Title: Taadži Liguistics

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Introduction

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-Aztecan 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

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).
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. The smaller, gregarious Naasengo that occupied the larger territory gave rise to the imperialist ʻAgãłè 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 ʻAgãłè. While seemingly primitive to the ‘Agãłè 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 ‘Agãłè 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 ‘Agãłè 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 ‘Agãłè and possibly the entire Nassengo 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, ŝ, 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, /ŋː/ is rendered as nng, /t̚s/ is rendered as tss, and /d̚ʒː/ is rendered as d̚ž̚.  

<table>
<thead>
<tr>
<th>Place → Manner ↓</th>
<th>Labial</th>
<th>Coronal</th>
<th>Dorsal</th>
<th>Laryngeal</th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nasal</td>
<td>m, n</td>
<td>ŋ (ň)*</td>
<td>ŋ (ng)</td>
<td></td>
<td>i</td>
<td>i, ŋ</td>
<td>u</td>
</tr>
<tr>
<td>Plosive</td>
<td>p, b</td>
<td>t, d</td>
<td>k, g</td>
<td>? (‘)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sibilant affricate</td>
<td>t̚s, d̚ʒ ~ d̚z</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>s, z</td>
<td>x, y (ʝ)</td>
<td></td>
<td>h</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Approximant</td>
<td>w~v</td>
<td>l, ř (l)</td>
<td>j</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhotic</td>
<td>ř<del>r</del>r (r)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* a marginal phoneme only found in a few words.

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

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 humà. /oze huːme/ reptomammal.PL.NOM sleep.STAT “Animals sleep.”

Accusative marks the patient of transitive verbs.

Naiddahe saangwus haapu. /naidːa.he saːywus haːpʊ/ 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").

Uzumì papà kamitṣigwis kìì. /uzumì papa 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.

Aɾatmàpà jazdu ida aannagu. / aɾatmepə jazdu id:a aːnːaːɡʊ/ Aratmapa.NOM sea.ALL go.INFV want.PRES “Aɾatmpà 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 kusìny̠y̠r swtsddur sydurpy. /larnaːwe kushìny̠y̠r swtsːdːur sydurːpy/ 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 tsă pavà pavapso? /xumːaː ᶊu sʔa pavaː pavapsoʔ/ friend.VOC 2S.NOM ACC Q.INFML therefore do.NEARPAST-that.ACC “Oh friend, why did you do that?”

<table>
<thead>
<tr>
<th>Table 2. Taadži declensions</th>
<th>Singular</th>
<th>ACC</th>
<th>POS</th>
<th>ALL</th>
<th>INST</th>
<th>VOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominative</td>
<td>-wus</td>
<td>-di</td>
<td>-du</td>
<td>-ddur</td>
<td>-dà</td>
<td></td>
</tr>
<tr>
<td>Plural</td>
<td>-zà</td>
<td>-zat</td>
<td>-zabi</td>
<td>-zà</td>
<td>-zur</td>
<td>-zà</td>
</tr>
<tr>
<td>1. -/t/d/ts/d(s)/s/z/’/w/h/(V)</td>
<td>-ũs</td>
<td>-ũ</td>
<td>-u</td>
<td>-ũr</td>
<td>-ũu</td>
<td></td>
</tr>
<tr>
<td>2. - sapix’/w/h/(V)</td>
<td>- Traverse: (V)ngyr -(V)nguu</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. -/N/V/’/w/h/(V)</td>
<td>-wà</td>
<td>-was</td>
<td>-wi</td>
<td>-wu</td>
<td>-wù</td>
<td></td>
</tr>
<tr>
<td>4. -/u/o/’/w/h/(V)</td>
<td>-wi</td>
<td>-wis</td>
<td>-wi</td>
<td>-wu</td>
<td>-wù</td>
<td></td>
</tr>
<tr>
<td>5. -a(r)</td>
<td>-agà</td>
<td>-agas</td>
<td>-agi</td>
<td>-agà</td>
<td>-agar</td>
<td>-agà</td>
</tr>
</tbody>
</table>

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 joovû mavarà yr jaddigopu xummr taat ‘us haapu. /sot suwus sage hadʒedʒaːzat joːvʊ mavarə ʔar jaddiːgoːpu xumːːʔat ‘uʃ haːpʊ/ 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 have four tenses: Remote Past, Past, Present, and Future. Tense is strictly absolute (centered on the “now”) unless directly quoting someone.

<table>
<thead>
<tr>
<th>Verb Stem</th>
<th>Remote</th>
<th>Past</th>
<th>Present</th>
<th>Future</th>
<th>Imperative</th>
</tr>
</thead>
<tbody>
<tr>
<td>-a,i,i',x,p,t</td>
<td>-Vdu</td>
<td>-Vu</td>
<td>-Vzi</td>
<td>-Vdža</td>
<td></td>
</tr>
<tr>
<td>-e,o</td>
<td>-Vde</td>
<td>-Vpe</td>
<td>-Vge</td>
<td>-Vdža</td>
<td></td>
</tr>
<tr>
<td>-u</td>
<td>-adže</td>
<td>-ape</td>
<td>-age</td>
<td>-adža</td>
<td></td>
</tr>
<tr>
<td>-u(s)</td>
<td>-udžas</td>
<td>-upas</td>
<td>-ugas</td>
<td>-uzis</td>
<td>-udža</td>
</tr>
</tbody>
</table>

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 ty/ddada/. /Tsudu tiːdːaːdʒu/ beach.ALL 3SF.go-RPAST “She went to the beach (before today/but isn’t there anymore)”

Tsudu jinmr ty/dda/. /Tsudu jinm̩ tiːdːaːdʒu/ 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 ty/ddapu. /Tsudu jinm̩ tiːdːapu/ 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 ty/ddagu. /Tsudu tiːdːapu/ 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 ty/dda. /Tsudu tiːdːa/ 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.
Imperative mood is formed either through the verb tsā (“to require” or “must”), or through its grammaticized suffix form –Vdžā.

Laranwadu ngakahha tsagu!
/laranwadu ŋakahːa t͡sagu/
“You must run to the forest!”

Tsawus kapu pavadžā!
/tsawus kapu pavadʒā/
“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 /ɨ/ is used.

Axoggudará
/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 and 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 hib patsa:hi pnʔowaranwas 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.
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.

<table>
<thead>
<tr>
<th>Sot–</th>
<th>Pit–</th>
<th>Ran–</th>
<th>Kur–</th>
<th>Taat –</th>
</tr>
</thead>
<tbody>
<tr>
<td>translated to English as “she/her/hers”.</td>
<td>translated to English as “xe/xer/xers”.</td>
<td>translated to English as singular “they/them/their”.</td>
<td>translated to English as “e/em/eirs”.</td>
<td>translated to English as “he/him/his”.</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Table 6. Taadži pronouns</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
</tr>
<tr>
<td>1S</td>
</tr>
<tr>
<td>2S</td>
</tr>
<tr>
<td>3S Fem.</td>
</tr>
<tr>
<td>3S Lean Fem.</td>
</tr>
<tr>
<td>3S Androgynous</td>
</tr>
<tr>
<td>3S Lean Masc.</td>
</tr>
<tr>
<td>3S Masc.</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
</tr>
<tr>
<td>1P</td>
</tr>
<tr>
<td>2P</td>
</tr>
<tr>
<td>3P Near</td>
</tr>
<tr>
<td>3P Far</td>
</tr>
<tr>
<td><strong>Impersonal</strong></td>
</tr>
<tr>
<td>Near (this, it)</td>
</tr>
<tr>
<td>Far (that, it)</td>
</tr>
</tbody>
</table>
Interrogatives

Tade Taadži has a pair of basic question words used for formal/inanimate and informal/animate queries, *hhat* and *tsá*. 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 *tsá* produce 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 ymywpwas suudžu?**
/ŋa xi t͡sã/ 2S there.INST Q.INFML
“Who opened the fermenting food?”

**Pit tsans sudu kiiku?**
/ŋa xi t͡sã/ 2S there.INST Q.INFML
“What kind of bird did you see?”

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

**Hhaddur kavaxyrmee?**
Q.INST wait.INST
“Until when?”

**Instrumental** case can be used to ask “how?”

Taadži hawus lè angatsigus *hhadu* pava?
/Taːdʒi hawus lè angatsigus hːadːuɾ̥ pavɐ?/ “How does one make such strong bricks?”

Tsamy ngiddag? /Tsami njid:agu?/
“Q.INFML.ALL 2S.go-PRES” “Where are you going?”

Syğwis *hhadu* kiizi? /Syğwis hːad:u ki:zi?/
“food.ACC.PL Q,FML.ALL give-FUT” “Who will receive the food?”

Joomwirdi *hhat* kiiku?
/ŋa xi t͡sã/ 2S there.INST Q.INFML
“Where are you going?”

Joowmiwirdi *hhat* kiiku?
/ŋa xi t͡sã/ 2S there.INST Q.INFML
“How do you talk?”

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

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

**Table 7. Compound question words**

<table>
<thead>
<tr>
<th>Tade Taadži</th>
<th>Glyph</th>
<th>Gloss</th>
<th>Translation</th>
<th>Tade Taadži</th>
<th>Glyph</th>
<th>Gloss</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hhat kavaxe</td>
<td>Q.wait</td>
<td>How long? (≤ day)</td>
<td>Hhat ntà</td>
<td>Q hand</td>
<td>Which? (≥ 6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hhat ijää</td>
<td>Q.time</td>
<td>How long? (≥ day)</td>
<td>Hhazã nzà</td>
<td>Q.PL hand.PL</td>
<td>How much?</td>
<td>(≥ 6)</td>
<td></td>
</tr>
<tr>
<td>Hhadu kavaxu?</td>
<td>Q.ALL wait.ALL</td>
<td>Until when?</td>
<td>Hhat rumà</td>
<td>Q roots</td>
<td>What kind?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hhaddur kavaxyr</td>
<td>Q.INST wait.INST</td>
<td>When?/At what time?</td>
<td>Hhat he</td>
<td>Q place</td>
<td>Where?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hhaddur ijamr</td>
<td>Q.INST time.INST</td>
<td>What day?</td>
<td>Hhaddur hýr</td>
<td>Q.INST place.INST</td>
<td>From where?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hhat hmry</td>
<td>Q.finger</td>
<td>Which? (≤ 5)</td>
<td>Hhat pava</td>
<td>Q make</td>
<td>Why?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Postpositions

There are two main postpositions that cover many spatial and temporal relationships in Tade Taadži: paarà and łè. These are referred to as the Associative and Dissociative postpositions.

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

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

Tsigu paarà pa’o łe tsudu a’ukuushazi. /tśigu pāː re pə o tɭ tšuɗ u’ukuː shazi/. Rock.ALL ASC and DISC shore.ALL 1P.NOM swim-FUT
“We’ll swim out to the rock and back to the shore.”

Kur tenannakapde kmg tsigu paarà kushyr xamnr kiddazi. /kur tɛnːajakəpde kmɡ tśiɡu pāː re kushir xanmɾ kiːdazi/. 3DM.NOM shrine.POS tooth.ALL rock.ALL 3DM.go-FUT
“E will go into the mountain shrine tomorrow.”

Syğhus łe tykupas. /sygyus tɭ tɪkupas/ hunting-ground.ACC DISC 3F.NOM come.PAST
“She has come back from the hunting ground.”

Paarà mavaddur a’uhya baguso. /pəː mavadːur u’auhya baːguso/ Mother.goddess.PL.VOC 1P.INST body DISC watch.
“The mother goddesses watch from above us.”

Opanwà raduu lapo łe kave. /opanweː raduː lə kəv/ Mother.goddess.PL.VOC 1P.NOM body DISC swim.
“The smaller fish can swim further up the river.”

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 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 jaadotja ("a shout"), one can produce jaadã ("loud(ly)"), and jaadotja ("intense(ly)").

Table 8. Grammatical suffixes and examples.

<table>
<thead>
<tr>
<th>Role</th>
<th>Suffix</th>
<th>Radical Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>N → V</td>
<td>-(u)x(y)</td>
<td>anngà -&gt; anngàxy sand -&gt; shift; be unsteady</td>
</tr>
<tr>
<td>Adj</td>
<td>-(y)ngiy</td>
<td>xos -&gt; xosyngjy old -&gt; to ponder</td>
</tr>
<tr>
<td>V; Adj; POS</td>
<td>-t/-ā/</td>
<td>jaado -&gt; jaadà shout -&gt; a shout</td>
</tr>
<tr>
<td>N</td>
<td>-(i/a)ngo</td>
<td>jaado -&gt; jaadà shout -&gt; loud(ly)</td>
</tr>
<tr>
<td>V → Adv</td>
<td>-(u)r</td>
<td>jaado -&gt; jaadà shout -&gt; loud(ly)</td>
</tr>
<tr>
<td>N → Adj</td>
<td>-(o)t</td>
<td>anngà -&gt; anngàt sand -&gt; sandy; fine</td>
</tr>
<tr>
<td>Adj; V → Adv</td>
<td>-(a)tja</td>
<td>jaado -&gt; jaadotja shout -&gt; intense(ly)</td>
</tr>
</tbody>
</table>
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 $1 \times 6^6$. 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. *Paʻo* ("and") may be placed after senary bases where the numeral 1 would appear in Arabic numerals, except for the first position. ex. *mi paʻo hä* (“Six and four”, Sen 14, Dec 10). Written forms of the numbers can combine senary bases with *paʻo* 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

<table>
<thead>
<tr>
<th>Decimal</th>
<th>Heximal</th>
<th>Glyph</th>
<th>NOM</th>
<th>ACC</th>
<th>POS</th>
<th>ALL</th>
<th>INST</th>
<th>VOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td></td>
<td>sàà</td>
<td>sas</td>
<td>si</td>
<td>sà</td>
<td>sar</td>
<td>sàà</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td></td>
<td>ng</td>
<td>ngãs</td>
<td>ngi</td>
<td>nge</td>
<td>ngmr</td>
<td>ngàà</td>
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<tr>
<td>2</td>
<td>2</td>
<td></td>
<td>so</td>
<td>sus</td>
<td>si</td>
<td>su</td>
<td>sur</td>
<td>soo</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td></td>
<td>tar</td>
<td>tas</td>
<td>ti</td>
<td>tà</td>
<td>tar</td>
<td>tàà</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td></td>
<td>hä</td>
<td>hãs</td>
<td>häi</td>
<td>häe</td>
<td>här</td>
<td>häwàà</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td></td>
<td>kyr</td>
<td>kus</td>
<td>ky</td>
<td>ku</td>
<td>kyr</td>
<td>kuu</td>
</tr>
<tr>
<td>6</td>
<td>10</td>
<td></td>
<td>mi</td>
<td>mins</td>
<td>mi</td>
<td>my</td>
<td>mr</td>
<td>màà</td>
</tr>
<tr>
<td>36</td>
<td>100</td>
<td></td>
<td>kyt</td>
<td>kyʻus</td>
<td>kydi</td>
<td>kydu</td>
<td>kyddur</td>
<td>kydàà</td>
</tr>
<tr>
<td>216</td>
<td>1,000</td>
<td></td>
<td>kũ</td>
<td>kns</td>
<td>kũ</td>
<td>kmy</td>
<td>kmr</td>
<td>kmàà</td>
</tr>
<tr>
<td>1,296</td>
<td>10,000</td>
<td></td>
<td>nantå</td>
<td>nanus</td>
<td>nandi</td>
<td>nandu</td>
<td>nanddur</td>
<td>nandàà</td>
</tr>
<tr>
<td>7,776</td>
<td>100,000</td>
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<td>pantå</td>
<td>panus</td>
<td>padi</td>
<td>padu</td>
<td>padur</td>
<td>padàà</td>
</tr>
<tr>
<td>46,656</td>
<td>1,000,000</td>
<td></td>
<td>mitå</td>
<td>miʻus</td>
<td>midi</td>
<td>midu</td>
<td>midur</td>
<td>midàà</td>
</tr>
</tbody>
</table>

*Hmrihaat* /hmɾihaːt/  
**Number(s)**  

Ngí nantá njí kũ ky kyt  
njí nante njí kũ ki kit njí  
mi tar/  
1.POS 6^4 1.POS 6^3  
5.POS 6^2 1.POS 6 3  
Dec 1701, Sen 11,513  

Pantäpa’o nantäpa’o  
häiku kytpä’o häimi hä/  
/pantepä’o nantepä’o  
häiku kitpa’o häimi hä/  
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 kykty  
häimi hä  
/simite kina kiti  
häimi hä/  
2.POS-6^6 5.POS-6^4  
5.POS-6^2 4.POS-6^1 4  
Dec 100,000,  
Sen 2,050,544
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.

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 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.

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 Saawanji, 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).

**Fig. 6 A.** Two valid ways of writing iirà, “clean”, colorful”, “young”, “bright”, “to wash”. The first is composed of “light” (iiwa) and half (raddur), the second “foam” (idžà) and “part” (rate). B. “Quenya” rendered in Taadži glyphs (xwyja, lit. “to the houses-sea voyage”), and accompanied by a determinative glyph (tade, “language” or “to say”). Note also that one of the component phonograms (xwy, “house.ALL”) is inflected, a valid method for generating desired phonograms or more elegant logographic readings. C. Radicals for use in phonograms, indicating alternate readings for the radical they contain: to read the word in its entirety, or read only the final syllable.
In the early world, our people were nothing.
Taadži saas radžur łè karawãddur kiidžžu.
/ˈtaː.d͡ʒi saːs ˈɾa.d͡ʒuɾ̥ ɫɵ ˈka.ɾa.wã.dːuɾ̥ ˈkiː.d͡ʒːu/
taadzi.NOM nothing.ACC ash.INST DISC world.INST be.RPAST.RPAST.

Only the greatest spirits walked,
Aratwà łè oğğwà xaddur ngot iddadžžu.
/ˈa.ɾat.wɐ ɫɵ ˈoɣː.wɐ ˈxa.dːuɾ̥ ŋot iˈdːa.d͡ʒːu/
powerful.PL.NOM AUG spirit.PL.NOM there.INST alone.walk.RPAST.RPAST
and they slowly learned the world.
Aratwà łè oğğwas karawãddur rova odorodžže.
/ˈa.ɾat.wɐ ɫɵ oɣː.was ˈka.ɾa.wã.dːuɾ̥ ro.va ˈo.do.ɾo.d͡ʒːe/
powerful.PL.ACC AUG spirit.PL.ACC world.INST slowly learn.RPRP
They learned the magic that sits in all elements.
Hit oğğwà kavaxmi karẽs karawas odorodžže,
/hit ˈoɣː.wɐ ˈka.vax.mi ˈka.ɾẽs ˈka.ɾa.was ˈo.do.ɾo.d͡ʒːe/
spirit.PL.NOM create.NOM all.ACC.PL element.ACC.PL
learn.RPRP

But their creation remained a mystery.
Saa paʻo, pavmi sajit saa oğğadžže.
/saː ˈpa.ʔo ˈpav.mi ˈsa.jit saː oˈɣːa.d͡ʒːe/
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.hɨ.ba.d͡ʒːu ˈŋ̍.t͡sa.duː ˈpav.mi ˈsa.jit ˈo.doɾ/
3P.NEAR.NOM choose.RPRP some.NMNZ.NOM creation.POS learn.INF
They failed many times, but they were patient.
Ajit ogĩ ngaavadžžu saa paʻo, ʻogadžže,
/ˈa.jit ˈo.gĩ ˈŋaː.va.d͡ʒːu saː ˈpa.ʔo ˈʔo.ga.d͡ʒːe/
3P.NEAR.NOM many fail.RPRP and be.patient.RPRP
Then they learned to mate,
Ajit harazotad odorodžže paʻo, ijãmr łè,
/ˈa.jit ˈha.ɾa.zo.tad ˈo.do.ɾo.d͡ʒːe ˈpa.ʔo ˈi.jã.m̩ ɾ̥ ɫɵ/
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.vɐ ˈŋ̍.t͡sap ˈha.ɾa.zoˌta.de.d͡ʒːu ˈpaː ˈkiː.d͡ʒːu/
3P.NEAR.NOM create.STAT some.NOM mating.NOM create.INF
able.to.STAT
And so they created pure combinations of elements.
Paʻo, ajit ngpavagi ngkwi karawas pavadžžu.
/ˈpa.ʔo ˈa.jit ˈŋ̍.pa.va.gi ˈŋ̍.kwi ˈka.ɾa.was ˈpa.va.ɾdʒː.u/
3P.NEAR.NOM many fail.RPRP and be.patient.RPRP
and 3P.NEAR.NOM DISC create.STAT some.NOM create.INF learn.RPRP and time.INST DISC
Eventually some plants became very elderly
Aazat ntsap larwà łe xoazat tuuğadžžu
/ˈa.ɣat ˈn̩tsap ˈlaɾ.wɐ ɫɵ ˈxo.ʔa.zat ˈtuː.ɣa.d͡ʒːu/
later some plant.PL.NOM AUG elder.YOUR become.RPRP
and they died, which shocked their mothers.
paʻo, agxat hurhybadžžu paʻo, panwà saanghadžžu.
/ˈpa.ʔo ˈa.ɣat ˈhuɾ.hɨ.bɐ.d͡ʒːu ˈpa.ʔo ˈpaː.n.wɐ ˈsaːŋ.ha.d͡ʒːu/
3P.NEAR.NOM die.RPRP and mother.PL.NOM shock.RPRP
But the spirits within them remained,
Saa paʻo, oğğwà agxat paara kiidžžu,
/saː ˈpa.ʔo ˈoɣː.wɐ ˈa.ɣat ˈpaːr.a ˈkiː.d͡ʒːu/
not and spirit.PL.NOM not anything.ACC create.RPRP
and when other plants mated,
paʻo xat mavat yymwà larwà harazotadedžže
/ˈpa.ʔo ˈxat ˈma.va.t ˈiːm.wɐ ˈlaɾ.wɐ ˈha.ɾa.zoˌta.de.d͡ʒːe/ and this time when other plant.PL.NOM mate.RPRP
they climbed into their seeds and grew again.
ogğwi larwà pizà kudžžas paʻo tuuğadžžu
/ˈoɣː.wi ˈlaɾ.wɐ ˈpi.zɐ ˈku.d͡ʒːas ˈpa.ʔo ˈtuː.ɣa.d͡ʒːu/
spirit.PL.NOM plants.ALL entered.RPRP and grow.RPRP
They made themselves so small to do this, that they could not hold their memories.
agxat têș tuuğadžžu ogğ saa kiidžžu
/ˈa.ɣat têʃ ˈtuː.ɣa.d͡ʒːu ˈoɣː saː ˈkiː.d͡ʒːu/
3P.FAR.NOM near.SMALL plant.PL.NOM become.RPRP and not able.to.RPRP

They made the first life.
Moggadi liwmì karejoğggwà paraazat odorwas pavadžžu.
/moˈɡːa.di iː ˈw.mì ˈka.rejɔːt ˈale ˈo.do.ɾɔ ˈpa.və.ɾdʒː.u/
stillness.POS light.POS master.PL.VOC first.ACC create.RPRP
They made plants, and they rejoiced in their children,
Ajit larwas pavadžžu paʻo, tengwu pohodžže
/ˈa.jit ˈlaɾ.waˌsea ˈpa.va.ɾdʒː.u ˈpa.ʔo ˈteŋ.wu ˈpo.ho.ɾdʒː.e/
and 3P.NEAR.NOM plant.PL.NOM make.RPRP and children.ALL rejoice.RPRP
and taught them how to create also.
paʻo, ajit lè pav larwy odorodžže.
/ˈpa.ʔo ˈa.jit lɵ pav ˈlaɾ.wə ˈo.do.ɾo.d͡ʒː.e/
and 3P.NEAR.NOM plant.PL.ACC odorodžže
But mated plants could not make anything,
Saa paʻo, larwà saa karus pavadžžu.
/saː ˈpa.ʔo ˈlaɾ.wa saː ˈka.ru.s ˈpa.va.ɾdʒː.u/
not and plant.PL.NOM not anything.ACC create.RPRP
no matter how they tried.
Agxat lè surudžžu paʻo, saa pavadžžu.
/ˈa.ɣat lɵ ˈsu.ɾu.d͡ʒː.u ˈpa.ʔo ˈsaː ˈpa.va.d͡ʒː.u/
3P.FAR.NOM DISC try.RPRP and create.RPRP
They did not understand why, and they wept.
Agxat saa oğğadžžu paʻo, agxat ‘aahàadžžu
/ˈa.ɣat saː oˈɣːa.d͡ʒːu ˈpa.ʔo ˈa.ɣat ˈʔaː.hɐː.d͡ʒːu/
3P.FAR.NOM not understand.RPRP and create.RPRP
And so they created pure combinations of elements.
Paʻo, ajit ngpavagi ngkwi karawas pavadžžu.
/ˈpa.ʔo ˈa.jit ˈŋ̍.pa.va.gi ˈŋ̍.kwi ˈka.ɾa.was ˈpa.va.ɾdʒː.u/
3P.NEAR.NOM many fail.RPRP and be.patient.RPRP
Then they learned to mate,
Ajit harazotad odorodžže paʻo, ijämr łè,
/ˈa.jit ˈha.ɾa.zo.tad ˈo.do.ɾo.d͡ʒː.e ˈpa.ʔo ˈi.jä.m̩ ɾ̥ ɫɵ/
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.vɐ ˈŋ̍.t͡sap ˈha.ɾa.zo.tad ˈpa.viː ˈkiː.d͡ʒː.u/
3P.NEAR.NOM create.STAT some.NOM mating.NOM create.INF able.to.STAT
And so they created pure combinations of elements.
Paʻo, ajit ngpavagi ngkwi karawas pavadžžu.
/ˈpa.ʔo ˈa.jit ˈŋ̍.pa.va.gi ˈŋ̍.kwi ˈka.ɾa.was ˈpa.va.ɾdʒː.u/
3P.NEAR.NOM many fail.RPRP and be.patient.RPRP
and 3P.NEAR.NOM DISC create.STAT some.NOM create.INF able.to.STAT
and when other plants mated,
paʻo xat mavat yymwà larwà harazotadedžže
/ˈpa.ʔo ˈxat ˈma.va.t ˈiːm.wɐ ˈlaɾ.wa ˈha.ɾa.zoˌta.de.d͡ʒː.e/ and this time when other plant.PL.NOM mate.RPRP
they climbed into their seeds and grew again.
ogğwi larwà pizà kudžžas paʻo tuuğadžžu
/ˈoɣː.wi ˈlaɾ.wa ˈpi.zɐ ˈku.d͡ʒːas ˈpa.ʔo ˈtuː.ɣa.d͡ʒːu/
spirit.PL.NOM plants.ALL entered.RPRP and grow.RPRP
They made themselves so small to do this, that they could not hold their memories.
agxat têș tuuğadžžu ogğ saa kiidžžu
/ˈa.ɣat têʃ ˈtuː.ɣa.d͡ʒːu ˈoɣː saː ˈkiː.d͡ʒː.u/
3P.FAR.NOM near.SMALL plant.PL.NOM become.RPRP and not able.to.RPRP
They lived again, grew, learned new things, and died.

Agxat podja odorodžže, tuuğadžžu, iirà odorodžže,
/a.yatˈpo.djaʊˈo.do.ro.ɗʒːeˈtuː. ya.ɗʒːu iːɾɐˈo.do.ro.ɗʒːe/
3P.FAR.NOM again live.RPRP grow.RPRP new learn.RPRP

Then they returned to gather up their old memories, yatmavat hurhybàdžžu. Riz mawatswdžžagà oğğwy podjajddadžžu,
/xat.mavatˈhur.hi.be.ɗʒːuˈriz ˈma.wa.ʦw,ɗʒːa.ɡeˈoy:wiˈpo.djaˈd:a.ɗʒːu/
that time.NOM, die.RPRP gather.INF old.PL.ALL memory.PL.ALL return.RPRP

and found that they were now wiser.
agxat mioğğus ɫɵ odormr tuuğadžžu kavedžže.
ˈa.ɣatˈmi.o.ɣus ɫɵˈo.dor.m̩ r̥ˈtuː. ya.ɗʒːuˈka.ve.ɗʒː /
3P.FAR.NOM wise.ACC DISC life.INST become see.RPRP

Other great spirits began to create together,
Yymwà aratmà ɫɵ oğğwà pav pohodžže,
ˈɨːm.wɐˈa.ɾat.mɐ ɫɵˈoɣː.wɐ pavˈpo.ho.ɗʒː e/
other powerful.PL.NOM AUG spirit.PL.NOM create begin.RPRP

They made new things from the elements,
agxat iiragas pavwas karawi ragxat pavadžžu,
/a.yatˈiː.ɾa.gsˈpav.wasˈka ра.wiˈra.yatˈpa.va.ɗʒ:
3P.FAR.NOM new.PL.ACC thing.PL.ACC element.PL.POS
3P.FAR.create.RPRP

each according to their masteries.
karẽ karawã yywas pavwas pav kiidžžu.
ˈka.ɾẽ ˈka.ɾa.ɯːˈiː.wasˈpav.wasˈpavˈkiː.ɗʒ:
not and more.ACC everything.ACC heaven.INST think.RPRP

Motion and Dark created the swimming creatures,
Uvas paʻo Raʻn joovns tsaazat pavadžžu,
/ˈu.vasˈpa.ʔoˈɾa.ʔn̩ˈjo.o.vn̩sˈtsaː.zatˈpa.va.ɗʒ:
motion.NOM and dark.NOM water.PL.ACC creature.PL.ACC create.RPRP

Motion and Light created the flying creatures,
Uvas paʻo liwà karehybagas rywyzat pavadžžu,
/ˈu.vasˈpa.ʔoˈliː.waˈka.ɾe.hi.bagasˈri.wi.zatˈpa.va.ɗʒ:
motion.NOM and light.NOM flying.PL.ACC creature.PL.ACC create.RPRP

Stillness and Dark created the roots of the earth.
Moggat paʻo Raʻn oprĩs laranwas pavadžžu.
ˈmo.gːatˈpa.ʔoˈɾa.ʔn̩ˈop.ɾĩsˈla.ran.wasˈpa.va.ɗʒ:
stillness.NOM and dark.NOM earth.PL.ACC roots.PL.ACC create.RPRP

These ate the plants and each other,
Hit larwas paʻo yymwas odorwas km̩.gadžžu,
ˈhitˈlaɾ.wasˈpa.ʔoˈɨːm.wasˈo.do.ɾ̥ ˈkm̩.ga.dːu
these.PL.NOM plant.PL.ACC and other.PL.ACC creature.PL.ACC eat.RPRP

and sped their reincarnation, learning less,
karẽ kahhawo lapohopadžžu paʻo, tepaara odorodžže
ˈka.ɾẽˈkɐ.ɯːˈla.poe.ʔo.pa.ɗʒːˈpa.ʔo teˈpaː.ɾɐ ʾo.do.ro.ɗʒː e/
all.NMNZ faster live.RPRP and less learn.RPRP

but they had more time to ponder between lives.
saa paʻo, ognsłɵ karns panagiiddur oğğadžž.
ˈsaːˈpa.ʔoˈog.ȵ.s.ɾɵˈkɐ.ɾn̩s pa.naˈgiː.ɾ̥ ˈoˈɣːa.ɗʒː e/
not and more.ACC everything.ACC heaven.INST think.RPRP
### Abbreviations

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<tr>
<th>Abbreviation</th>
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<td>Nominative</td>
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<tr>
<td>ACC</td>
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<td>RPAST; RP</td>
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<td>3S.F</td>
<td>3rd Person Feminine</td>
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<td>3S.DF</td>
<td>3rd Person Demi-Feminine</td>
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<td>3S.A</td>
<td>3rd Person Androgynous</td>
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<td>3S.DM</td>
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<td>3rd Person Far</td>
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<td>Q.FML</td>
<td>Inanimate/Formal Question Marker</td>
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<td>Q.INFML</td>
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<td>DISC</td>
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<td>Diminutive</td>
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<td>NMZ</td>
<td>Nominalizing suffix</td>
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### Acknowledgments

David J. Peterson for the invitation to submit to *Fiat Lingua*, and Yosh000 and Spartan Creeper for editing assistance.

**Ratelanjy /ratelanjɨ/**

"piece-word", also "radical"

**Jos(o) tarsãã /jos tarsã /**

"water two, three not-thing"

**saapadi tsã/timavata/čs**

"Light green blast animal from prawn-talks-to-moon"