancestor.PL.ACC thought

3M.NOM.crush able.to-PRES-**3P.FAR.ACC**

“He isn’t making any sense”,

lit. “He could confuse the *ancestors*.”

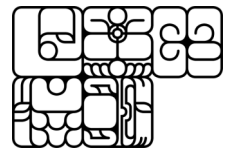


Table 6. Taadži pronouns

Singular	NOM	ACC	POS	ALL	INST	VOC
1S	tuu	taas	rii	lanu	ladi	laas
2S	nga	kàà	kii	kapu	kadi	kaas
3S Fem.	sot	sade	dà	sadu	sadi	saas
3S Lean Fem.	pit	pide	pi	pidu	pidi	paas
3S Androgynous	ran	rane	rà	rabu	radi	raas
3S Lean Masc.	kur	kure	ku	kubu	kudi	kaas
3S Masc.	taat	taade	tàà	tabu	taadi	taas
Plural	NOM	ACC	POS	ALL	INST	VOC
1P	aduu	saduu	iduu	paduu	raduu	aatuu
2P	agà	sagà	igà	pagà	ragà	aagà
3P Near	ajit	sajit	ijit	pajit	rajit	aajit
3P Far	aǵat	saǵat	iǵat	paǵat	raǵat	aaǵa
Impersonal	NOM	ACC	POS	ALL	INST	VOC
Near (this, it)	jit	jur	ji	jur	ji	jàà
Far (that, it)	xat	xur	xi	xur	xi	xaa

Interrogatives

Tade Taadži has a pair of basic question words used for formal/inanimate and informal/animate queries, *hhat* and *tsā*. In their base form they can be most easily translated as “what?” or “who?” if used alone. If placed at the end of a sentence, they act as a marker for a yes/no question.

Conjugated forms of *hhat* and *tsā* produces more specific meaning. These can be placed in sentences to ask specific questions in context. If conjugation isn't sufficient, helper words can be used to clarify meaning (see table below).

Nominative or **Accusative** forms can be translated as “what?” or “who?”

Hhat ymypwas suudžu?

/h:at i:mipwas su:džu?/

“Q.FML.NOM fermentation.jar.PL.ACC open.RPAST”

“Who opened the fermenting food?”

Pit tsans sudu kiipu?

/Pit tsans sudu ki:pu?/

“3SDF.NOM Q.INFML.ACC jar.ALL give-PAST”

“What did xe put in that jar?”

Joowmiwirdi hhat kiigu?

/Jo:wmiwirdi h:at ki:gu?/

“boat.POS Q.FML give-PRES”

“Whose boat is that?”

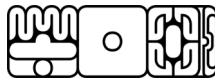
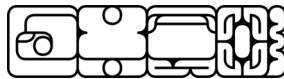
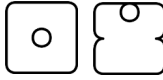
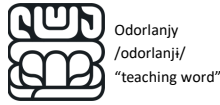
Possessed forms ask “what kind of?” or “what?”, specifically in the context of something's possessed items or attributes.

Hhadi rywywus ngahaap?

/h:adi riwiwus ŋaha:p?/

“Q.FML.POS bird.ACC 2S-see.PAST”

“What kind of bird did you see?”



Instrumental case can be used to ask “how?”

Taadži hawus të anngatsigus hhaddur pavà?

/Ta:dži hawus të an:atsigus h:ad:uŋ pave?/

“person durable.ACC AUG brick.ACC

Q.FML.INST make.GNOM”

“How does one make such strong bricks?”

Allative forms signify “to what?”, “to where?” or “to whom?” depending on context.

Tsamy ngiddagu? /Tsami ŋid:agu?/

“Q.INFML.ALL 2S.go-PRES”

“Where are you going?”

Syğwis hhadu kiizi? /Si:ğwis h:adu ki:zi?/

“food.ACC.PL Q.FML.ALL give-FUT”

“Who will receive the food?”

Vocative forms are generally used for invoking deities or for (often) profane emphasis, as in “which god?” or “what the hell?”

Hhadà xitsus kii? /h:ade xitsus ki:~/

“Q.FML.VOC rain.ACC give.GNOM”

“Which god brings the rain?”

Tsamàà ngatadege? /Tsame: ŋatadege?/

“Q.INFML.VOC 2S-speak-PRES”

“What the f*** are you talking about?”

Placing an unconjugated question word in the place of a verb can create the meaning of “to do what?”. If this is not sufficient to disambiguate intent, person marking may be attached to the question word.

Nga xi tsā? /ŋa xi tsā/ 2S there.INST Q.INFML

You went there *to do what?*

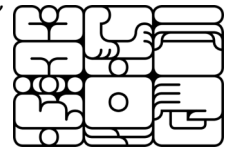


Table 7. Compound question words

Tade Taadži	Glyph	Gloss	Translation	Tade Taadži	Glyph	Gloss	Translation
Hhat të		Q DISC	How far?	Hhazà hmrŷ		Q.PL finger.PL	How much? (≤ 5)
Hhat kavaxe		Q wait	How long? (≤ day)	Hhat ntà		Q hand	Which? (≥ 6)
Hhat ijāā		Q time	How long? (≥ day)	Hhazà nzà		Q.PL hand.PL	How much? (≥ 6)
Hhadu kavaxu?		Q.ALL wait.ALL	Until when?	Hhat rumà		Q roots	What kind?
Hhaddur kavaxyr		Q.INST wait.INST	When?/At what time?	Hhat he		Q place	Where?
Hhaddur ijāmr		Q.INST time.INST	What day?	Hhaddur hyr		Q.INST place.INST	From where?
Hhat hmry		Q finger	Which? (≤ 5)	Hhat pava		Q make	Why?

Postpositions

There are two main postpositions that cover many spatial and temporal relationships in

Tade Taadži: *paarà* and *tè*. These are referred to as the **Associative** and **Dissociative** postpositions.

Paarà covers concepts of *motion toward, into, closeness, and to be among something*.

tè has the contrasting meaning of *motion away, out of, distance, and to be apart from something*.

Tsigu paarà pa'ò tè tsudu a'ukuushazi.

/tsigu pa:re paʔo tɛ tsudu aʔuku:shazi./
Rock.ALL ASC and DISC shore.ALL
1P-swim-FUT

"We'll swim **out** to the rock and **back** to the shore."

Kur tenannakapde kmga tsigu paarà kushyr xanmr kiddazi.

/kur tenan:akapde kmga tsigu pa:re
kushir xanmr kid:azi/
3DM.NOM shrine.POS tooth.ALL
rock.ALL ASC 3DM.go-FUT

"E will go **into** the mountain shrine tomorrow."

Syghus tè tykupas.

/siɣhus tɛ tikupas/
hunting-ground.ACC DISC
3F.NOM.come.PAST

"She has come **back from** the hunting ground."

Paarà mavaddur a'uhybaguso.

/pa:re mavad:uɣ aʔuhibaguso/
ASC now.INST 1P.NOM-be.at-PRES-
3PFAR.ACC

"We are **close** to them now. "

Rywydu saduu tè'ò tè hybagu.

/riwiɖu sadu: tɛʔo tɛ hibagu/
Bird.NOM 1P.ACC very.far DISC
remain-PRES

"The bird stays **far away from** us."

(Note: as *tè* already means "far", this sentence also features the intensified form *tè'ò*, which clarifies the meaning of the phrase.)

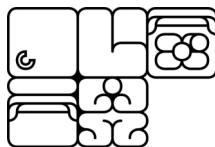
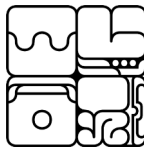
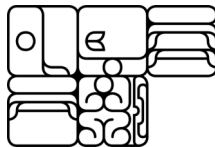
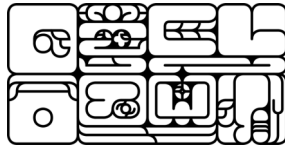
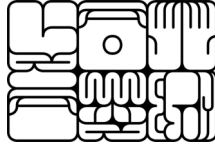
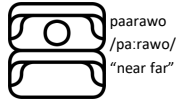
Ydzã tsigwur paarà tèèsage.

/idzã tsigwuɣ pa:re tɛ:sage/
Idol.NOM stone.PL.INST ASC hide-PRES
"The idol is hidden **among** the stones."

Maanu tsigu ratypaarar tè hybà.

/Ma:nu tsigu ratipa:raɣ tɛ hibe/
Chest.NOM rock.NOM group.INST DISC
be-at.GNOM

"The weathered mountain stands apart from the range."

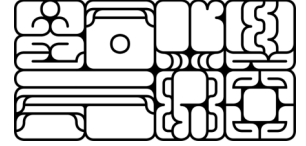


Both *paarà* and *tè* can be used as intensifiers, which color the adjective or action they refer to. *Paarà* acts a diminutive, and *tè* acts as an augmentative.

Te paarà tsaazà uuzu tè'ò tè kuushap kii.

/te pa:re tsa:zɛ u:zu tɛʔo tɛ ku:shap
ki:./

Small.PL DIM fish.PL river.ALL very.far AUG swim able.to.GNOM
"The **smaller** fish can swim **further** up the river."

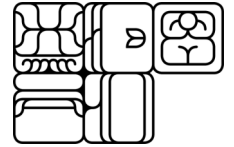


Both words can be used in phrases that provide other spatial or temporal distinctions, such as *pospur* ("back (anatomy)") to create postpositional phrases meaning "behind" (*pospur paarà*) versus "far behind" (*pospur tè*). Some of these are commonly used as set phrases.

Opanwàà raduu lapo tè kave.

/opanwe: radu: lapo tɛ kave/
Mother.goddess.PL.VOC 1P.INST body
DISC watch.

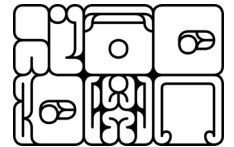
"The mother goddesses watch from **above** us."



Pospur paarà, aduu paduu jahybà tsã.

/Pospur pa:re, adu: padu: jahibe tsã/
Back ASC, 1P.NOM 1P.ALL decide.INF
IMP.GNOM.

"**On the other hand**, we must make decisions for ourselves."



Grammatical Suffixes

Certain suffixes are generative and can form new words. These are not always required to bring a word into a new grammatical role or alter meaning, they do decrease ambiguity. Note that since the distinction between nouns, adjectives and adverbs is rather weak, these suffixes provide specific guidance as to the meaning. For example, if one begins with the verb *jaado* ("to shout"), one can produce *jaadã* ("a shout"), *jaador* ("loud(ly)"), and *jaadotja* ("intense(ly)").

Table 8. Grammatical suffixes and examples.

Role	Suffix	Radical	Example
N → V	-(u)x(y)		anngà -> anngàxy sand -> shift; be unsteady
Adj → V	-(y)ngjy		xos -> xosyngjy old -> to ponder
V; Adj; POS → N	-ĩ/-ã/ -(i/a)ngo		jaado -> jaadã shout -> a shout
V → Adj	-(u)r		jaado -> jaador shout -> loud(ly)
N → Adj	-(o)t		anngà -> anngàt sand -> sandy; fine
Adj; V → Adv	-(a)tja		jaado -> jaadotja shout -> intense(ly)

Numbers















Hmrihaat
/hmriha:t/
Number(s)

Tade Taadži features a base 6 number system, also called “senary” (abbreviated to “Sen”). When finger counting, Taadži will use the fingers on their dominant hand to count up to five, and their non-dominant hand counts multiples of six.

Numbers 1-6 and all senary places (powers of 6 rather than powers of 10) have unique names up to 1×6^6 . All numerals at a given base besides the final are placed in the Possessed case, and the base is in the nominative. The final base or numeral may display noun case agreement. *Pa’o* (“and”) may be placed after senary bases where the numeral 1 would appear in Arabic numerals, except for the first position. ex. *mi pa’o hä* (“Six and four”, Sen 14, Dec 10). Written forms of the numbers can combine senary bases with *pa’o* or digits at that base. Tade Taadži does not yet have a true word for “zero”, thus the word for “nothing” is used below.

Table 9. Numerals

Decimal	Heximal	Glyph	NOM	ACC	POS	ALL	INST	VOC
0	0		sàà	sas	si	sà	sar	sàà
1	1		ng	ngās	ngi	nge	ngmr	ngàà
2	2		so	sus	si	su	sur	soo
3	3		tar	tas	ti	tà	tar	tàà
4	4		hã	hãs	hãi	hãe	hãr	hãwàà
5	5		kyr	kus	ky	ku	kyr	kuu
6	10		mi	mins	mi	my	mr	màà
36	100		kyt	ky’us	kydi	kydu	kyddur	kydàà
216	1,000		kũ	kns	kũ	kmy	kmr	kmàà
1,296	10,000		nantà	nanus	nandi	nandu	nanddur	nandàà
7,776	100,000		pantà	panus	padi	padu	padur	padàà
46,656	1,000,000		mità	mi’us	midi	midu	midur	midàà

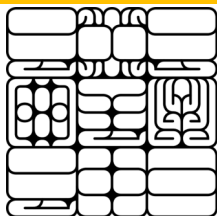
**Ngì nantà ngì kũ ky kyt
ngì mi tar**

/ŋi nante ŋi kũ ki kit ŋi
mi tar/

1.POS 6^4 1.POS 6^3

5.POS 6^2 1.POS 6 3

Dec 1701, Sen 11,513



**Pantàpa’o nantàpa’o
hãikũ kytpa’o hãimi hã**

/pantepaʔo nantepaʔo
hãikũ kitpaʔo hãimi hã/

6^5-and 6^4-and 4.POS

-6^3 6^2-and 4.POS-

6^1 4

Dec 10,000, Sen 114144



**Simità kynantà kykyt
hãimi hã**

/simite kinante kikit
hãimi hã/

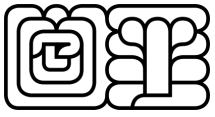
2.POS-6^6 5.POS-6^4

5.POS-6^2 4.POS-6^1 4

Dec 100,000,

Sen 2,050,544





Pavar lanjy
/pavaʃ lanji/
way-to write

Writing System

The Lanje Taadži writing system is logo-syllabic, arising relatively quickly after the loss of writing technology, but is completely isolated from previous scripts. The script is usually written with a reed pen when paper is available, carved into wax codices for temporary documents, and carved into stone or stucco for important texts.



Fig. 3 Archaic, formal, handwritten and open script versions of the sentence *Xat mrjas kii, / xat mr.jas ki:/* (that good give.GNOM), translated as “That’s pleasing”, or “I love that”.

Originally, glyphs could take any shape, but would often be fit into a loose grid of equal-sized spaces. As the writing system evolved and simplified, the grid structure became more pronounced. In modern formal texts, glyphs are square and have self-containing outlines. Handwritten text is often more rounded, and some scribal traditions are developing open glyphs.

Glyphs encode for multi-syllabic words, and compound words may sometimes be rendered as a single glyph. This is often achieved through simplified radicals, by containing one glyph within another, or both.

When a word features accompanying grammatical information, it is written in a reduced form and shares the glyph block with these grammatical elements. Nominative nouns are unmarked, as are stative and infinitive verbs.

Many Taadži cultures consider the ideal proportions of a text to be a block of 6x6 glyphs. Informal texts may be of variable line length, but a formal text will attempt to fill a full 6x6 block as naturally as possible.

Texts may include some amount of ligature between glyph blocks. These ligatures are read once for every block that they cross. Ligatures joining noun phrases may be commonly seen in informal texts. Formal texts will commonly feature cross-row ligatures of repeated glyphs or grammatical elements. The value of the glyph is read every time the reader encounters it as they progress through the text.

Fig. 5 A. Three alternate forms of *kii* (“to give”, “to exist”, “to be able to”).

B. Three alternate forms of the third person singular androgyne pronoun, *ran*. The first is marked solely with a simplified version of traditional face paint, the second is marked with a phonogram (*ra'n*, “dark”), and the third is marked with a radical representing a quarter-moon, the day on which a religiously active androgyne Taadži is expected to pray to the celestial gods.

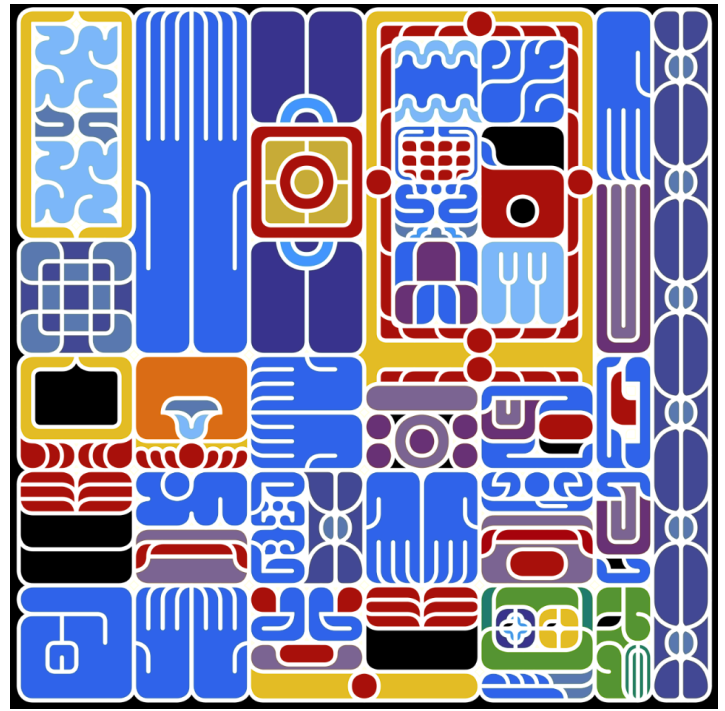
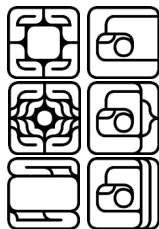


Fig. 4 A stanza from the Taadži myth describing the creation of life. The glyphs are decorated with color, and rendered with white lines on a black background, the traditional medium for especially important documents. Note the use of ligatures that cross rows and columns of the text, rotation of the “and” glyph (a pair of hands), as well as two variations on the “teach” radical determined by their size (row 4, column 5, versus row 5, column 6). For a full reproduction and translation of this text, please see page 13-15.

Rotation of glyphs and use of decorative ligatures are occasionally used, usually to link thematically similar elements. These do not change the reading of the text. Rotation is usually not employed for verbs, and some rotations are not allowed for pronouns or person markers.

Variation in Glyph Structure

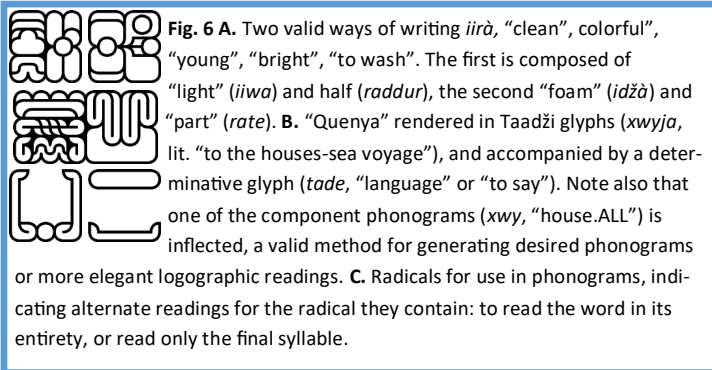
Some glyphs may have multiple valid forms, and their style of presentation may differ depending on local written dialect or the artistic flair of the writer. Personal pronouns are especially prone to this, as they represent adornments or body paint associated with particular social roles, which may vary between cultures. Texts meant for mass consumption may establish pronoun forms at their outset, incorporate phonetic radicals, or incorporate moon phases religiously associated with each gender.

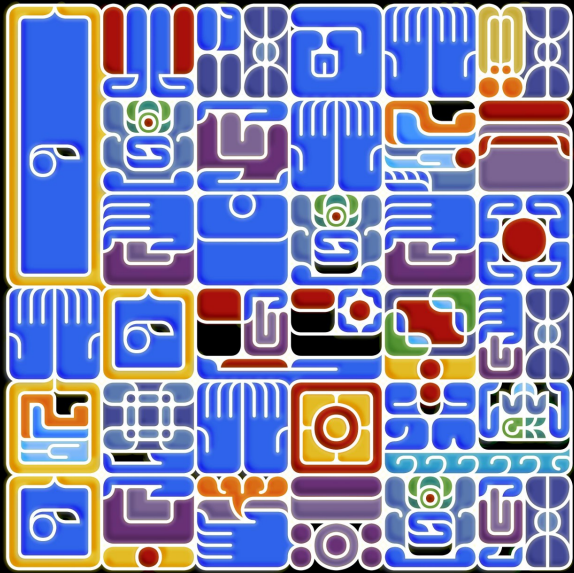
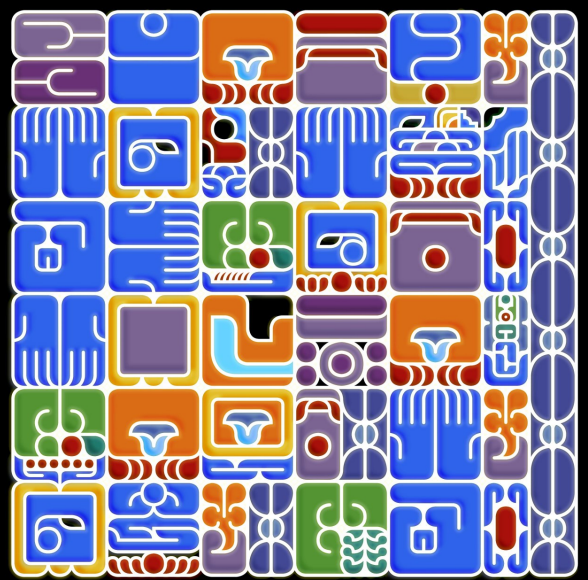
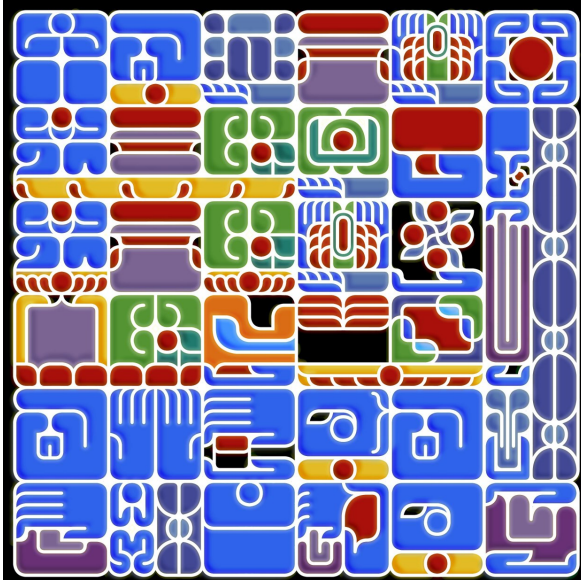
Of special note are glyphs relating to the Naasengo species. To avoid committing their name to text, the body of the glyph is either completely filled in with ink, or the square is left blank. Some dialects may substitute the euphemistic term *Saawanjy*, lit. “Unnamed” (see page 1-2).

For foreign words and concepts that are difficult to visually express, phonograms are constructed from pre-existing glyphs. Due to the syllable structure of Tade Taadži, these phonograms are often not 1-to-1 matches. Phoneme length and consonant value are somewhat flexible in phonographic use. When no phonogram exists that matches the onset and coda, underspelling is common for word-internal consonants, while at word boundaries, overspelling may be used (see page 16). This syllable structure also lowers the likelihood that Tade Taadži will adopt a purely phonetic writing system in the foreseeable future, though an alphabet or abjad may potentially develop in time.

When transcribing a foreign word or phonogram, determinative glyphs may be included by the writer to provide context. This determinative is usually not pronounced.

The practice of marking words with a determinative is most common in written documents exchanged between groups along the jagged and inaccessible southeast coast, due to more extreme sound changes which have arisen in this area (see page 2).





In the early world, our people were nothing.

Taadzi saas radžur ɛ karawāddur kiidžžu.

/ˈta: d̪ʒi sa:s ˈra. d̪ʒuɾ t̪ə ˈka. ra. wā. d̪: uɾ ˈki: d̪ʒ: u/

taadzi.NOM nothing.ACC ash.INST DISC world.INST
be.RPAST.RPAST.

Only the greatest spirits walked,

Aratwà ɛ oğğwà xaddur ngot iddadžžu.

/ˈa. rat. we t̪ə ˈoɣ: . we ˈxa. d̪: uɾ ɲot i ˈd̪: a. d̪ʒ: u/

powerful.PL.NOM AUG spirit.PL.NOM there.INST alone
walk.RPAST.RPAST

and they slowly learned the world.

Aratwà ɛ oğğwas karawāddur rova odorodžže.

/a. rat. we t̪ə ˈoɣ: . was ˈka. ra. wā. d̪: uɾ ro. va ˈo. do. ro. d̪ʒ: e/

powerful.PL.ACC AUG spirit.PL.ACC world.INST slowly learn.RPRP

They learned the magic that sits in all elements.

Hit oğğwà kavaxmi karēs karawas odorodžže,

/hit ˈoɣ: . we ˈka. vax. mi ˈka. rēs ˈka. ra. was ˈo. do. ro. d̪ʒ: e/

this.PL.NOM spirit.PL.NOM magic.POS all.ACC.PL element.ACC.PL
learn.RPRP

But their creation remained a mystery.

Saa pa’o, pavmi sajit saa oğğadžže.

/sa: ˈpa. ʔo ˈpav. mi ˈsa. jit sa: o ˈɣ: a. d̪ʒ: e/

not and creation.POS 3P.NEAR.ACC not remember.RPRP

To learn of their creation, some decided to create.

Pav jahybadžžu ngtsaduu pavmi sajit odor.

/pav ˈja. hi. ba. d̪ʒ: u ˈɲ. t̪sa. du: ˈpav. mi ˈsa. jit ˈo. dor/

create.INF choose.RPRP some.NMNZ.NOM creation.POS
3P.NEAR.ACC learn.INF

They failed many times, but they were patient.

Ajit oği ngaavadžžu saa pa’o, ’ogadžžu.

/ˈa. jit ˈo. ɡi ˈɲa: . va. d̪ʒ: u sa: ˈpa. ʔo ˈʔo. ga. d̪ʒ: u/

3P.NEAR.NOM many fail.RPRP not and be.patient.RPRP

Then they learned to mate,

Ajit harazotad odorodžže pa’o, ijāmr t̪ə,

/ˈa. jit ˈha. ra. zo. tad ˈo. do. ro. d̪ʒ: e ˈpa. ʔo ˈi. j̪ā. mɾ t̪ə/

3P.NEAR.NOM mate.INF learn.RPRP and time.INST DISC

and eventually they learned that some mating could create.

Ajit pavà ngtsap harazotad pav kiidžžu.

/ˈa. jit ˈpa. ve ˈɲ. t̪sap ˈha. ra. zo. tad pav ˈki: . d̪ʒ: u/

3P.NEAR.NOM create.STAT some.NOM mating.NOM create.INF
able.to.STAT

And so they created pure combinations of elements.

Pa’o, ajit ngpavagi ngkwi karawas pavadžžu.

/ˈpa. ʔo ˈa. jit ˈɲ. pa. va. gi ˈɲ. ki: ˈka. ra. was ˈpa. va. d̪ʒ: u/

and 3P.NEAR.NOM pure.POS combine.NMZ.POS element.ACC.PL
create.RPRP

Then the masters of Stillness and Light

Xatmavadà, Moggadi pa’o liwmi aratwà karejoğğwà,

/ˈxat. ma. va. de mo ˈg: a. di ˈpa. ʔo ˈi: . w. mi ˈa. rat. we: ˈka. re ˈjoɣ: . we:/

that time.NOM, stillness.POS and light.POS great.VOC
master.PL.VOC

learned how other matings could influence the creation.

ajit pavns hobupyyma yymā harazotad odorodžže.

/ˈa. jit ˈpav. ɲs ho. bu ˈpi: . ma ˈi: . mā ˈha. ra. zo. tad ˈo. do. ro. d̪ʒ: e/

3P.NEAR.NOM creation.ACC influence.STAT other.NOM
mating.NOM learn.RPRP

They made the first life.

Moggadi liwmi karejoğğwà paraazat odorwas pavadžžu.

/mo ˈg: a. di ˈi: . w. mi ˈka. re ˈjoɣ: . we: pa ˈra: . zat ˈo. dor. was ˈpa. va. d̪ʒ: u/

stillness.POS light.POS master.PL.VOC first.ACC
living.thing.PL.ACC create.RPRP

They made plants, and they rejoiced in their children,

Ajit larwas pavadžžu pa’o, tengwu pohodžže

/ˈa. jit ˈlar. was ˈpa. va. d̪ʒ: u ˈpa. ʔo ˈteɲ. wu ˈpo. ho. d̪ʒ: e/

3P.NEAR.NOM plant.PL.ACC make.RPRP and children.ALL
rejoice.RPRP

and taught them how to create also.

pa’o, ajit t̪ə pav larwy odorodžže.

/ˈpa. ʔo ˈa. jit t̪ə pav lar. wi ˈo. do. ro. d̪ʒ: e/

and 3P.NEAR.NOM DISC create.INF plant.PL.ALL teach.RPRP

But mated plants could not make anything,

Saa pa’o, larwà saa karus pavadžžu.

/sa: ˈpa. ʔo ˈlar. we sa: ˈka. rus ˈpa. va. d̪ʒ: u/

not and plant.PL.NOM not anything.ACC create.RPRP
no matter how they tried.

Agxat t̪ə surudžžu pa’o, saa pavadžžu.

/ˈa. yat t̪ə ˈsu. ru. d̪ʒ: u ˈpa. ʔo sa: ˈpa. va. d̪ʒ: u/

3P.FAR.NOM DISC try.RPRP and not create.RPRP

They did not understand why, and they wept.

Agxat saa oğğadžže pa’o, agxat ’aahàdžžu

/ˈa. yat sa: o ˈɣ: a. d̪ʒ: e ˈpa. ʔo ˈa. yat ˈʔa: . he: . d̪ʒ: u/

3P.FAR.NOM not understand.RPRP and 3P.FAR.NOM weep.RPRP

Eventually some plants became very elderly

Aazat ntsap larwà ɛ xozat tuuğadžu

/ˈha. zat ˈɲ. t̪sap ˈlar. we t̪ə ˈxo. zat ˈtu: . ya. d̪ʒu/

later some plant.PL.NOM AUG elderly.ACC became.RPRP

and they died, which shocked their mothers.

pa’o, agxat hurhybàdžžu pa’o, panwà saanghadžu.

/ˈpa. ʔo ˈa. yat ˈhur. hi. be. d̪ʒ: u ˈpa. ʔo ˈpan. we ˈsa: ɲ. ha. d̪ʒu/

and 3P.FAR.NOM died.RPRP and mother.PL.NOM shocked.RPRP

But the spirits within them remained,

Saa pa’o, oğğwà agxat paara kiidžžu,

/sa: ˈpa. ʔo ˈoɣ: . we ˈa. yat ˈpa: ra ˈki: . d̪ʒ: u/

not and spirit.PL.NOM 3P.FAR.NOM ASC exist.RPRP

and when other plants mated,

pa’o xat mavat yymwà larwà harazotadedžže

/ˈpa. ʔo xat ˈma. vat ˈi: m. we ˈlar. we ˈha. ra. zo. ta. de. d̪ʒ: e/

and this time when other plant.PL.NOM mated.RPRP

they climbed into their seeds and grew again.

oğğwi larwà pizà kudžžas pa’o tuuğadžžu

/ˈoɣ: . wi ˈlar. we ˈpi. ze ˈku. d̪ʒ: as ˈpa. ʔo ˈtu: . ya. d̪ʒ: u/

spirit.PL.POS plant.PL.NOM seeds.ALL entered.RPRP and
grow.RPRP

They made themselves so small to do this, that they could not hold their memories.

agxat t̪əs tuuğadžžu oğğ saa kiidžžu

/ˈa. yat t̪əs ˈtu: . ya. d̪ʒ: u ˈoɣ: sa: ˈki: . d̪ʒ: u/

3P.FAR.NOM small.PL. ACC become.RPRP remember.INF not
able-to.RPRP

They lived again, grew, learned new things, and died.

Agxat podja odorodžže, tuuğadžžu, iirà odorodžže,
/ˈa.ɣat ˈpo.dja ˈo.do.ro.dʒ:ɛ ˈtu:.ɣa.dʒ:u i:re ˈo.do.ro.dʒ:ɛ/
3P.FAR.NOM again live.RPRP grow.RPRP new learn.RPRP

Then they returned to gather up their old memories,

xatmavat hurhybàdžžu. Riz mawatswdžžagà oğğwy podjajddadžžu,
/ˈxat.ma.vat ˈhur.hi.be.dʒ:u riz ˈma.wa.tsw.dʒ:ɛ.ge ˈoɣ:wi
ˌpo.djajˈd:a.dʒ:u/
that time.NOM, die.RPRP gather.INF old.PL.ALL memory.PL.ALL
return.RPRP

and found that they were now wiser.

agxat mioğğus tèt odormr tuuğadžžu kavedžže.
/ˈa.ɣat ˈmi.o.ɣ:us tət ˈo.dor.mɾ ˈtu:.ɣa.dʒ:u ˈka.ve.dʒ:ɛ/
3P.FAR.NOM wise.ACC DISC life.INST become see.RPRP

Other great spirits began to create together,

Yymwà aratmà tèt oğğwà pav pohodžže,
/ˈi:m.we ˈa.rat.me tət ˈoɣ:we pav ˈpo.ho.dʒ:ɛ/
other powerful.PL.NOM AUG spirit.PL.NOM create begin.RPRP

They made new things from the elements,

agxat iiragas pavwas karawi ragxat pavadžžu,
/ˈa.ɣat ˈi:.ra.gas ˈpav.was ˈka.ra.wi ˈra.ɣat ˈpa.va.dʒ:u/
3P.FAR.NOM new.PL.ACC thing.PL.ACC element.PL.POS
3P.FAR.INST create.RPRP

each according to their masteries.

kare karawã yywas pavwas pav kiidžžu.
/ˈka.re ˈka.ra.wã ˈi:was ˈpav.was pav ˈki:.dʒ:u/
every.NOM element.NOM different.PL.ACC thing.PL.ACC cre-
ate.INF able.to.RPRP

Motion and Dark created the swimming creatures,

Uvas pa’o Ra’n jooovns tsaazat pavadžžu,
/ˈu.vas ˈpa.ʔo ˈra.ʔn ˈjo:v.ɲs ˈtsa:zət ˈpa.va.dʒ:u/
motion.NOM and dark.NOM water.PL.ACC creature.PL.ACC cre-
ate.RPRP

Motion and Light created the flying creatures,

Uvas pa’o liwã karehybagas rywyzat pavadžžu,
/ˈu.vas ˈpa.ʔo ˈi:.wã ˈka.re.hi.ba.gas ˈri.wi.zət ˈpa.va.dʒ:u/
motion.NOM and light.NOM flying.PL.ACC creature.PL.ACC cre-
ate.RPRP

Stillness and Dark created the roots of the earth.

Moggat pa’o Ra’n oprĩs laranwas pavadžžu.
/ˈmo.g:at ˈpa.ʔo ˈra.ʔn ˈop.rĩs ˈla.ran.was ˈpa.va.dʒ:u/
stillness.NOM and dark.NOM earth.PL.ACC roots.PL.ACC cre-
ate.RPRP

These ate the plants and each other,

Hit larwas pa’o yymwas odorwas kmgadžžu,
/hit ˈlar.was ˈpa.ʔo ˈi:m.was ˈo.dor.was ˈkɾm.ga.dʒ:u/
these.PL.NOM plant.PL.ACC and other.PL.ACC creature.PL.ACC
eat.RPRP

and sped their reincarnation, learning less,

karẽ kahhawo lapohopadžžu pa’o, tepaara odorodžže
/ˈka.rẽ kaˈh:a.wo ˈla.po.ho.pa.dʒ:u ˈpa.ʔo teˈpa:ra ˈo.do.ro.dʒ:ɛ/
all.NMNZ faster live.RPRP and less learn.RPRP

but they had more time to ponder between lives.

saa pa’o, ognslè karns panagiiddur oğğadžže.
/sa: ˈpa.ʔo ˈog.ɲs.tət ˈkar.ɲs pa.naˈgi:.d:uɾ oˈɣ:a.dʒ:ɛ/
not and more.ACC everything.ACC heaven.INST think.RPRP

Abbreviations



Ratelanjy /ratelanji/
 "piece-word", also
 "radical"

NOM	Nominative
ACC	Accusative
POS	Possessed
ALL	Allative
INST	Instrumental
VOC	Vocative
PL	Plural
RPAST; RP	Remote Past Tense
PAST	Past Tense
PRES	Present Tense
FUT	Future Tense
IMP	Imperative
INFV	Infinitive
ATTR	Attributive
PERF	Perfective
HYP	Hypothetical
1S	1st Person Singular
2S	2nd Person Singular
3S.F	3rd Person Feminine
3S.DF	3rd Person Demi-Feminine
3S.A	3rd Person Androgynous
3S.DM	3rd Person Demi-Masculine
3S.M	3rd Person Masculine
1P	1st Person Plural
2P	2nd Person Plural
3P.N	3rd Person Near
3P.F	3rd Person Far
Q.FML	Inanimate/Formal Question Marker
Q.INFML	Animate/Informal Question Marker
ASC	Associative postposition
DISC	Dissociative postposition
AUG	Augmentative
DIM	Diminutive
NMZ	Nominalizing suffix

Acknowledgments

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Dävat Pityrsy /devat pitirsi/
 "walk(ing) fire, jade (of
 the) graceful dancer"



Jos(o) tarsää /jos tarsä:/
 "water two, three not-
 thing"



saapadi tsa'it̄mavata'os
 /sa:parādi t̄saʔit̄mavataʔos/
 "Light green blast animal
 from prawn-talks-to-moon"