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SODNA-LENI: THE LANGUAGE OF MOTION

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Introduction

I am fascinated by the function of verbs. This may seem strange coming from someone known for creating a “verbless” language, but Kēlen’s relationals were inspired by the different valence configurations of verbs. Sodna-leni, on the other hand, was inspired by the ideas of motion and direction.

Motion is one of the primary things we (and many other animals) notice.¹ With sodna-leni, eight verbs denote various configurations of subject (the thing in motion), source or point of origin, and destination. Three other verbs, denoting configurations, complete the inventory of verbs.²

I have also taken this opportunity to experiment with other things that are currently on my mind: evidentials, purposive and other Australian language constructions, animacy hierarchies, and multiple noun classes.³

Even though I find it boring, I will start with phonology because it is traditional, and then go on to the really cool stuff—clause structure, verbs, nouns, what can appear in the different argument slots, and adverbs. I will finish with two texts to show how the language works.

1 <http://phenomena.nationalgeographic.com/2012/12/19/the-where-of-what-how-your-brain-represents-thousands-of-objects/> is the blog post that started me on this path.

2 Jeff Jones says he awaits my next language, which ought to have 2 dozen or more verbs at the rate I am going. :-p

3 See appendix for the original emails, which mentioned noun classes.

Abbreviations Used

1P	first person	LUR	“lurative”
2P	second person	M	clause type marker (mood)
3P	third person	MDL	modality adverb
A	subject of the verb	MT	motile
ABL	ability modal	N	noun
ADJ	adjective	NEG	negative
ADV	adverb	NVS	non-visual/sensory evidential
AF	affix, either prefix or suffix	P	person
CMD	imperative mood marker	PL, pl	plural
CND	conditional modal	PRF	perfect aspect
CNJ	conjunction	PRV	privative marker
CO, co	collective	PS	possessive pronoun
COM	comitative marker	QT	quoted evidential
CS	causative marker	REL	relative pronoun
CTR	contrary to expectation modal	REP	reported evidential
D	destination	RFL	reflexive suffix
DEM	demonstrative pronoun	S	source or point of origin
DUB	dubitive modal	SEP	separate
EVI	evidentiality adverb	SG, sg	singular
FRS	frustrative aspect	SS	sessile
FUT	future modal	V	verb
HRT	hortative mood marker	→⊕	aji
HYP	hypothetical modal	—	dala
I	class I 3P pronoun	↔	duso
II	class II 3P pronoun	↗↘	evi
III	class III 3P pronoun	✳	ememe
IMP	imperfect aspect	→ _·	kili
INC	inchoative aspect	·←	ono
INF	inference evidential	·→	pesi
ITR	iterative aspect		sede
IV	class IV 3P pronoun	■	tende
L	location	→	tiŋi

Phonology

Sodna-leni has 15 consonants and 7 vowels. Syllable structure is generally CV, though VC is also seen, and medial consonant clusters are allowed.

There are 6 stops, 3 nasals, 4 fricatives, 1 lateral, and 1 glide:

p, b	t, d		k, g
m	n		ŋ
v	ʃ	s	h
	l		
		y	

The following consonant clusters are special: **ky**, **gy**, **ŋy**, **sy**, and **ly**. These clusters can appear initially and medially. When appearing finally or before another consonant, the **y** becomes the vowel **i**. This is not to say that **y** might not appear with other consonants.

Any pair of stops are allowed to cluster medially. Some assimilation happens with two stops in the same place of articulation, namely the first stop takes on the voicing of the second. Nasal + nasal assimilates to **mm**, **nn**, and **ŋŋ**, based on the second nasal. Consonant + **h** or **h** + consonant go to CC.

There are three front vowels: high, upper-mid, and lower-mid; two central vowels: high and low; and 2 back vowels: high and upper-mid.

i	i	u
e		o
ɛ		
	a	

Vowels do not cluster. Only one vowel is allowed per syllable. **h** is often used to separate two vowels that would otherwise cluster.

Words are generally CVCV, VCV, VCCV, and sometimes CVC or VC. Words are then suffixed to add more syllables. Stress is on the first syllable in two and three syllable words, and is otherwise on every other syllable after that, with some exceptions, currently not marked in the romanization. And that's all I have to say about the phonology. I am bored by phonology. If you have any questions, feel free to make up your own pronunciations.

Clause Structure

The basic structure of the clause is (S) A V (D) (ADV) (M), and yes, I will explain these abbreviations.

The core of the clause is the verb (V) and the “subject” of the verb is the thing that is moving. I have abbreviated this with A for actor or absolutive (or anything else that starts with an A, because I am using S for something else.) While A is the subject of a sodna-leni sentence, A will not necessarily be the subject of the English sentence translation. For example, in the sentence, “I went home”, “I” is the subject of the English sentence. Since “I” is also the thing in motion, “I” is also the subject of the sodna-leni sentence.

1 **lene otni ko.**
 lene otni ko
 A V D
 1P.MTsg →.PRF home.SSsg
 I went home.

However, in “I sent her home”, “I” is still the subject of the English sentence, but “her” would be the subject of the equivalent in sodna-leni, because “her” refers to the person moving. The equivalent of “I” in sodna-leni in this sentence is the source (S) or point of origin.

2 **lene mava otni ko.**
 lene mava otni ko
 S A V D
 1P.MTsg 3P.MTsg →.PRF home.SSsg
 I sent her home.

Source (S) is often optional in sodna-leni. Some verbs require it, but others do not. The source can refer to the causer of the motion, like “I” in “I sent her home”, the purpose of the motion, like “fish” in “I went to the market for fish”, or to the point of origin of the motion, like “market” in “I went home from the market”.⁴ The most obvious difference between causative and purposive is that causatives are generally motile (moving, animate) and purposives are generally sessile (non-moving, inanimate). Locations, of course, are also sessile and inanimate.

4 With one verb, **ememe**, the source can also be the end-point, but only if the end-point is animate. Generally **ememe** takes only a destination, which is what the end-point is, but animate end-points can be moved to the source slot in the sentence, so the source in this case is really a displaced destination.

3 **gyɛɫava lenɛ otni tasu.**

gyɛɫava	lenɛ	otni	tasu
S	A	V	D
fish.SSsg	1P.MTsg	→.PRF	market.SSsg

I went to the market for fish.

4 **tasu lenɛ otni ko.**

tasu	lenɛ	otni	ko
S	A	V	D
market.SSsg	1P.MTsg	→.PRF	home.SSsg

I went home from the market.

The destination (D) is naturally the end-point of the motion. Verbs that do not take destinations may have a location (L) in the destination slot. The location is then where the motion takes place rather than the end-point.

A note here on how animacy interacts with this system. I mentioned motile and sessile as equivalents of animate and inanimate. That is not necessarily so. Nouns inflect for motility and number. So animate nouns are naturally motile, and inanimate nouns are naturally sessile. This means that animate nouns are simplest in form in the singular motile inflection, while inanimate nouns are simplest in the singular sessile inflection. Nouns in the destination slot are always sessile, since locations are inanimate. This means that even an otherwise animate noun, if it is used as a destination, is inflected as sessile. Source nouns (locations and purposives) are usually sessile, but are motile if the source is of equal to or higher animacy than the subject (usually a causative).⁵ Subjects of verbs of motion are always motile.

There are also three verbs of stance (basically “to be” in three versions). Which of the three verbs to use is based on the shape or configuration of the subject, namely point (sitting), vertical (standing), or horizontal (laying). Here the subject can be sessile, but only if the subject is inanimate. Verbs of stance also have a destination slot, but it is always either a location (as opposed to an actual destination) or an adjective. Adjectives are inflected to match the subject, so they might have a motile inflection despite being metaphorical destinations or locations.

5 I mentioned in an earlier footnote that one of the verbs will displace the destination to a source if and only if the original destination is of equal or higher animacy than the subject. Another verb, **duso**, will displace a source to the destination if the source is lower on the animacy scale. So there is the general notion here that sources are sometimes as animate or more animate than the subject.

After the destination, there is space for adverbs, which include evidentials and modals—evidentials because I think they’re cool; modals because as a native English speaker I can’t really imagine doing without them. Adverbs also includes a set of directional adverbs that can be prefixed to the verb. Some combinations of adverb + verb produce essentially a different verb by requiring or disallowing S or D.

The clause ends with a mood (M) particle. I marked this as optional, though one could argue that indicative is zero-marked and therefore M is actually required. The mood particles are imperative, negative imperative, and hortative. Interrogative constructions take the indicative mood (no mood marker), and are formed with one of the modality adverbs instead.

One final note on clausal conjunctions. There are only two (so far):

- na** and, and then, when
 CLAUSE **na** CLAUSE happening during the first clause.
- nɛnsi** so, and so, therefore
 CLAUSE **nɛnsi** CLAUSE reason or purpose of the first clause.
nɛnsi CLAUSE for summing up.

Verbs

Aspectual Distinctions

In coming up with verbal inflections, I decided that I didn't want to do boring old past and non-past, so I looked to aspect to make the appropriate distinctions. But the more I thought about it, the more I realized that the traditional aspectual distinctions (imperfective, perfective, continuous, habitual, etc.) seemed to be more than I really needed. So, I thought, if all the verbs mean 'go', what really is important to know, the state of the journey. And so I have IMP, a sort of imperfective, for being in an ongoing journey, ITR (iterative) for multiple journeys of the same or similar type, INC (inceptive) for the beginning of the journey, PRF (perfective and cessative) for finishing the journey successfully, and FRS (frustrative) for the failed or unrealized journey.

5 mava tɨŋi tasu

mava tɨŋi tasu
 A V D
 3P.MTsg → .IMP market.SSsg
 She is going to market.

6 mava tɨnna tasu

mava tɨnna tasu
 A V D
 3P.MTsg → .ITR market.SSsg
 She goes to market (over and over, habitually, etc).

7 mava tambɨ tasu

mava tambɨ tasu
 A V D
 3P.MTsg → .INC market.SSsg
 She is beginning to go to market.

8 mava otni tasu

mava otni tasu
 A V D
 3P.MTsg → .PRF market.SSsg
 She went to market.

9 mava taŋŋi tasu

mava taŋŋi tasu
 A V D
 3P.MTsg → .FRS market.SSsg
 She didn't make it to the market.

FRS is not the same as NEG (negative), it is more like a special case of the negative, since FRS carries with it the idea that A intended to go, but for some reason failed to start or complete the journey.

10 **mava votni tasu**

mava v -otni tasu
 A AF -V D
 3P.MTsg NEG-→.PRF market.SSsg
 She didn't go to market.

Verbs of Motion

The eight verbs of motion are **tiŋi**, **kifi**, **aŋi**, **duso**, **ono**, **peŋi**, **evi**, and **ememe**. **Tiŋi** is the most basic, being simply → and allowing for optional source and destination.

(S) A V (D/ADJ)

Tiŋi's subject is always motile. The source, if expressed, is motile if animate and causative, and sessile otherwise. The destination is sessile if a location, and motile if an adjective. An adjective as destination necessarily modifies the subject, is inflected like the subject, and causes **tiŋi** to have a resultative meaning.

8 **mava otni tasu.**

mava otni tasu
 A V D
 3P.MTsg →.PRF market.SSsg
 She went to the market.

11 **lene mava otni tasu.**

lene mava otni tasu
 S A V D
 1P.MTsg 3P.MTsg →.PRF market.SSsg
 I sent her to the market.

12 **mava otni kyaga tele.**

mava otni kyaga tele
 A V ADJ EVI
 3P.MTsg →.PRF sick.MTsg INF
 She got sick.

13 **gyalba basona mava otni kyaga tele.**

gyalba basona mava otni kyaga tele
 S A V ADJ EVI
 fruit.SSsg bad.SSsg 3P.MTsg →.PRF sick.MTsg INF
 She got sick from bad fruit.

The full set of inflections for **tiŋi** and the other verbs of motion is in Table 1.

	IMPF	ITER	INCH	PERF	FRUS
→	tiŋi	tiŋna	tambi	otni	taŋŋi
→	kili	kilna	kibi	kitti	kiŋi
⊙	aŋi	anna	ambi	onnit	aŋŋi
↔	duso	dusna	duspi	duste	duŋi
←	ono	onna	onobi	tono	onoŋi
→	pəsi	pəsna	pəspi	pəste	pəsiŋi
↗	evi	evna	evibi	tavi	eviŋi
✱	ememe	emena	emebi	omet	emeŋi

Table 1. Inflections for the Verbs of Motion.

The next verb, **kili** (→), takes a motile subject and means to move past or beyond a required sessile destination. Source is optional, and follows the same rules as **tiŋi**.

(S) A V D

Also like **tiŋi**, the destination can be either a location or an adjective. Unlike **tiŋi**, the destination is always sessile, as the adjective becomes nominalized into a class IV (abstract) noun.

14 **mava kitti tasu.**

mava kitti tasu
 A V D
 3P.MTsg →.PRF market.SSsg
 She went past the market.

15 **mava kitti kyagat tele.**

mava kitti kyagat tele
 A V D EVI
 3P.MTsg →.PRF sickness.SSsg INF
 She avoided becoming sick.⁶

6 This sentence can also be expressed using frustrative **taŋŋi**: **mava taŋŋi kyaga tele**. With **taŋŋi**, the idea is that she didn't necessarily do anything to avoid sickness, it just happened. Maybe she even tried to get sick.* With **kitti**, she probably did something to avoid sickness, like wash her hands, or avoid sick people.

* People used to do this: expose themselves or their kids to a mild form of an illness in hopes of avoiding a stronger, more debilitating form.

Ani (→) takes a motile subject and means to move around or in the vicinity of a required sessile destination.

(S)AVD

Again, the source is optional. **Ani**'s destination is actually or metaphorically vast and undefined, and **ani** does not imply an end of motion once the subject has reached the destination.

16 **mava onnit tasu.**

mava onnit tasu
A V D
3P.MTsg →.PRF market.SSsg
She went around in the market.

17 **mava onnit kyagat tele.**

mava onnit kyagat tele
A V D EVI
3P.MTsg →.PRF sickness.SSsg INF
She flirted with becoming sick.

Duso (↔) takes a motile subject and either two sources (if animate) or two destinations (if inanimate).

SAV(L) OR AVD

Duso means that the subject moves back and forth between two points. This is the usual metaphor for speech.

18 **lenen mava sodna duso.**

lɛ -nen mava sodna duso
S A V
1P.MTsg-COM 3P.MTsg word.MTpl ↔.IMP
She and I are talking.

19 **leni duste medi enni.**

leni duste medi enni
A V D
1P.MTco ↔.PRF tree.SSpl two.SSpl
We went back and forth between the two trees.

When used for speech, **duso** can take a singular S as the one speaking if the listener is assumed. A can also be a placeholder (usually **hana** or **deya**) with the clause(s) spoken following **duso**.

20 **mava deya duso ma sɛdɛ kyaga dɛstɛ.**

mava	deya	duso	ma	sɛdɛ	kyaga	dɛstɛ
S	A	V	A	V	ADJ	EVI
3P.MTsg	IV.MTsg	↔.IMP	3P.MTsg	.IMP	sick.MTsg	REP

She says she is sick.

Ono (•←) takes a motile subject and a required motile source of equal or higher animacy than the subject.

S A V (L)

Ono means that the subject moves towards a required animate source. If the source is inanimate, then it is actually a destination, which changes the verb to **tiŋi**. Using **ono** is the default way to express ingestion, sensing, feeling, and thinking. When used for sensing, the source is often a body part: ‘eye’ for ‘seeing’, ‘ear’ for ‘hearing’, ‘mouth’ for taste and smell, ‘skin’ for feeling temperature, and so on. Since body parts are inherently possessed, they are considered to have the same grammatical animacy as a full person.

21 **lɛnɛ ŋidi ono ka.**

lɛnɛ	ŋidi	ono	ka
S	A	V	M
1P.MTsg	2P.MTsg	•←.IMP	CMD

Come to me.

22 **ŋi doŋi deya tonɔ dɛmɛ.**

ŋi	doŋi	deya	tonɔ	dɛmɛ
PS	S	A	V	MDL
2P	eye.MTsg	IV.MTsg	•←.PRF	DUB

Did you see that?

Again, **deya** can be used as a placeholder, and a clause can follow **ono**.

Pɛsi (•→) takes a motile subject and can take a sessile source if the source is a location, and a motile source if the source is of equal or higher animacy than the subject. It means that the subject moves away from a required source.

S A V (L)

While **pɛsi** requires a source, it does not take a destination, since the destination is already an assumed direction ‘away’.

23 **tasu mava peste.**

tasu mava peste
 S A V
 market.SSsg 3P.MTsg ▪ → .PRF
 She left the market.

24 **nolava ŋidi pesi ka.**

nolava ŋidi pesi ka
 S A V M
 fire.SSsg 2P.MTsg ▪ → .IMP CMD
 Get away from the fire.

Evi (↗) takes a motile subject and can take a motile source if the source is of equal or higher animacy than the subject.

S A V (L)

Evi means that a subject moves out from a source either out and around, or out in multiple directions. Somewhat like **pesi**, it disallows a destination, except for adjectives. **Evi** can take an adjective as a destination in the same way as **tiŋi**, though not all adjectives make sense with **evi**. **Evi** can also take a clause as a destination, with the appropriate placeholder in the A position.

25 **loho logidiya evi.**

loho logidiya evi
 S A V
 sun.MTsg light.MTpl ↗.IMP
 The sun is shining.

26 **lene ludiden tavi.**

lene ludiden tavi
 S A V
 1P.MTsg cloak.MTsg ↗.PRF
 I took off the cloak.

27 **didenhada tavi dabniden.**

diden -hada tavi dabniden
 S/A V D/ADJ
 it.MTsg-RFL ↗.PRF apart.MTsg
 It blew up.⁷

Ememe (↖) takes a motile subject and a sessile destination, which can become a motile source if of equal or higher animacy than the subject.

_____ A V D OR S A V (L)

7 Reflexive because A = S, and S is required.

It means that a subject moves in (and around) towards a destination (sessile) or source (animate, motile).

28 **syεleya εmεmε gyeleko.**
 syεleya εmεmε gyele -ko
 A V D
 dark.MTsg ✨.IMP woods.SSsg-CO
 The dark is closing in on the woods.

29 **leni syεleya εmεmε.**
 leni syεleya εmεmε
 S A V
 1P.MTpl cloak.MTsg ✨.IMP
 The dark is closing in on us.

30 **lenada ludiden omet.**
 le -nada ludiden omet
 S/D A V
 1P.MTsg-RFL cloak.MTsg ✨.PRF
 I put on the cloak.

Verbs of Stance

The three verbs of stance are **tende**, **sede**, and **dala**. These three verbs are grouped together because they each essentially function as a copula and verb of existence. Each can take either a motile or sessile subject, whichever is basic to the noun class of the subject, and each allows for adjectives or locations in the destination slot.

(S) A V (L/ADJ)

These three verbs inflect for imperfective and perfective. The inflections are shown in Table 2. For all other aspectual distinctions, a verb of motion must be used.

	IMPF	PERF
■	tende	tette
┆	sede	sette
—	dala	datte

Table 2. Inflections for the Verbs of Stance.

tende will be glossed as ■, and takes a subject that can be conceived of as round, compact, or a point object, like a rock or a person sitting on the ground. **sede** will be glossed as ┆, and takes a subject that can be conceived of as having a vertical orientation, like a tree or a person standing

up. **dała** will be glossed as **—**, takes a subject that can be conceived of as having a horizontal orientation, like a river or a person lying down.

31 **mava sedε tasu.**

mava sedε tasu
 A V L
 3P.MTsg | .IMP market.SSsg
 She is at the market.

32 **mava sedε kyaga tele.**

mava sedε kyaga tele
 A V ADJ EVI
 3P.MTsg | .IMP sick.MTsg INF
 She is sick.

33 **gyalba tendε basona tele.**

gyalba tendε basona tele
 A V ADJ EVI
 fruit.SSsg ■.IMP bad.SSsg INF
 The fruit is bad.

34 **gada dała syεle.**

gada dała syεle
 A V ADJ
 water.MTsg —.IMP dark.MTsg
 The water is dark.

I mentioned earlier that verbs of stance only distinguish imperfective and perfective. To use other aspectual distinctions, use a verb of motion. In contrast to 34, above:

35 **gada tambi syεle.**

gada tambi syεle
 A V D
 water.MTsg →.INC dark.SSsg
 The water is beginning to be dark.

Nouns and Noun Phrases

Noun Classes

Nouns come in four basic classes with a smattering of subclasses.

The four basic classes are rational animate (I), animate (II), inanimate (III), and abstract (IV). Rational and regular animates are at their simplest in motile form, and inanimates and abstracts are at their simplest in sessile form. Rational and regular animates are suffixed to create sessile forms, and inanimates and abstracts are likewise suffixed to create projectile forms.

Animacy matters in that certain arguments are marked or unmarked based on animacy. The full animacy hierarchy is:

$$1P < 2P < 3P / I < II < III < IV$$

Animates are animals, and certain celestial bodies such as the sun and the various moons, the wind, and lightning. Animates also include body parts, words, sounds, thunder, the sea, and weather phenomena like rain. Inanimates are plants, liquids, and tangible thing. Abstracts are non-tangibles. Some social and/or mental phenomena like words and ideas are classed with animates.

Nouns come in singular and plural, with some formed with differing singulative and plural forms. Class I nouns have two patterns. Kinship terms have one pattern, and all other class I nouns follow the class II pattern, but still take the class I pronouns. Some nouns and their endings:

		Motile SG	Motile PL	Sessile SG	Sessile PL
father	I	soba	sobna	sobeya	sobidiya
traveler	I	dona	donna	donava	donnavi
horse	II	kɛddɛ	kɛddɛna	kɛddava	kɛddɛnavi
word	II	sode	sodna	sodava	sodnavi
fruit type (apple)	III	gadidɛn	gadidi	gadba	gadi
cloak	III	ludidɛn	ludidi	lude	ludi
argument	IV	tɛŋɛteya	tɛŋɛtidiya	tɛŋɛt	tɛŋɛti
light	IV	logeya	logidiya	logatan	logi

Many nouns have a singulative suffix in their simplest singular forms. For animate nouns, this is the motile form, for inanimates, the sessile form. These singulatives are discarded when the noun is inflected or suffixed.

- an** for naturally collective phenomena (motile and sessile)
 - ba** for plants (sessile) and some other food items (sessile)
 - da** for domesticated food animals (motile)
 - dan** for some items (sessile)
 - haga** for vapors and gasses (sessile)
 - hɛɖɛ** for trees (sessile)
 - tan** for some liquids (sessile)
- ...and more as I think of them.

It is possible to make collectives by adding a collective suffix to the noun after the singular or plural is formed. For example **laɫa** is the sessile singular for ‘mountain’ with **laɫi** as sessile plural. The landscape collective **-ko** is added to form the word for mountain range (and mountain ranges): **laɫako** and **laɫiko**.

- has** for liquids and other non-solids in a container
 - ko** for landscape forms and campfires
 - din** for people
- ...and more as I think of them.

Pronouns and Their Referents

Pronouns exist in singular, collective, and plural number for animates, and singular and plural for inanimates forms. Class I rational animate pronouns retain collective number even in sessile forms, otherwise the collective is lost in sessile forms. See Table 3 for the complete paradigm.

	MT	SS
1P.sg	lɛnɛ	lɛneya
1P.co	lɛni	lɛnidiya
1P.pl	lɛnna	lɛnnavi
2P.sg	ŋidi	ŋideya
2P.co	ŋidiyi	ŋididiya
2P.pl	ŋidna	ŋidnavi
I.sg	mava	maveya
I.co	mavi	mavidiya

	MT	SS
I.pl	mavna	mavnavi
II.sg	ha	hava
II.co	hayi	hanavi
II.pl	hana	hanavi
III.sg	didɛn	da
III.pl	didɪ	dayi
IV.sg	deya	da
IV.pl	didiya	dayi

Table 3. Pronouns

The first person, second person, and class I third person MTsg forms are reduced to the first syllable whenever they are followed by a clitic or suffix, such as emphatic suffixes, and when they are used as possessives or relative pronouns. The single syllable forms are also used when renaming an argument in a previous clause.

When one is referring to something unspecified, a whole clause, or a mixed class noun phrase, the class IV pronouns are used.

36 **ŋi sada deya ono ki**
 ŋi sada deya ono ki
 PS S A V M
 2P ear.MTsg IV.MTsg ← .IMP HRT
 Hear this!

Pronouns can carry emphatic suffixes. These are used in vocative constructions and in reflexive constructions:

- nada** 1st person
- vaŋya** 2nd person
- hanit** 3rd person and all class I nouns
- bɛde** for class II animate nouns and pronouns
- hada** all other nouns and pronouns

Reflexives are used where A is the same as S or D, or in some cases, where S = D.

A third person pronoun of the same form and number as the noun may precede the noun and act as a demonstrative ‘this, that’.

- 37 **ha kɛddɛ**
 ha kɛddɛ
 DEM N
 II.MTsg horse.MTsg
 this horse
- 38 **dayi gadi**
 dayi gadi
 DEM N
 III.SSpl apple.SSpl
 these apples

Pronouns are also used to build possessives. Inalienably possessed nouns (body parts for the most part) take the form PN N, where the PN refers to the possessor. Even when the possessor is explicitly named, the pronoun remains:

- 39 **Mada ma ku**
 Mada ma ku
 N PS N
 Mada 3P hand
 Mada's hand
- 40 **kɛddɛ ha buda**
 kɛddɛ ha buda
 N PS N
 horse 3P mouth
 horse's mouth

For alienable possession, on the other hand, the pronoun directly follows the noun, and the possessor can follow the pronoun. The referent and pronoun are always in the basic motile or sessile form, depending on the noun. The possessed item, however, can be in a different form, depending on where it is in the clause.

- 41 **bɛdeya da ondɛspɛ otni taɪsono...**
 bɛdeya da ondɛspɛ otni taɪsono
 A PS N V D
 name.MTsg IV.SSsg city.SSsg →.PRF Confusion
 The city's name became "Confusion"...

Adjectives

Adjectives follow the noun and agree in form and number with the nouns they modify. This means that motile singular and sessile singular adjectives might have the same form.

lude hēna	red cloak (SSsg)
ludi hēni	red cloaks (SSpl)
ludidən hēnidən	red cloak (MTsg)
ludidi hēnidi	red cloaks (MTpl)
amesan hēna	red ant (MTsg)
amesna hēna	red ants (MTpl)
amesava hēnava	red ant (SSsg)
amesnavi hēnavi	red ants (SSpl)
logatan hēna	red light (SSsg)
logi hēni	red lights (SSpl)
logeya hēneya	red light (MTsg)
logidiya hēnidiya	red lights (MTpl)

Comparison of adjectives is handled by the prefixable directional adverbs. The adjective or adverb of ‘one’ is also used to mean ‘most’.

42 **loho tēndə kitlɛ andaya dɛstɛ.**

loho	tēndə	kitlɛ	andaya	dɛstɛ
A	V	ADJ	ADV	EVI
sun.MTsg	■.IMP	strong.MTsg	first	REP

The sun is strongest.

Some adjectives can precede the noun. These adjectives then act as quantifiers and specifiers. Here are some that I am sure of:

amba	some, any
nada	the whole, all
nadna	all, every

Numbers are generally treated as adjectives and follow the noun. However, a number can precede the noun and act like a quantifier if referring to all of the nouns. The adjective **nadna** can be used to do the same. So,

kodna ɛna	two boys
ɛna kodna	both boys
kodna hadna	three boys
hadna kodna	all three boys
nadna kodna hadna	all three boys

nadna kodna

all the boys

See Table 4 for a list of numbers to 12.

	Cardinal Numbers	Attributive Adjective	Multiplicative Adverb	Ordinal Adverb
one	anda	and(a)-	iyanda	andaya
two	εnε	εn(a)-	iyεnε	εneya
three	hada	had(a)-	iyada	hadaya
four	ala	al(a)-	iyala	alaya
five	amma	amm(a)-	iyε amma	amma go
six	teha	teh(a)-	iyε teha	teha go
seven	onna	onn(a)-	iyε onna	onna go
eight	nonda	nond(a)-	iyε nonda	nonda go
nine	adba	adb(a)-	iyε adba	adba go
ten	dadεn	dadεn-	iyε dadεn	dadεn go
eleven	obil	obil-	iyε obil	obil go
twelve	adal	adal-	iyε adal	adal go

Table 4. Numbers to 12⁸

Adjectives can be nominalized to abstract nouns by adding the suffix **-t** and inflecting them as class IV abstract nouns. Adjectives can be turned into adverbs with the suffix **-ya**.

Relative Clauses

Relative clauses are essentially adjectives, and can occur with any subject, source, or destination. The relative clause follows the argument, and is marked by any of the relative pronouns **ma**, **ha**, or **da** depending on the animacy of the argument. The relative pronoun maintains this form even if the number or motility of the argument is different from the main clause.

43 mava ma sede siŋi otni tasu

mava ma sede siŋi otni tasu
 A V ADJ V D
 3P.MTsg REL | .IMP tall.MTsg → .PRF market.SSsg
 She who is tall went to the market.

⁸ Cardinal Numbers are one, two, three. Attributive numbers are one X, two X, three X. Multiplicative adverbs are once, twice, three times. Ordinal adverbs are first, second, third.

44 **mava ma sede siŋitto lenε otni tasu**

mava ma sede siŋi -tto lenε otni tasu
 S V ADJ A V D
 3P.MTsg REL | .IMP tall.MTsg-CS 1P.MTsg →.PRF market.SSsg
 She who is tall sent me to the market.

45 **lenε otni tasu da no -tende tanava**

lenε otni tasu da no -tende tanava
 A V D AF -V L
 1P.MTsg →.PRF market.SSsg REL near-■.IMP river.SSsg
 I went to the market that is by the river.

For example 45 above, that is the only allowable way to reference the location of a destination.

Core Arguments

Subject

Subjects are the people and things in motion. It's simple enough when the subject is singular: just inflect it for motility and there you go. When the subject is multiple, things get a little more difficult, especially if there is also a motile source involved. In English, one can join multiple subjects with 'and'. In sodna-leni, the clitic =**nɛn** is used, and is generally attached to the head of each noun phrase but the last.

46 **lɛnɛn manɛn Mada otni tasu.**

lɛ	-nɛn	ma	-nɛn	Mada	otni	tasu
A		A		A	V	D
1P.MTsg-COM	3P.MTsg-COM			Mada	→.PRF	market.SSsg

Mada and she and I went to the market. (all together)

=**nɛn** also denotes that the arguments joined are all one group. =**nɛn**, therefore, also means 'with'. The adverb **liya** modifies this, unjoining the otherwise joined arguments.

47 **lɛnɛn manɛn Mada otni tasu liya.**

lɛ	-nɛn	ma	-nɛn	Mada	otni	tasu	tɛlɛ	liya
A		A		A	V	D	EVI	ADV
1P.MTsg-COM	3P.MTsg-COM			Mada	→.PRF	market.SSsg	INF	SEP

Mada and she and I went to the market. (not together, maybe not even at the same time)

The evidential **tɛlɛ** by itself is enough to negate the all-together interpretation of =**nɛn** in this particular context, and so **liya** could be dropped. In other contexts, however, it is not enough, and then **liya** is required.

=**nɛn** can also be used when the multiple parts of the subject are not of the same animacy. When this happens, =**nɛn** attaches itself to the arguments with lower animacy.

48 **lɛnɛ gadinɛn otni tasu.**

lɛnɛ	gadi	-nɛn	otni	tasu
A	A		V	D
1P.MTsg	apple.SSpl-COM		→.PRF	market.SSsg

I brought apples to the market. (I went to the market with apples).

Another particle that appears in multiple subject constructions is **tɛpa**. If =**nɛn** is a comitative particle, then **tɛpa** is privative ("without"). It follows whichever noun or noun phrase the subject is otherwise deprived of.

49 **lenen mava Mada tɛpa otni tasu.**

lɛ -nɛn mava Mada tɛpa otni tasu
 A A A V D
 1P.MTsg-COM 3P.MTsg Mada PRV →.PRF market.SSsg
 She and I went to the market without Mada.

Sometimes the subject can be a whole clause. This occurs primarily with **duso** and **ono**. In this situation, there is a placeholder subject as A, and the clause is put in the D slot.

20 **mava deya duso ma sɛdɛ kyaga dɛstɛ.**

mava deya duso ma sɛdɛ kyaga dɛstɛ
 S A V A V ADJ EVI
 3P.MTsg IV.MTsg ↔.IMP 3P.MTsg | .IMP sick.MTsg REP
 She says she is sick.

50 **lohonen aludan tɛtɛtɛya duso ha tɛndɛ kitɛ andaya dɛmɛ tena.**

loho -nɛn aludan tɛtɛtɛya duso
 S A V
 sun.MTsg-COM north-wind.MTsg argument.MTsg ↔.IMP

 ha tɛndɛ kitɛ andaya dɛmɛ tena
 A V ADJ ADV MDL EVI
 3P.MTsg ■.IMP strong.MTsg first DUB REP
 The sun and the north wind were arguing over who was strongest.

51 **le sada deya tonɔ Mada otni tasu dɛstɛ.**

lɛ sada deya tonɔ Mada otni tasu dɛstɛ
 PS S A V A V D EVI
 1P ear.MTsg IV.MTsg ◀.PRF Mada →.PRF market.SSsg REP
 I heard that Mada went to the market.

In the above examples, the placeholder is **deya**, which is the class IV motile singular pronoun, appropriate for referencing abstract, mixed, or inexact referents. When speech or words are being specifically referenced, the placeholder pronoun can be **hana**, which is the appropriate class II motile plural pronoun.

Source

As mentioned earlier, source is the point of origin of the motion undertaken by the subject. It is also used to denote the cause or purpose of the motion. Cause, if a person, is generally motile, because people are generally motile. Source is unmarked when it is sessile or when the motile source is of higher animacy than the subject. So in the following sentence, the source and subject cannot be flipped.

11 **lene mava otni tasu.**

lene mava otni tasu
 S A V D
 1P.MTsg 3P.MTsg →.PRF market.SSsg
 I sent her to the market.

But, third person arguments cause first person arguments to do something all the time. That is where the clitic =**tto** comes in. Below is the correct way to flip arguments.

52 **mavatto lene otni tasu.**

mava -tto lene otni tasu
 S A V D
 3P.MTsg-CS 1P.MTsg →.PRF market.SSsg
 She sent me to the market.

In the case of multiple animate sources, put =**tto** on the last source, and use =**nen** to join the noun phrases. Sessile sources do not get =**tto**, as they are considered purposive or locative and not causative. Animate nouns are inflected as sessile when they are not considered causative.

53 **manen Madatto lene otni tasu.**

ma -nen Mada-tto lene otni tasu
 S A V D
 3P.MTsg-COM Mada-CS 1P.MTsg →.PRF market.SSsg
 She and Mada sent me to the market.

54 **manen Madatto gyelavanen sadinen kyute da tiji sobava lene otni tasu.**

ma -nen Mada-tto
 S
 3P.MTsg-COM Mada-CS

gyelava -nen sadi -nen kyute da tiji sobava
 S V D
 fish.SSsg-COM berry.SSpl-COM cup.SSsg REL →.IMP father.SSsg

lene otni tasu
 A V D
 1P.MTsg →.PRF market.SSsg
 She and Mada sent me to the market for fish and berries and a cup for/going to father.

55 **tadnavi lene tanji tasu.**

tadnavi lene tanji tasu
 S A V D
 rain.SSpl 1P.MTsg →.FRS market.SSsg
 Rain kept me from the market.

The phrase that corresponds to “please” is also a source, and motile because it is inherently possessed.

- 56 **ɲi gante leneya ɲidi tɪɲi tasu ki.**
 ɲi gante leneya ɲidi tɪɲi tasu ki
 PS S S A V D M
 2P kindness.MTsg 1P.SSsg 2P.MTsg →.IMP market.SSsg HRT
 Please go to the store for me.

Destination

Destinations can be the end-points of motion, the location where all the motion has taken place, the recipient of the subject, an adjective describing the subject, or a clause of some sort. When the destination is an adjective describing the subject, the adjective is inflected to match the number and motility of the subject. Otherwise, the destination as end-point, location, or recipient is sessile. The example below shows a sessile recipient, even though “father” is animate and therefore generally motile.

- 57 **diden kyutiden tɪɲi sobeya.**
 diden kyutiden tɪɲi sobeya
 DEM A V D
 III.MTsg cup.MTsg →.IMP father.SSsg
 That cup is for/going to father.

One can delineate a path as a series of destinations. This only works if A is constant.

- 58 **leni alamotni tanava alamonnit gyeleko otni ko da atlan.**
 leni alam -otni tanava alam -onnit gyele -ko
 A AF -V D AF -V D
 1P.MTco across-→.PRF river.SSsg across-→.PRF wood.SSsg-CO

 otni ko da atlan
 V D
 →.PRF house.SSsg III.SSsg grandmother.MTsg
 We went over the river and through the woods to grandmother’s house.

One can also have multiple destinations, joined by =nɛn.

- 59 **lene otni tasu -nɛn ko.**
 lene otni tasu -nɛn ko
 S V D
 1P.MTsg →.PRF market.SSsg-COM home.SSsg
 I went to the market and home.

While the use of **=nen** to conjoin subjects and sources implies simultaneity, it does not do so with destinations.

One can add **=ke** to a destination to render the subject non-volitional. I call this the “lurative”, though there is probably a better name for it.

60 **lene otni tasuke.**

lene otni tasu -ke
 S V D
 1P.MTsg →.PRF market.SSsg-LUR
 The market pulled me in.

The destination slot can also be filled with a clause defining a placeholder noun or pronoun that can stand in for the clause in a subject slot.

20 **mava deya duso ma sɛdɛ kyaga dɛstɛ.**

mava deya duso ma sɛdɛ kyaga dɛstɛ
 S A V A V ADJ EVI
 3P.MTsg IV.MTsg ↔.IMP 3P.MTsg | .IMP sick.MTsg REP
 She says she is sick.

61 **lene kyesinen sɛdɛ ŋidi tɪŋi ko dɛga.**

lene kyesi -nen sɛdɛ
 A V
 1P.MTsg hope.SSsg-COM | .IMP

 ŋidi tɪŋi ko dɛga
 A V D MDL
 2P.MTsg →.IMP home.SSsg FUT
 I hope you will go home.

Adverbs

For the most part, adverbs appear after the destination slot. Some time words, especially **ala** (“now”), may be fronted to the source slot.

The particle **go** can follow a noun and turn it into an adverb in the sense of “like” or “as”.

62 konod sɛdɛ sɪŋi kɛɬɛ go

konod	sɛdɛ	sɪŋi	kɛɬɛ	go
A	V	ADJ	N	ADV
tower.SSsg	.IMP	tall.SSsg	sky.SSsg	as
The tower is as tall as the sky.				

Prefixing Adverbs

Nine adverbs can be optionally prefixed to the verb. One is the negating adverb **voya** and eight are directional adverbs: **eya**, **mɛya**, **noya**, **danya**, **dupɛsya**, **alamya**, **olaya**, and **tadya**. Table 5 shows the basic forms of the prefixes before vowels and consonants. The basic forms are subject to various phonological rules. Except for with **voya**, **ɛmɛmɛ** loses a syllable when prefixed.

	-V	-C
voya	v-	vu-, vo-
eya	ey-	e-
mɛya	mɛh-	mɛh-
noya	noy-	no-
danya	dan-	dan-
dupɛsya	dupɛs-	dupɛs-
alamya	alam-	alam-
olaya	ol-	ola-
tadya	tad-	tad-

Table 5. Adverbial Prefixes.

Voya can accompany any verb and serves to negate the clause. **Voya** is prefixed as v- before vowels, **vu-** before consonants, and **vo-** before a syllable with ‘a’. Prefixing does not change the function or the meaning of the adverb. Examples 64 and 65 are identical in meaning.

63 mava vusɛdɛ tasu bala.

mava	vu	-sɛdɛ	tasu	bala
A	AF	-V	L	EVI
3P.MTsg	NEG-	.IMP	market.SSsg	NVS
She is not at the market. (I don’t see her here)				

64 **gada vodała kyilede.**
 gada vu -dała kyilede
 A AF -V ADJ
 water.MTsg NEG-IMP cold.MTsg
 The water is not cold.

65 **gada dała kyilede voya.**
 gada dała kyilede voya
 A V ADJ ADV
 water.MTsg IMP cold.MTsg NEG
 The water is not cold.

Eya with a verb of stance means ‘in’ when the destination is a location. It means ‘most’ or ‘very’ when the destination is an adjective.

66 **mava esede tasu.**
 mava e -sede tasu
 A AF-V L
 3P.MTsg in-IMP market.SSsg
 She is inside the market.

67 **gada edala kyilede.**
 gada e -dała kyilede
 A AF-V ADJ
 water.MTsg in-IMP cold.MTsg
 The water is very cold.

With verbs of motion, **eya** has other functions. With **tiŋi** and **kili** and **pesi**, it lowers the volitionality of A. With **añi**, **eya** makes D into a location, changing the meaning to ‘go around in L’. With **duso** and **ono**, again, whatever is in the destination slot must be interpreted as a location.

68 **mava onnit gyeleko.**
 mava onnit gyeleko
 A V D
 3P.MTsg →.PRF woods.SSsg-CO
 She went through the woods.

69 **mava eyonnit gyeleko.**
 mava ey-onnit gyeleko
 A AF-V L
 3P.MTsg in-→.PRF woods.SSsg-CO
 She wandered around in the woods.

With **evi**, **eya** deletes the otherwise required source.

25 **loho logidiya evi.**
 loho logidiya evi
 S A V
 sun.MTsg light.MTpl ✨.IMP
 The sun is shining (light).

70 **logidiya eyevi.**
 logidiya ey-evi
 A AF-V
 light.MTpl in-🌟.IMP
 Light is shining. (unknown or unexpressed source)

With **ememe**, **eya** denotes that the subject is made out of or from the destination.

71 **tebiden eyeme medi.**
 tebiden ey-ememe medi
 A AF-V D
 table.MTsg in-🌟.IMP wood.SSpl
 The table is made out of wood.

Meya with verbs of stance means ‘out’ when the destination is a location. It means ‘less’ or ‘a little bit so’ when the destination is an adjective.

72 **mava messede tasu.**
 mava meh-sede tasu
 A AF -V L
 3P.MTsg out- | .IMP market.SSsg
 She is outside of the market.

73 **gada meddala kyiledε.**
 gada meh-dala kyiledε
 A AF -V ADJ
 water.MTsg out-— .IMP cold.MTsg
 The water is (only) a little bit cold.

With verbs of motion, **meya** generally requires S and retains its directional meaning. It does not occur with **ememe**.

With **aji**, **meya** expresses the idea of making the subject into the destination, generally in a perjorative or dismissive sense⁹.

9 Special thanks to Roger Mills for this suggestion.

- 74 **mava mehaŋi ma kyeŋava.**
 mava meh-aŋi ma kyeŋava
 A AF -V PS D
 3P.MTsg out-→.IMP 3P belly.SSsg
 She is a glutton. (She is her belly.)

With **duso**, it allows for a singular animate S.

- 75 **mava deya duso ...**
 mava deya duso
 S A V
 3P.MTsg IV.MTsg ↔.IMP
 She says (audience is known and unexpressed)

- 76 **mava deya medduso ...**
 mava deya meh-duso
 S A AF -V
 3P.MTsg IV.MTsg out-↔.IMP
 She says (audience is nebulous or non-existent)

With **ono**, it lowers the volitionality of A when A is animate.

- 77 **lene mava tono.**
 lene mava tono
 S A V
 1P.MTsg 3P.MTsg ←.PRF
 She came to me.

- 78 **lene mava mettono.**
 lene mava meh-tono
 S A AF -V
 1P.MTsg 3P.MTsg out-←.PRF
 She came to me (grudgingly or accidentally).

With **evi, meya** adds emphasis or a sense of completion.

- 27 **didenhada tavi dabniden.**
 diden -hada tavi dabniden
 S/A V ADJ
 it.MTsg-RFL ✕.PRF apart.MTsg
 It blew up.
- 79 **didenhava mettavi dabniden.**
 diden -hada meh-tavi dabniden
 S/A AF -V ADJ
 it.MTsg-RFL out-✕.PRF apart.MTsg
 It blew up!

With verbs of stance, **noya** means ‘near’ when the destination is a location. It means ‘more’ or ‘mostly’ when the destination is an adjective.

80 **mava nosede tasu.**

mava no -sede tasu
 A AF -V L
 3P.MTsg near- | .IMP market.SSsg
 She is near the market.

81 **gada nodala kyiledε.**

gada no -dala kyiledε
 A AF -V ADJ
 water.MTsg near-— .IMP cold.MTsg
 The water is mostly cold.

Noya with verbs of motion has a similar meaning as with locations. It means that the destination is almost but not yet reached. With **anji**, that means ‘go to the edge of’. **Noya** does not occur with **pesi** or **evi**.

Danya means ‘along’ or ‘next to’ when the destination is a location. It means ‘like’ or ‘sort of so’ when the destination is an adjective.

82 **mava dansede tasu.**

mava dan -sede tasu
 A AF -V L
 3P.MTsg along- | .IMP market.SSsg
 She is next to the market.

83 **gada dandala kyiledε.**

gada dan -dala kyiledε
 A AF -V ADJ
 water.MTsg next-— .IMP cold.MTsg
 The water is sort of cold.

Danya with verbs of motion turns D’s into L’s. That is, with **tiŋi** and with **duso**, anything in the destination slot must be interpreted as a location.

84 **lene tiŋi tonat.**

lene tiŋi tonat
 A V D
 1P.MTsg → .IMP road.SSsg
 I was walking to the road.

85 **lene dantiŋi tonat.**

lene dan -tiŋi tonat
 A AF -V L
 1P.MTsg along-→.IMP road.SSsg
 I was walking along the road.

With **kili**, **danya** implies parallelling the destination for a time, and with **aŋi** it means to bypass or go around D. With **evi**, it means that A did not go far, and with **ememe** it means that A is surrounding D. **Danya** is not used with **ono** or **pesi**.

Dupesya means ‘far from’ when the destination is a location. It means ‘not at all’ when the destination is an adjective. Otherwise it adds an emphatic meaning to **pesi** and to **evi**, and does not occur with **duso**, **ono**, or **ememe**. With the other verbs of motion, it adds a sense of ‘far’ or ‘more’ to the equivalent meaning with **danya**.

86 **mava dupes-sede tasu.**

mava dupes-sede tasu
 A AF -V L
 3P.MTsg far - | .IMP market.SSsg
 She is far from the market.

87 **gada dupestaŋa kyilede.**

gada dupes-daŋa kyilede
 A AF -V ADJ
 water.MTsg far -— .IMP cold.MTsg
 The water is not at all cold.

Alamy means ‘across’ or ‘athwart’ when the destination is a location and it makes semantic sense to use this adverb. Always accompanied by the adverb **nadya**, it means ‘completely so’ when the destination is an adjective, and completely filled when the destination is a location.


88 **ammik alandaŋa gadava.**


ammik alam -daŋa gadava
 A AF -V L
 bridge.SSsg across— .IMP water.SSsg
 The bridge crosses the water.

89 **gada alandaŋa kyilede nadya.**

gada alam -daŋa kyilede nadya
 A AF -V ADJ ADV
 water.MTsg across— .IMP cold.MTsg wholly
 The water is completely cold.

Alamyā does not occur with **kili**, **ono**, or **pesi**. With **tiŋi** and **aŋi**, it means to cross a destination. With **tiŋi**, that destination is a metaphorical point, with **aŋi**, it is an area. **Alamyā** with **evi** and **ememe** adds a destination and a source respectively, and contains the idea that the destination is now filled with A.

90 **εβε gada alamevi gyide.**
 εβε gada alam -evi gyide
 S A AF -V D
 lake.SSsg water.MTsg across-.IMP valley.SSsg
 The lake water is filling the valley.

91 **tadnavi gadna alameme gyide.**
 tadnavi gadna alam -ememe gyide
 S A AF -V D
 rain.SSpl water.MTpl across-.IMP valley.SSsg
 The rain water is filling the valley.

With verbs of stance, **olaya** means ‘above’ and **tadya** means ‘below’ or ‘under’ when the destination is a location. These two adverbs have no special meaning with adjectival destinations.

Olaya and **tadya** also have directional meaning with verbs of motion, and can be used with **tiŋi** and **kili** to express height and depth. They do not occur with **duso**.


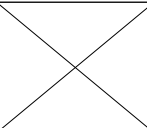
92 **kyevdidi olakili le gyolnavi.**
 kyevdidi ola-kili le gyolnavi
 A AF -V PS D
 mud.MTpl up -.IMP 1P knee.SSpl
 The mud is up to my knees.

Table 6 summarizes how the directional adverbs interact with verbs:

	eya	meya	noya	danya	dupesya	alamya	olaya	tadya
tiŋi	low-vol A	out of required S	towards D	no D, only L	go far towards D	cross point D	up to D and over	down to D and below
kili	low-vol A	out of required S	close to D	parallel D	parallel D from a distance		up to D	down to D
aŋi	no D, only L	A becomes D	edge of D	bypass D	bypass D from a distance	cross D	above D	below D

	eya	meya	noya	danya	dupəsyə	alamya	olaya	tadya
duso	low-vol A; no D, only L	allows single S	towards each D	no D, only L		between two D		
ono	low-vol A; no D, only L	low-vol A	close to D				go up to S	go down to S
pəsi	lowers revolution of A	out of required S			emphatic		go up from S	go down from S
evi	removes S	emphatic		go only a little bit from S	go far from S	adds D, filled with A	go up from S	go down from S
ememə	A is made out of D		close to D	surround D		adds S, filled with A	go up to D	go down to D
təndə, sədə, dala	inside L; most/very ADJ	outside L; less/little ADJ	near L; much/most ADJ	next to L; like ADJ, ADJ-ish	far from L; not at all ADJ	across L; wholly ADJ	above L	below L

Table 6. Directional adverbs plus verbs

Evidentiality

Despite the example sentences above, the prefixing adverbs generally don't become prefixes when the adverb slot is otherwise empty. And usually the adverb slot is filled by either an evidential adverb, modal adverb, or both.

The evidential adverbs form a four-way system.¹⁰ The visual evidential, however, is zero-marked. The non-visual/sensory (NVS) evidential is **bala**, the inference (INF) evidential is **tələ**, and there are three hearsay or reported evidentials: **dəstə**, **mastə**, and **tena**.

The visual evidential is used for things that the speaker has directly witnessed or experienced. It can also be used for generally known and observable facts, i.e. the things that are certain. **Bala** is used for things the speaker has heard, smelled, tasted, and felt inside, i.e. emotions, thoughts, and physical states like hunger and thirst, heat and cold, and illnesses. It is also used for neg-

10 This makes sodna-leni a C1 system according to Dr Aikhenvald. See *Evidentiality*, published by Oxford University Press 2004.

ative visual evidence, as in example 63. It can also be used where the visual evidential would normally be used in order to convey non-volitional actions by the speaker.

63 **mava vusede tasu bala.**
 mava vu -sede tasu bala
 A AF -V L EVI
 3P.MTsg NEG- | .IMP market.SSsg NVS
 She is not at the market. (I don't see her here)

93 **lene tiji tadya.**
 lene tiji tadya
 A V ADV
 1P.MTsg → .IMP down
 I went down/jumped down.

94 **lene tattiji bala.**
 lene tad -tiji bala
 A AF -V EVI
 1P.MTsg down-→ .IMP NVS
 I fell down.

Tele is used for inferences (INF) based on sensory evidence, including the sense of touch. It is also used to comment on other people's mental and physical states. Contrast example 32 with #95 below.

32 **mava sede kyaga tele.**
 mava sede kyaga tele
 A V ADJ EVI
 3P.MTsg | .IMP sick.MTsg INF
 She is sick.

95 **lene sede kyaga bala.**
 lene sede kyaga bala
 A V ADJ EVI
 1P.MTsg | .IMP sick.MTsg NVS
 I am/feel sick.

Deste is the basic hearsay/reported material (REP) evidential. It is used when the speaker knows something based on hearing it from someone else, learning it from a teacher or a book, or reading it somewhere.

96 **tadna tattɨŋi telɛ dɛga**
 tadna tad -tɨŋi telɛ dɛga
 A AF -V EVI MDL
 rain.MTpl down-→.IMP INF FUT
 It's going to rain. (I know from looking at the sky)

97 **tadna tattɨŋi dɛstɛ dɛga**
 tadna tad -tɨŋi dɛstɛ dɛga
 A AF -V EVI MDL
 rain.MTpl down-→.IMP REP FUT
 It's going to rain. (I know because someone said so)

It is also used in indirect quotation, whereas **mastɛ** (QT) is used exclusively for direct quotation.

20 **mava deya duso ma sɛdɛ kyaga dɛstɛ.**
 mava deya duso ma sɛdɛ kyaga dɛstɛ
 S A V A V ADJ EVI
 3P.MTsg IV.MTsg ↔.IMP 3P.MTsg | .IMPF sick.MTsg REP
 She says she is sick.

98 **mava deya duso lɛ sɛdɛ kyaga mastɛ.**
 mava deya duso lɛ sɛdɛ kyaga mastɛ
 S A V A V ADJ EVI
 3P.MTsg IV.MTsg ↔.IMP 3P.MTsg | .IMP sick.MTsg QT
 She said, "I am sick".

The last reported evidential, **tena** (REP), is used in storytelling only. See the text section for examples.

Modality

The modality adverbs number five: **giya**, **geya**, **dɛga**, **dɛmɛ**, and **kyɛl**. When used with evidential adverbs, the modal adverb comes first. **Giya** (ABL) is used with the visual and non-visual evidentials to denote ability.

99 **lɛ doŋi ha ono.**
 lɛ doŋi ha ono
 PS S A V
 1P eye.MTsg II.MTsg ←.IMP
 I see it (the animal).

100 le doŋi ha ono giya.

le doŋi ha ono giya
 PS S A V MDL
 1P eye.MTsg II.MTsg ←.IMP ABL
 I can see it.

Geya (HYP) is used to signal hypothetical, counterfactual, and uncertain future utterances, as well as for wishful thinking.

101 leŋe mava ono geya.

leŋe mava ono geya
 S A V MDL
 1P.MTsg 3P.MTsg ←.IMP HYP
 If only she would come (to me).

Dega is used for the imminent or certain future, and cannot be used with the visual and non-visual evidentials.

Deme is used to signal doubt. **Deme** with any evidential can form an interrogative statement. Coupled with **geya** it signals disbelief. Contrast examples 102 and 103 below with the previous example 22.

22 ŋi doŋi deya tonono deme.

ŋi doŋi deya tonono deme
 PS S A V MDL
 2P eye.MTsg IV.MTsg ←.PER DUB
 Did you see that?

102 ŋi doŋi deya tonono giya deme.

ŋi doŋi deya tonono giya deme
 PS S A V MDL MDL
 2P eye.MTsg IV.MTsg ←.PER ABL DUB
 Can you see that?

103 ŋi doŋi deya tonono geya deme.

ŋi doŋi deya tonono geya deme
 PS S A V MDL MDL
 2P eye.MTsg IV.MTsg ←.PER HYP DUB
 You saw that? (I don't believe it)

kyɛl marks conditionals, and is often used with **geya**. **kyɛl** always comes at the end of the clause, no matter what. The general pattern for **kyɛl** goes like so:

CLAUSE-1 **geya kyei** CLAUSE-2 **geya**
 IF CLAUSE-1, then CLAUSE-2 (maybe)

CLAUSE-1 **geya kyei** CLAUSE-2 **dega**
 IF CLAUSE-1, then CLAUSE-2 (predicted future)

Mood particles

There are three mood particles: **be** for negative imperatives, **ka** for imperatives, and **ki** for exhortation.

24 **nolava ηidi pesi ka.**
 nolava ηidi pesi ka
 S A V M
 fire.SSsg 2P.MTsg → .IMP CMD
 Get away from the fire.

104 **nolava ηidi pesi ki.**
 nolava ηidi pesi ki
 S A V M
 fire.SSsg 2P.MTsg → .IMP HRT
 You should get away from the fire.

105 **nolava ηidi pesi be.**
 nolava ηidi pesi be
 S A V M
 fire.SSsg 2P.MTsg → .IMP NEG.CMD
 Don't go away from the fire.

There is no specific interrogative particle. Interrogatives usually involve the modal adverb **dεmε**.

Texts

The North Wind and the Sun

lohonen ałudan teŋeteŋya duso ha tende kitle andaya deme, na dona ludenen kyala dantiŋi tena. hayi otni nyehe da ha tende kitle andaya hatto dona ludiden evi tena. ałudan tambi kyegge andaya tena. ałudan delidiya evna tena. delidiya tinna donava yanna dona ludiden emena mahanit yanna tena. ałudan otni kyegge tena. loho tambi kyegge tena. loho logidiya evna tena. dona ludiden evi tena. ałudan nyehe medduste loho tende kitle andaya tena.

106 lohonen ałudan teŋeteŋya duso ha tende kitle andaya deme, na dona ludenen kyala dantiŋi tena.

loho -nen ałudan teŋeteŋya duso
S A V
sun.MTsg-COM north-wind.MTsg argument.MTsg ↔.IMP

ha tende kitle andaya deme
A V ADJ ADV MDL
II.MTsg ■.IMP strong.MTsg first DUB

na dona lude -nen kyala dan -tiŋi tena
CNJ A AF -V EVI
when traveler.MTsg cloak.SSsg-COM warm.SSsg along-→.IMP REP

The sun and the north wind were arguing over who was strongest, when a traveler with a warm cloak came along.

107 hayi otni nyehe da ha tende kitle andaya hatto dona ludiden evi giya tena.

hayi otni nyehe
A V D
II.MTco →.PRF agreement.SSsg

da ha tende kitle andaya
A V ADJ ADV
REL II.MTsg ■.IMP strong.MTsg first

ha -tto dona ludiden evi tena
S S A V EVI
II.MTsg-CS traveler.MTsg cloak.MTsg ↗.PRF REP

They agreed that he would be strongest who was able to make the traveler take off the cloak.

108 ałudan tambi kyegge andaya tena.

ałudan tambi kyegge andaya tena
A V D ADV EVI
north-wind.MTsg →.INC try.SSsg first REP

The north wind went to try first.

109 **ałudan dɛlɪdiya evna tena.**

ałudan dɛlɪdiya evna tena.
 S A V EVI
 north-wind.MTsg breath.MTpl ✂.ITR REP
 The north wind blew and blew.

110 **dɛlɪdiya tɪnna donava yanna ludɪdɛn ɛmɛna mahanit yanna tena.**

dɛlɪdiya tɪnna donava yanna
 A V D ADV
 breath.MTpl →.ITR traveler.SSsg more

dona ludɪdɛn ɛmɛna ma-hanit yanna tena
 S A V D ADV EVI
 traveler.MTsg cloak.MTsg ✂.ITR 3P-RFL more REP

The more the breath went at the traveler, the more the traveler drew the cloak around himself.

111 **ałudan otni kyɛgɛ tena.**

ałudan otni kyɛgɛ tena
 A V D EVI
 north-wind.MTsg →.PRF try.SSsg REP
 The north wind finished trying.

112 **loho tambi kyɛgɛ tena.**

loho tambi kyɛgɛ tena
 A V D EVI
 sun.MTsg →.INC try.SSsg REP
 The sun started to try.

113 **loho logɪdiya evna tena.**

loho logɪdiya evna tena
 S A V EVI
 sun.MTsg light.MTpl ✂.ITR REP
 The sun shone and shone.

114 **dona ludɪdɛn evi tena.**

dona ludɪdɛn evi tena
 S A V EVI
 traveler.MTsg cloak.MTsg ✂.PRF REP
 And the traveler removed the cloak.

- 115 aɫudan ɲeɬe mɛddustɛ loho tɛnde kɪtlɛ andaya tena.
 aɫudan ɲeɬe mɛh-dustɛ
 S A AF -V
 north-wind.MTsg agreement.SSsg out-↔.PRF
- loho tɛnde kɪtlɛ andaya tena
 A V ADJ ADV EVI
 sun.MTsg ■.IMP strong.MTsg first REP
 The north wind agreed that the sun was strongest.

The Babel Text

ala tasyoneya andeya alantavi madu tena. na ɛlena aɲi sandiɲi aɲi mese da edala Sinad, da mɛhambi dɛspi tena. mavnahanit hana dustɛ lenna kyalamidi mɛhaɲi gyutɛti dɛga ki mastɛ. nɛnsi kidi kyalami tɛttɛ, gɛdmi sikyɛvdi tɛttɛ tena. mavnahanit hana dustɛ lenna ondespeya konodnɛn da sɛttɛ siɲi kɛlɛ go eyɛmɛ dɛga ki mastɛ. mavnahanit hana dustɛ lennanada bɛdeya eyɛmɛ dɛga, lenna kɛpolina dupɛsevi nada madu voya dɛga ki mastɛ. na anda ɛtlɛ hana mɛddustɛ ɛlena sɛdɛ andana, tasyonnɛn anda; mavna deya eyɛmɛbi; mavna amba dɛlɛ ono dɛga, mavna ha mɛhaɲi gɛnat giya mastɛ. mava hana mɛddustɛ lenna tattɲi dɛga ki, lenna talsoneya ey-ɛmɛmɛ tasyon mavna dɛga ki, nɛnsi mavnahanit sodna vuduso giya mastɛ. nɛnsi anda ɛtlɛ mavna kɛpolina dupɛsevi nada madu, nɛnsi mavna ondespeya eyɛmɛɲi tena. nɛnsi bɛdeya da ondespɛ otni talsono, anda ɛtlɛ talsoneya eyomɛt tasyon da madu susi. anda ɛtlɛtto sota mavna kɛpolina dupɛsevi nada madu tena.

- 116 ala tasyoneya andeya alantavi madu tena.
 ala tasyoneya andeya alantavi madu tena
 ADV A AF -V D EVI
 now language.MTsg one.MTsg across-↗.PRF world.SSsg REP
 Now one language filled the world.

- 117 na ɛlena aɲi sandiɲi aɲi mese da edala Sinad, da mɛhambi dɛspi tena.
 na ɛlena aɲi sandiɲi aɲi mese
 CNJ A V D V D
 and person.MTpl →.IMPF east.SSsg →.IMP plain.SSsg
- da e -dala Sinad da mɛh-ambi dɛspi tena
 AF-V D AF -V D EVI
 REL in-—.IMPF Sinad REL out-→.INC settlement.SSpl REP
 And the people went eastwards, and came to a plain in Sinad, and made a settlement.

118 **mavnahanit hana duste lenna kyalamidi mehanj gyuteti dega ki maste.**

mavna -hanit hana duste
 S A V
 3P.MTpl-RFL II.MTpl ↔.PRF

lenna kyalamidi meh-anj gyuteti dega ki maste
 S A AF -V D MDL M EVI
 1P.MTpl brick.MTpl out-→.IMP baking.SSpl FUT HRT QT
 They said to each other, “Let us make bricks from baking.”

119 **nensi kidi kyalami tette, gedmi sikyevdi tette tena.**

nensi kidi kyalami tette
 CNJ S A V
 and.so rock.SSpl brick.SSpl ■.PRF

gedmi sikyevdi tette tena
 S A V EVI
 mortar.SSpl tar.SSpl ■.PRF REP
 And so there were bricks for rocks and tar for mortar.

120 **mavnahanit hana duste lenna ondespeya konodnen da sette sinji kele go eyeme dega ki maste.**

mavna -hanit hana duste
 S A V
 3P.MTpl-RFL II.MTpl ↔.PRF

lenna ondespeya konod -nen da sette sinji kele go
 S A V ADJ ADV
 1P.MTpl city.MTsg tower.SSsg-COM REL | .PRF tall.SSsg sky.SSsg as

ey-ememe dega ki maste
 AF-V MDL M EVI
 in-✱.IMP FUT HRT QT

They said to each other, “Let us make a city with a tower that is tall as the sky.”

121 mavnahanit hana duste lannanada bedeya eyeme dega, lenna kepolina dupesevi nada madu voya dega ki maste.

mavna -hanit hana duste
S A V
3P.MTpl-RFL II.MTpl ↔.PRF

lenna -nada bedeya ey-ememe dega
S A AF-V MDL
1P.MTpl-RFL name.MTsg in-✱.IMP FUT

lenna kepolina dupes-evi nada madu
A ADJ AF -V L
1P.MTpl scattered.MTpl far -✱.IMP whole.SSsg world.SSsg

voya dega ki maste
NEG MDL M EVI
not FUT HRT QT

They said to each other, “Let us make a name for ourselves; let us not become scattered over the whole world.”

122 na anda etle tadotni, ma doji deya tono elena ondespeya konodidennen eyeme tena.

na anda etle tad -otni
CNJ A AF -V
and one deity.MTsg down-→.PRF

ma doji deya tono
PS S A V
3P eye.MTsg IV.MTsg ←.PRF

elena ondespeya konod -nen ey-ememe tena
S A AF-V EVI
person.MTpl city.MTsg tower.SSsg-COM in-✱.IMP REP

And the one god came down, and saw the people building the city with the tower.

123 na anda et̩e hana mēd̩d̩st̩e ɛlena sed̩e andana, tasyonnen anda; mavna deya eyemēbi; mavna amba dele ono dega, mavna ha mehan̩i genat giya mast̩e.

na anda et̩e hana mēh-dust̩e
CNJ S A AF -V
and one.MTsg deity.MTsg II.MTpl out-↔.PRF

ɛlena sed̩e andana tasyon -nen anda
A V ADJ
person.MTpl | .IMP one.MTpl language.SSsg-COM one.SSsg

mavna deya ey-ɛmēbi
S A AF-V
3P.MTpl IV.MTsg in-✱.INC

mavna amba dele ono dega
S A V MDL
3P.MTpl any idea.MTsg ↖.IMP FUT

mavna ha mēh-an̩i genat giya mast̩e.
S A AF -V D MDL EVI
3P.MTpl II.MTsg out-→.IMP reality.SSsg ABL QT

And the one god said, “The people are one with one language. They begin to make this; any idea they will have, they can make real.”

124 mava hana mēd̩d̩st̩e lenna tatt̩n̩i dega ki, lenna tal̩soneya ey-ɛmeme tasyon mavna dega ki, nensi mavnahani̩t sodna vuduso giya mast̩e.

mava hana mēh-dust̩e
S A AF -V
3P.MTsg II.MTpl out-↔.PRF

lenna tad -t̩n̩i dega ki
A AF -V MDL M
1P.MTpl down-→.IMP FUT HRT

lenna tal̩soneya ey-ɛmeme tasyon mavna dega ki
S A AF-V D PS MDL M
1P.MTpl confusion.MTsg in-✱.IMP language.SSsg 3P.MTpl FUT HRT

nensi mavna -hani̩t sodna vu -duso giya mast̩e
CNJ S A AF -V MDL EVI
and.so 3P.MTpl-RFL word.MTpl NEG-↔.IMP ABL QT

And he said, “Let us go down, let us make confusion of their language, and so they will not be able to speak with each other.”

125 **nensi anda etle mavna kepolina dupesevi nada madu, nensi mavna ondespeya eyemeji tena.**

nensi anda etle mavna kepolina
 CNJ S A
 and.so one.MTsg deity.MTsg 3P.MTpl scattered.MTpl

dupes-evi nada madu
 AF -V L
 far -↗.IMP whole.SSsg world.SSsg

nensi mavna ondespeya ey-emeji tena
 CNJ S A AF-V EVI
 and.so 3P.MTpl city.MTsg in-↗.FRS REP

And so the one god scattered them abroad over the whole world, and they did not build the city.

126 **nensi bedeya da ondespe otni talsono, anda etle talsoneya eyomet tasyon da madu susi.**

nensi bedeya da ondespe otni talsono
 CNJ A PS V D
 and.so name.MTsg IV.SSsg city.SSsg →.PRF Confusion

anda etle talsoneya
 S A
 one.MTsg deity.MTsg confusion.MTsg

ey-omet tasyon da madu susi
 AF-V D PS L
 in-↗.PRF language.SSsg IV.SSsg world.SSsg there

And so the name of the city became Confusion, because the one god made confusion from the world's language there.

127 **anda etletto sota mavna kepolina dupesevi nada madu tena.**

anda etle -tto sota
 S S
 one.MTsg deity.MTsg-CS place.SSsg

mavna kepolina dupes-evi nada madu tena
 A AF -V L EVI
 3P.MTpl scattered.MTpl far -↗.IMP whole.SSsg world.SSsg REP

From there the one god scattered them abroad over the whole world.

Appendix

Emails

Date: Wed, 19 Dec 2012 13:10:35 -0800
Subject: Weird conlanging ideas
From: Sylvia Sotomayor
To: David Peterson

So I was reading this:
<http://phenomena.nationalgeographic.com/2012/12/19/the-where-of-what-how-your-brain-represents-thousands-of-objects/>

and had the thought that what I needed was a language (without verbs, probably related to Kelen) that had a special noun class for things in motion. That would be one way to deal with the verbs of motion issue in a verbless language.

Sharing because I am bored at work.

-S
--

Sylvia Sotomayor

The sooner I fall behind the more time I have to catch up.

Subject: Re: Weird conlanging ideas
From: David Peterson
Date: Wed, 19 Dec 2012 13:19:35 -0800
To: Sylvia Sotomayor

Well, the funny thing is, if you have a language that makes absolutely no distinction between nouns and verbs (that is it treats them as identical manipulable units), there's no reason that it couldn't classify verbs as a separate noun class. After all, in noun class systems, there are systems that treat animate things as different from inanimate, or plants different from animals, different from weapons, etc. Actions, then, are something that can be grouped (i.e. actions are more similar to each other than they are to animals, let's say), and so could be classified as a noun class. I was doing something along these lines the first time I tried to create an alien language (never finished; was too difficult). That one didn't have verbs as separate from nouns, but had different elements that took one and applied it to another or multiple others and also an inverse marker. Anything could fit in any slot. But if you have that system, there's no reason why the users couldn't treat actions differently or different groups of actions.

Anyway, that's a fascinating article! I swear, they're going to have the brain all figured out like 20 years after we die...

David Peterson
LCS President
president@conlang.org
www.conlang.org

SODNA-LENI: THE LANGUAGE OF MOTION

Date: Wed, 19 Dec 2012 13:25:32 -0800
Subject: Re: Weird conlanging ideas
From: Sylvia Sotomayor
To: David Peterson

Yes. The part about motion vs not in motion, then social interactions, man-made (I have a suffix for that), and biological made me think of some of the elaborate noun class systems. Anyways, I will think on how to implement such a noun class system with verbs of motion or objects in motion taking a certain inflection or something. It is all still very vague.

-S

--

Sylvia Sotomayor

The sooner I fall behind the more time I have to catch up.

Version 1

Date: Mon, 24 Dec 2012 13:17:30 -0800
Subject: A New Language
From: Sylvia Sotomayor <terjemar@gmail.com>
To: Constructed Languages List <CONLANG@listserv.brown.edu>

Language Name*:

helo

*subject to change, of course.

Quick phonology:

p b t d k g m n ŋ l v s ʃ h y
i r u e o ε ə a

A story:

sleya sdiden evi ndo. myetan saɭudeya suloeya dan meneya ɭokodyands.adoneya muludan lakalya tinan dilo. smeneya umutan dan meyalokodyandegi mests sadoneya muludiden abst. aɭudeya megekan dilannio. aɭudeya modiden ono nilno. modiden ɭokodyanden adoneya muludiden ɭopomyanden. aɭudeya megekan heloto. uloeya megekan dilannio. suloeya mlurden evi nilno. sadoneya muludiden abet destsha. smeneya umutan dan uloeya ɭokodyandegi dilha.

Vocabulary:

abst "away"

adon "traveler"

akal "warm"

-an IN inanimate and (sessile or incorporeal)

anni INCH inchoative, starting

aɭud the North Wind

d- "this", third person inanimate

dil this time, now

evi "out in all directions"

-eya AN animate and motile

sd "story"

-ests CAUS causative

gsk "attempt"

-gi MOST highest rank

-ha INFER inference evidential
 hɛl "some time"
 in "path"
 -ɪdɛn IN/MOT inanimate and motile
 l- EVAL evaluative
 lu "light"
 lɛ/-l- 1P first person
 myet "argument"
 mɛ/-m- 3P third person, can only refer to animates
 -n comparatively higher rank
 -n- PL plural
 -ndɛ RANK ranked evaluation
 nɪl "many times"
 -o HEARSAY hearsay evidential
 od "breath"
 ono "in a single direction"
 ot CESS cessative, finishing
 ɔkod "strong"
 ɔpɔm "near"
 s- SRC source
 t- DEST destination
 ulo the Sun
 ulud "cloak"
 umut "agreement"
 -ya POS positive (evaluation)

Interlinears with intermittent grammar rules:

sleya ɛdɪdɛn evi ndo.
 s- l- eya ɛd- ɪdɛn evi n -d -o.
 SRC-1P-AN story-IN/MOT out.in.all.directions PL-this-HEARSAY
 I am telling a story: it is all hearsay.

If the sentence has a direction word, there needs to be a source.
 Volitional beings are generally in motion, unless specifically not.
 Speech to a large or unknown audience takes the direction word 'evi'.
 Therefore, speech requires a source.
 Evidentials are required on all time/tense/aspect words

myetan saɪudeya suloeya dan mɛneya lɔkodyandɛ.
 myet -an s- aɪud -eya s -ulo-eya d -an mɛ-n -eya l -ɔkod -ya -ndɛ.
 argument-IN SRC-north.wind-AN SRC-sun-AN REL-IN 3P-PL-AN EVAL-strong-POS-RANK
 The North Wind and the Sun are having an argument about who is stronger.

'myet' requires multiple sources because it is speech.
 While sources generally precede whatever is being sourced, it is not a hard rule.
 Relative pronouns agree in animacy/motility with their antecedents.
 Evaluations come after whatever they evaluate.
 Comparisons in evaluation use a RANK particle.
 A rank particle without a ranking means the ranking is unknown.
 Evaluations are either positive or negative.
 The plural particle comes before an inanimate 'd', but after any other pronoun.

adoneya muludan lakalya tinan dilo.
 adon -eya m -ulud -an l -akal-ya t -in -an dil -o.

traveler-AN 3P-cloak-IN EVAL-warm-POS DEST-path-IN this.time-HEARSAY
 Now a traveler and/in his warm cloak are moving on a path.

Destinations do not require sources. They do require something that is motile.
 Destinations come after whatever it is that is moving to that destination
 Possessed/associated items are prefixed with a pronoun marker.
 Possessed/associated items come (directly) after their possessor.
 I am not sure about 'tinan' but I couldn't think of a better way to express this.

sməneya umutan dan meya ləkodyandəgi meste sadoneya muludiden abət.
 s -mə-n -eya umut -an d -an m -eya l -əkod -ya -ndə -gi
 SRC-3P-PL-AN agreement-IN REL-IN 3P-AN EVAL-strong-POS-RANK-MOST

m -este s -adon -eya m -ulud -iden abət.
 3P-CAUS SRC-traveler-AN 3P-cloak-IN/MOT away.
 They agree that he is strongest who makes the traveler remove his cloak.

'umut' requires a plural source because it is speech.
 'abət' like 'evi' is a direction word and requires a source.
 If 'abət' were a mere location word, it'd have a suffix.

aɪudeya məgəkan dilannio.
 aɪud- eya mə-gək- an dil- anni-o.
 north.wind-AN 3P-attempt-IN this.time-INCH-HEARSAY.
 The North Wind starts his attempt.

Did I mention that tense/aspect/evidence comes at the end of a clause?

aɪudeya modiden ono nɪlno.
 aɪud -eya m -od -iden ono nɪl -n -o
 north.wind-AN 3P-breath-IN/MOT in.a.single.direction many.times-PL-HEARSAY
 The North Wind blows and blows.

That plural in the tense/aspect/evidential denotes repetition.

modiden ləkodyanden adoneya muludiden ləpomyanden.
 m -od -iden l -əkod -ya -ndə -n
 3P-breath-IN/MOT EVAL-strong-POS-RANK-more

adon -eya m -ulud -iden l -əpəm-ya -ndə -n.
 traveler-AN 3P-cloak-IN/MOT EVAL-near-POS-RANK-more.
 The stronger his blowing, the nearer to the traveler is his cloak.

aɪudeya məgəkan həloto.
 aɪud -eya mə-gək -an həl -ot -o.
 north.wind-AN 3P-attempt-IN some.time-CESS-HEARSAY.
 The North Wind eventually finishes his attempt.

uloeya məgəkan dilannio.
 ulo-eya mə-gək -an dil -anni-o.
 sun-AN 3P-attempt-IN this.time-INCH-HEARSAY.
 The Sun starts his attempt.

It is 'həl' not 'dil' because some time has passed. Then it is 'dil' because it is a single point in present time.
'dil' can also be glossed as "now".

suloeya mlurden evi nrlno.
s -ulo-eya m -lu -rden evi nrl -n -o.
SRC-sun-AN 3P-light-IN/MOT out.in.all.directions many.time-PL-HEARSAY.
The Sun shines and shines in all directions.

sadoneya mulurden abet destsha.
s -adon -eya m -ulud -rden abet d -este-ha.
SRC-traveler-AN 3P-cloak-IN/MOT away this-CAUS-INFER.
The traveler removes his cloak because of this.

Look, a new evidential! I wonder how many there are?
I guess conclusions, even in a story, are inferences.

smeneya umutan dan uloeya lokodyandegi dilha.
s -mε-n -eya umut -an d -an ulo-eya l -okod -ya -nde -gi dil -ha
SRC-3P-PL-AN agreement-IN REL-IN sun-AN EVAL-strong-POS-RANK-MOST this.time-INFER
They agree that the Sun is the strongest.

Now to work on Gary Shannon's list of sentences to test conlang syntax and such.

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Sylvia Sotomayor

The sooner I fall behind the more time I have to catch up.

History

1 Original concept: verbs of motion, motility, volitional = motile, animate and inanimate noun classes, ranked comparison, types of alienable possession, verbs not inflected, repetition/iteration marked on aspect/evidential. See previous section.

1.1 Lots of vocabulary changes. Soem phonological changes. Expanded to 7 noun classes. 8 verbs of motion, though not the same 8, with the idea that certain noun classes took certain verbs only, and inflections for start, finish, repeated, and interrupted on 6 (**tr̥ɲi**, **p̥ɛsi**, **ono**, **dus**, **tudi**, **tad**), and start and finish only on 2 (**evi**, **εmεmε**). Thought about having articles.

2. Added **su** and **ya** as verbs 'to be'. Have eight verbs of motion, with negative prefix **vu-**, 5 aspectual distinctions (IMP, PRF, INC, cessative, ITR); the evidentials, **giya** (ABL), **dεga** (FUT), and **dεmε** (DUB), all suffixed to the verb. 4 noun classes. Directional adverbs, prefixable to other adverbs. Purposive and durative clause types. Used this version for LCC5 relay text. Thought about having articles.

2.1 Added noun subclasses, animacy hierarchy, singulative and collective suffixes. The idea of using pronouns before the N to act as demonstratives. Different types of alienable possession. Quantifiers and numbers. 3 conditionals (**kyɛł**, **geya**, **łɛnva**). Clausal conjunctions. Thought about having articles. Vaguely dissatisfied with the adjectives.

2.3 Started using arrows as glosses. Dropped **ya** as a verb. Added stance on demonstratives. Thought about having articles. Vaguely dissatisfied with the adjectives.

3 Dropped **su** and added verbs of stance. Dropped demonstratives, using pronouns instead. Prefix directional adverbs to verbs. Thought about having articles, but decided I didn't need them. Vaguely dissatisfied with the adjectives. Used for Relay 21 text.

3.1 Dropped types of alienable possession, and simplified. Thought about having articles, even though I probably don't need them. Vaguely dissatisfied with the adjectives.

3.3 Added =**ke** on destinations, worked out the volitionality of subjects and how to change that. Continued thinking about purposives. Vaguely dissatisfied with the adjectives.

4 Changed aspect types, adding frustrative and conflating perfective and cessative. Figured out how peripheral arguments, especially the purposive, worked in phrases and clauses. Changed some numerical forms. Still vaguely dissatisfied with the adjectives.

4.1 This document. Regularized some verb conjugations. Removed forms of quantifiers and modals that I don't have examples for. Added **eya** + **evi** and figured out what it does. Changed the inflections of class I kinship terms and therefore also the class I SSsg pronouns. Thinking about adding some irregularities in verb paradigms and some noun inflections. :>

Future Developments: More vocabulary. Think about modality, quantifiers, adjectives. Work through Gary Shannon's list of sentences.