

Fiat Lingua

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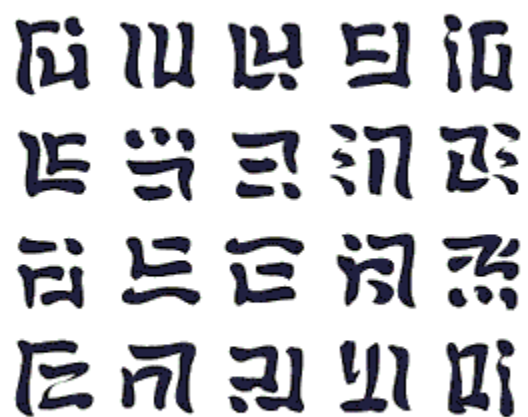


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Omyatloko Logosyllabary for Kala

The **Omyatloko** logosyllabary for the **Kala** conlang.

Created by Carl Buck



A pangram of all syllable vowel markers, and at least one consonant each.

“What gives any particular element of language its role in the language is not its superficial physical properties but, rather, the relationships it enters into with the other elements of the language.” (Sampson, pg 12)

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Omyatloko Logosyllabary

Introduction

The “**omyatloko**” (*syllable carving*) script is primarily meant to be an epigraphic system, but a handwritten version is possible, and there is a “text” version as well.

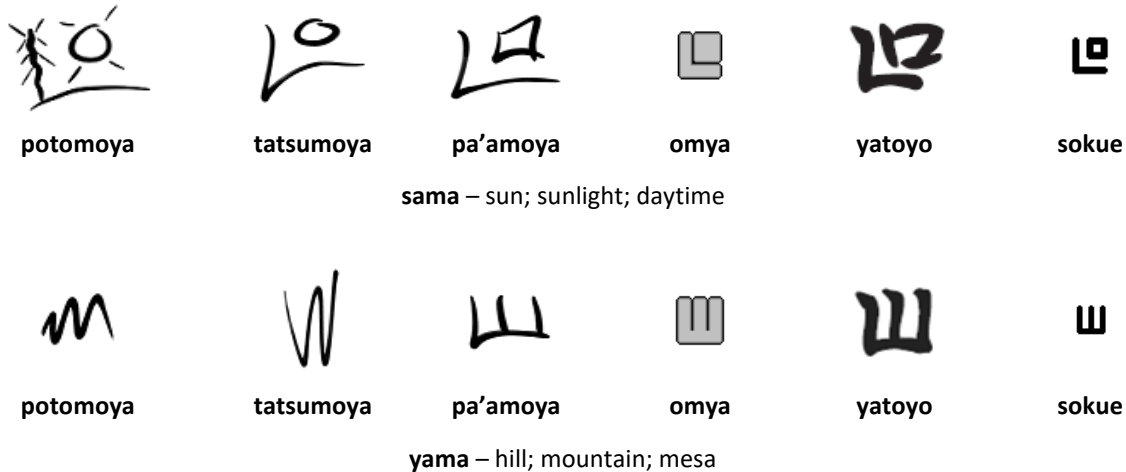
It is designed to be reminiscent of Mayan glyphs, Cuneiform, Japanese Kanji, or Chinese Hanzi. Along with the obvious natural language inspirations, several constructed scripts have motivated the creation of Omyatloko; [Pseudoglyphs](#), [Kamakawi](#), [Tepat](#), and [Sitelen](#). The glyphs are logosyllabic, combining about a thousand logograms (which represent whole words) and 220 syllabograms (which represent syllables).

This guide is meant to provide the reader with an understanding of how this system is used to write **Kala**. It also serves as potential inspiration for others to create similar works, or even more intricate systems. This writing system began in earnest in 2014 but had various predecessors and is could easily be considered a multi-decade aspiration. This script and its development have required hundreds of hours of reading, sketching, designing, redesigning, and consideration of not just orthography, but semantics, lexicography, diachrony, among numerous other aspects.

It is my sincere hope that folks not only appreciate this work but feel motivated by it to endeavor on their own projects with the same dedication.

Evolution of Glyphs

This is a fictitious development that was reverse engineered from the handwritten version.



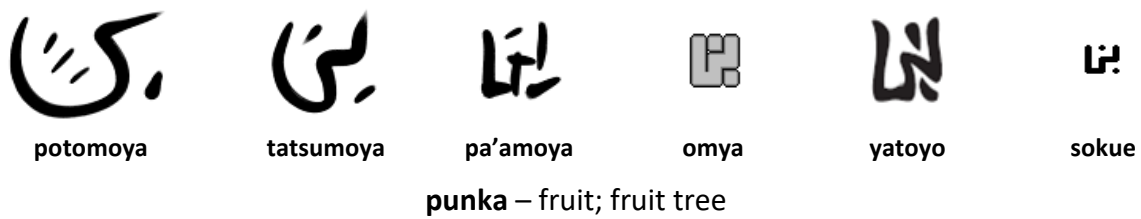
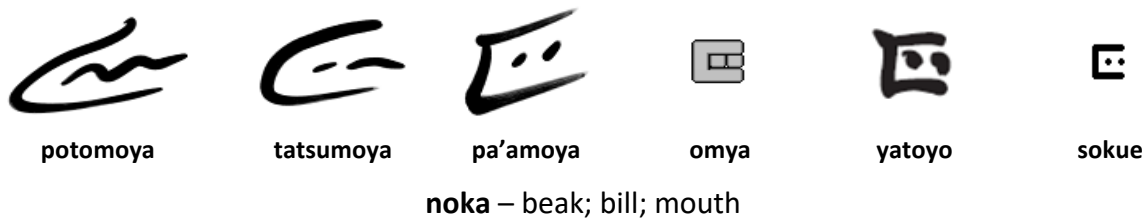
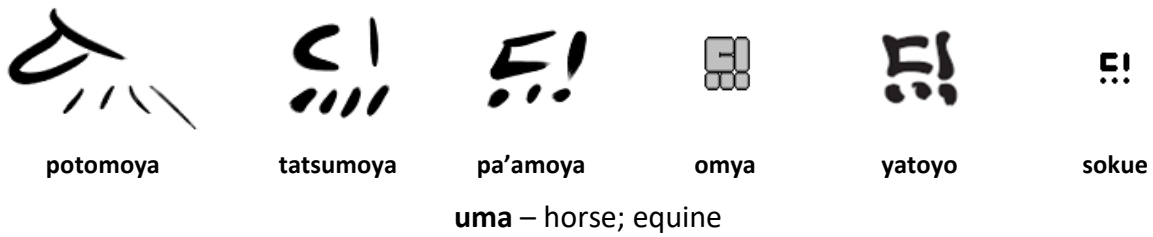
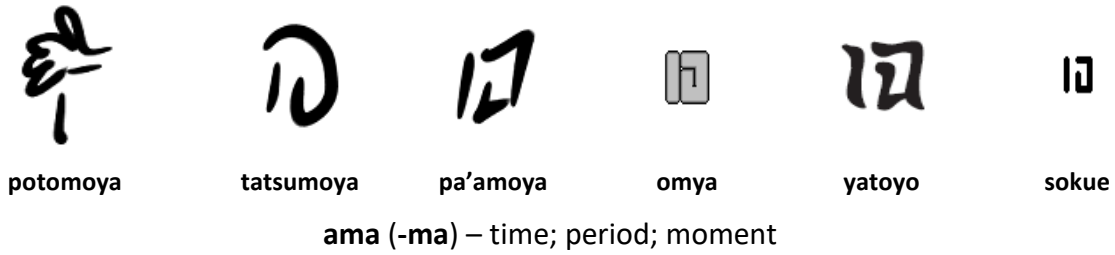
The six stages of development can be described as follows; **potomoya** (*picture-writing*) is the earliest form, the pictographic and/or ideographic stage, written mostly on pottery or occasionally painted on dwellings or livestock to mark ownership. The **tatsumoya** (*glyph-writing*) is more logographic, and begins to lose pictographic elements, while retaining circular and rounded elements. Still used on handcrafts for decoration, more glyphs and wider semantic range is included in this stage.

The **pa'amoya** (*orderly-writing*) stage loses all curves and circles while still being less rigid than the **omya** (*carved*) stage. This stage begins the use on parchment, and further additions of glyphs, both with wider meanings, but also refined usage to better reflect nuance and grammar.

The **omya** stage was carved, mainly into wooden slabs for historical record keeping, but also into stone facades to mark ownership and denote importance of buildings. The **yatoyo** (*handwritten*) stage is still in use and has included multiple developments, such as the inclusion of [ekalo](#), and the addition of contextual readings. The **sokue** stage is a font-like text used in printed materials and follows the same usage patterns and rules as **yatoyo**.

Examples of evolution

The following pages display a few more examples to show overall patterns:



Omyatloko Logosyllabary for Kala



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

otla – bird; avian



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

maua (-hua) – flower; blossom; bud



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

maku – sleep; rest



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

uaso – drinking glass (cup); jug; pot; vessel

Omyatloko Logosyllabary for Kala



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

maya – fluid; water; be wet



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

tsoya (-tso) – center; middle; mid-; half



potomoya



tatsumoya



pa'amoya



omya



yatoyo



sokue

muku – blade; weapon; arms; knife



potomoya



tatsumoya



pa'amoya



omya



yatoyo

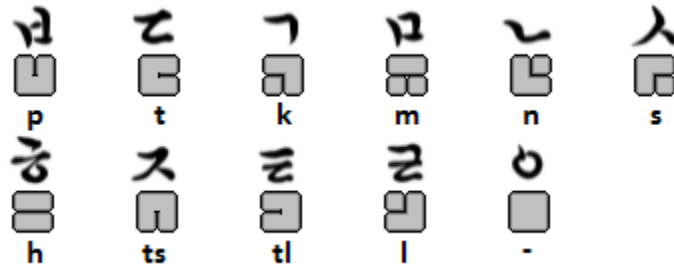


sokue

tsaka – house; residence; reside

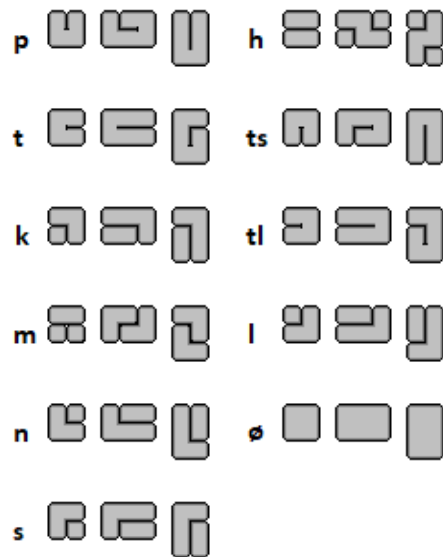
Syllabograms

The base consonant glyphs were directly inspired by Hangul.



Consonants

Each consonant has three forms. The form used depends on the vowel added when making the syllable glyph. (ø = null consonant) These are arranged in the **pataka** order, explained [below](#).

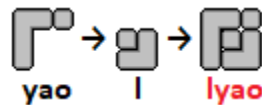


Vowels

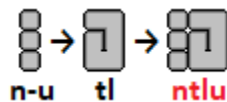
Vowel markers are designed to convey articulation of vowels, as well as palatalization or labialization. Consonantal pre-nasalization and diphthongs are also indicated. The blue squares in the chart below indicate the position of the consonant glyphs.

a	ua	ya	n-a
e	ue	ye	n-e
i	ai	yao	n-i
o	ao	yo	n-o
u	uai	-	n-u

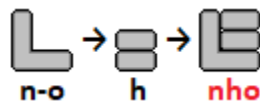
Based on the 20 vowel markers, and the 11 consonant components, there are 220 possible syllabograms, however, 81 of these are disallowed based on **Kala** phonotactics. A few good examples are “**lyao**”, “**ntl**u”, and “**nh**o”.



The vowel combination [jaɤ] and the consonant [l]; the syllable “**lyao**” does not occur in Kala, and the glyph is used for “**oye**”, meaning ‘restrict; restrain’.



The vowel radical for a pre-nasalized consonant followed by the vowel [u] is placed to the left of the consonant component, in this case [tl]. The syllable “**ntl**u” does not occur anywhere in Kala, so the glyph is used for the word “**nyoma**”, meaning ‘rice’. It can be interpreted as a “*hand cupping grains of rice*”, so it becomes pictographic.



The vowel [ʰo] and the consonant [h]; the syllable “**nh**o” does not occur in **Kala**, so the glyph is used as an ideogram for the word “**atsi**”, meaning ‘angle’.

Logograms

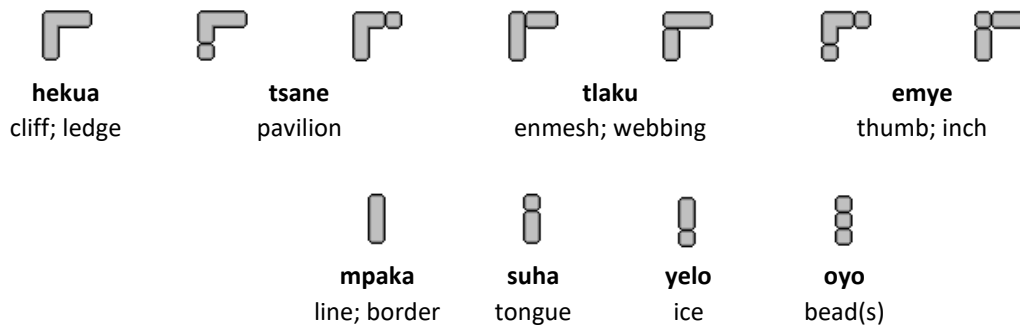
While the syllabogram signs are *phonograms*, whose meaning is determined by pronunciation, independent of visual characteristics, the logograms, by contrast, are dependent on meaning and whose sounds may alter based on usage.

Radicals

Kala logograms can be pictographic, or ideographic. In the context of logograms, vowel markers are considered radicals, and consonants become components. Radicals, unlike the semantic radicals of Hanzi or Kanji, are most often only visual references, however, can occasionally indicate some semantic information. Components are sometimes associated with pictographic forms they may resemble.

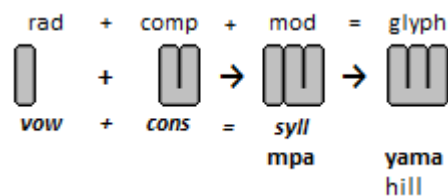


Each of these positional radicals can appear in various ways, and each variation is based on its appearance:



The categorization of glyphs by radical is most often based on the syllabogram that each glyph is derived from. It is similar to the radical categories of Japanese, such as *hen*, *tsukuri*, *ashi*, *tare*, *nyō*, etc.

The basic formula for glyph formation is;



(This means that “**yama**” falls in the “**gate**” component category, modified by the “**nta**” position radical)

Or; radical + component (+ modification) = glyph | **vowel + consonant = syllable**

Components

The components for many logograms are borrowed, loosely, from various Mayan glyphs, as well as CJKV ideographic radicals and components. The image below shows the 14 primary components used. Those in green were used in a previous version and may or may not be found in a few glyphs.

						
topo gate; door	kapu box	kama city; village	ki self	kutsa spoon; ladle	kuua region; area	senu hair
						
hamo hook	huka slash	tsule thread	uaso jug; cup	yato hand	yaka leg(s); appendage	yomi bow; archery
						
ntaha elder; ancestor	kunye moon	seka dry	seya seal	tsale slice		

Reading of Glyphs

Due to the similarity of glyphs across components and the limited number of variations, glyphs are read from top to bottom, or left to right, depending on formation, in order to collate, categorize, and annotate. The glyphs tend to be classified by the full version of the component before the half-size version. Examples follow.



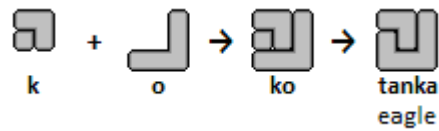
Here we see **muata** “manners; be polite; politeness” being categorized with the **hamo** component and the **nya** positional radical rather than the **senu** component and the **mpo** positional radical. This is based on the reading order of ‘top to bottom before left to right’.



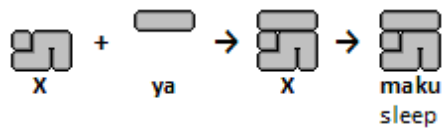
The composition of some glyphs leaves open the possibility that it can be categorized in one of several ways. The above could be a combination of the **hamo** and **topo** components, or a modified version of the phonotactically disallowed syllables **lua** or **tye**. Based on the ‘TBLR’ reading order, it would be collated under the **hamo** component.

Examples

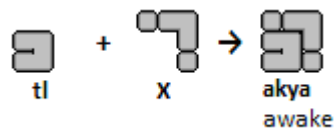
Here are some examples:



This example has the consonant [k] with the vowel [o] making the syllable “**ko**”, but when altered slightly, it makes the ideograph “**tanka**”, or ‘*eagle*’. This means that the “**tanka**” glyph has the “**ohi**” radical as that corresponds to the vowel [o].



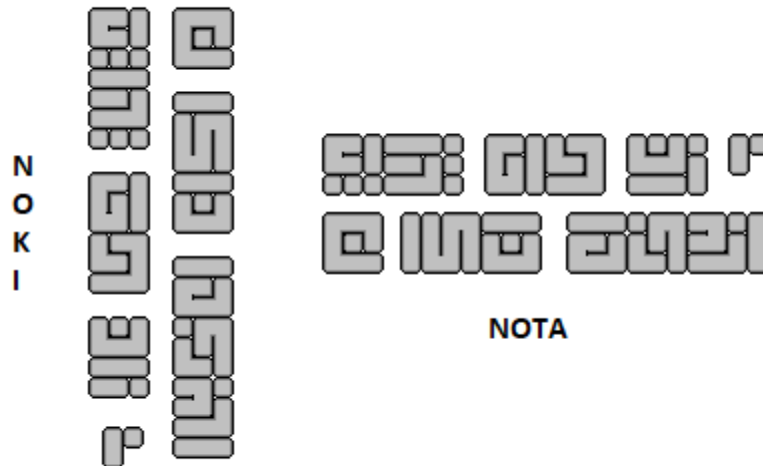
This is an example of a component lacking an inherent phonetic value. Though, when the “**nya**” radical is placed above it, it resembles a person with a blanket over them, thus, the meaning “*sleep*”.



This glyph features the consonantal component “**tl**” but a radical that has no corresponding vowel.

Writing Direction

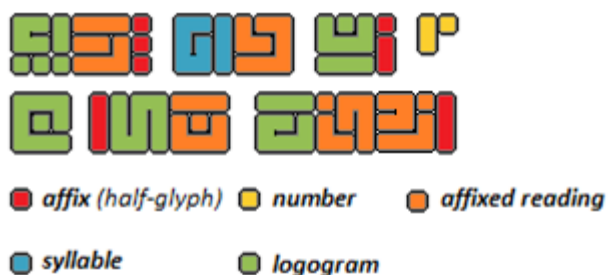
Omyatloko glyphs are written in vertical (“noki”) columns from top-to-bottom, and left-to-right. They can also be written in horizontal (“nota”) lines.



umanalo tayo tlanan tsa'o nahe yenhaka amopayek
 /uma'na:lo 'ta:jo 'tʰa:nan 'tsa:ʔo 'na:hɛ jena'ha:ka amo'pa:jek/
 uma-na-lo ta-yo tlana-n tsa'o nahe ye-naha-ka amo-pa-ye-k
 horse-FEM-PL 2sg.GEN people-ACC six into DIST-stream-AUG carry-ABIL-PST-NEG
Your mares were unable to carry the six people into that river over there.

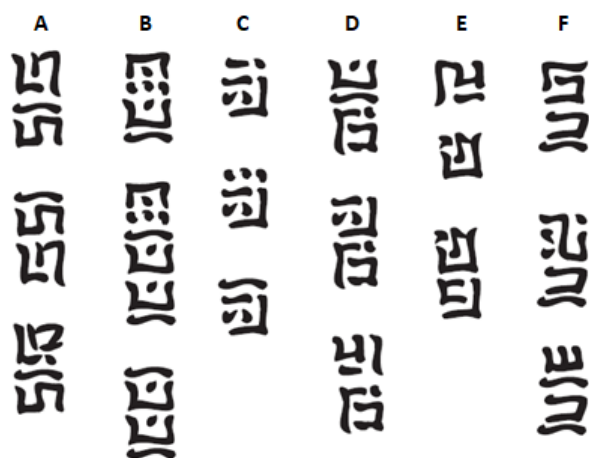
Glyph types

All glyph types are used in the above example.



Contextual Reading

Many of the glyphs serve multiple roles, meaning they have full use as a noun, verb, or both, but they may also be used as particles and/or affixes. This is called **yontile** “*context* (circumstance reading)”. The primary meaning, or reading, is called **otomyena** “*surface sound*”, and the reading when affixed, **otoleka** “*attached sound*”. What follows are a few examples of this.



A1) **opua** + **tsoya** > **opuatso** meaning “*half-finished*”

A2) **tsoya** + **opua** > **tsoyapua** meaning “(has been) *halved*”

A3) **kunye** + **tsoya** > **kunyetso** meaning “*half-moon*”

B1) **kama** + **tlana** > **kamako** meaning “*villager; town-folk*”

B2) **kama** + **taha** + **tlana** > **kamahatlo** meaning “*urbanite; city-folk*”

B3) **taha** + **tlana** > **tahako** meaning “*large person*”

C1) **i-** (proximal) + **mo** (place; location) > **hina** meaning “*this place; here*”

C2) **ua-** (medial) + **mo** (place; location) > **uana** meaning “*that place; there (by you)*”

C3) **ye-** (distal) + **mo** (place; location) > **yemua** meaning “*that place; over there*”

D1) **tlana** + **ula** > **kola** meaning “*someone*”

D2) **mo** + **ula** > **mola** meaning “*somewhere*”

D3) **noma** + **ula** > **nola** meaning “*something*”

E1) **muya ka** meaning “(what are you) *doing?*”

E2) **kanyo** + **to** > **kanyoto** meaning “*interrogative*”

F1) **uaka** + **kutsu** > **uakatsu** meaning “*beef*”

F2) **mano** + **kutsu** > **manotsu** meaning “*poultry*”

F3) **masa** + **kutsu** > **masatsu** meaning “*venison*”

Pronouns (pronominal constructs)

There are four distinct pronoun glyphs, used and combined in ways that correspond to the grammatical functions explained in the [Kala grammar document](#).

!ḡ	!ḡ	!ḡ	!ḡ	:	0i
na	ta	o	tla	-m	e-
I; me (1sg)	you (2sg)	she; he (3sg.ANIM)	it (3sg.INAN)	plural marker	patient marking

The agent and patient pronouns are linked in most constructions. That means that the agent and the patient form one word. This is done with the pronominal patient marking affix **-e-**. The patient affix causes elision, or deletion of previous vowel when the agent pronoun is vowel final, so, **na'eta** /na'ʔɛ:ta/ becomes /'nɛ:ta/. However, when the patient pronoun glyph immediately follows the agent, no **-e-** is necessary.

!ḡ!ḡ
nelo anya
1s-P.3s see
I see her.

!ḡ!ḡ!ḡ!ḡ
tametla yohauek
2pl-P.4s have-DES-NEG
You (all) don't want to have it.

!ḡ!ḡ!ḡ!ḡ
kameta motoyek
3pl-P.2s remember-PST-NEG
They didn't remember you.

!ḡ!ḡ!ḡ!ḡ
nyo tena tapya ka
reason 2s-P.1s follow Q
Why are you following me?

!ḡ!ḡ!ḡ!ḡ
oki tlelanko
3s.REFL bathe-PROG
She is bathing herself.

!ḡ!ḡ!ḡ!ḡ
ita tamelo tamo ka
is.it.that 2pl-P.3s be.familiar Q
Do you (all) know him?

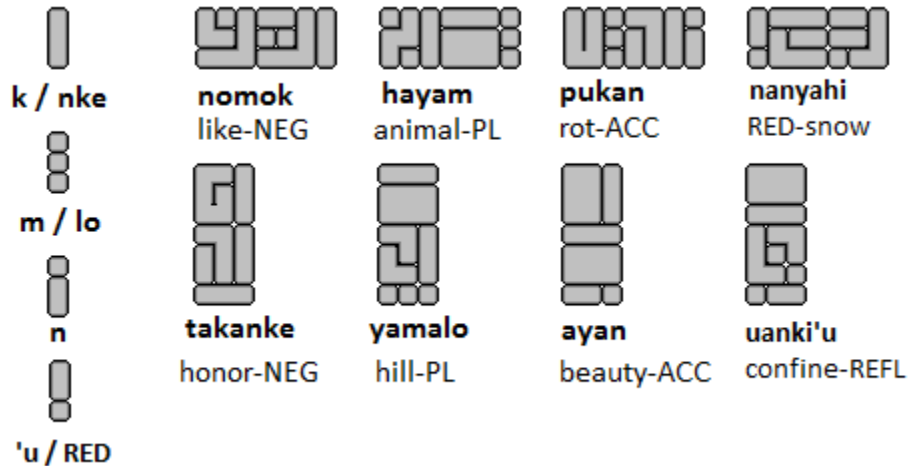
Moving the patient pronoun to the beginning of the phrase topicalizes it.

0i!ḡ!ḡ
elo na anya
P.3s 1s see
Her, I see.

0i!ḡ!ḡ!ḡ!ḡ
etla tam yohauek
P.3s.INAN 2pl have-DES-NEG
It (is something), you (all) don't want to have.

Other Symbols

Plurals, reduplication (or iteration), negatives, and accusatives are marked with suffixed symbols that do not constitute full glyphs. These are referred to as “**ekalo**”. In the **noki** direction they are appended to the bottoms of glyphs, and in the **nota** they are added to the right of the glyph.



Deixis

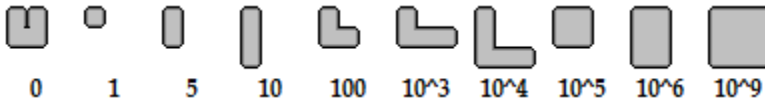
Deixis is marked with similar symbols that do not constitute full glyphs. They are prefixed to glyphs, on top in the vertical and initially in the horizontal directions.



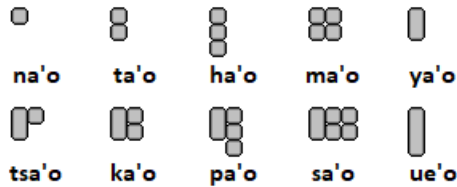
In the above sample, **tsaka** (meaning “house”) is rendered with each prefix. The top is the vertical method, and the bottom is the horizontal.

Basic Numeral Glyphs

Numbers are formed from basic value glyphs arranged to convey large amounts. These basic glyphs are used for tallying, basic arithmetic, and page numbering.



One through Ten



Higher Numbers

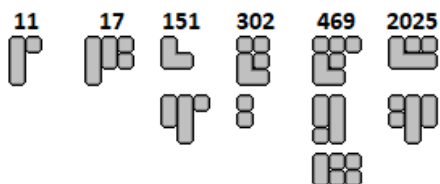
uena'o - eleven / 11
taue'o - twenty / 20
tauena'o / tana'o – twenty-one / 21
nyeka'o - one hundred seven / 107

Two forms coexist for compound numbers above 20: the long form, and the short form. The long form is used in formal situations, including financial transactions, especially involving large sums. The compounding elements are spelled out in extenso. The short form is used in everyday speech and when calculating basic math. In that form, the multiplier of each power of ten is kept, while the scale name is dropped, unless the following multiplier is zero, to prevent any confusion.

hanyetauetsa'o (long form) / **hatatsa'o** (short form) - three hundred twenty-six / 326
tsatletauema'o - six thousand and twenty-four / 6,024

For example:

326	hanyetauetsa'o	>>	hatatsa'o
624	tsanyetauema'o	>>	tsatama'o
6,024	tsatletauema'o	>>	tsatletama'o
6,324	tsatlehanyetauema'o	>>	tsatlehatama'o



Handwritten Numerals

ye'o
zero; none

na'o
one

ta'o
two

ha'o
three

ma'o
four

ya'o
five

tša'o
six

ka'o
seven

pa'o
eight

sa'o
nine

ue'o
ten

nye'o
hundred

tle'o
thousand

mue'o
10K

kye'o
100K

nte'o
million

hue'o
billion

Alternate Number Notation

In some cases, especially as with [Calligraphic Poetry](#), it may be desirable to write out numbers (i.e. spell them out). This method can be used in almost any circumstance save for mathematical notation. This form of numerical notation almost exclusively uses the short form of numbers. When used, these numbers are marked with an initial [ukuleka](#), [•] or “number affix”, placed above in vertical writing, and to the left in horizontal writing.

ye'o
zero; 0

na'o
one; 1

ta'o
two; 2

ha'o
three; 3

ma'o
four; 4

ya'o
five; 5

tsa'o
six; 6

ka'o
seven; 7

pa'o
eight; 8

sa'o
nine; 9

ue'o
ten; 10

nye'o
hundred;
100

tle'o
thousand;
1000

mue'o
ten
thousand;
10K

kye'o
hundred
thousand;
10⁵

nte'o
million; 10⁶

hue'o
billion; 10⁹

11

17

151

302

469

2025

Calligraphic Poetry

natsiuanke, or “grid poetry” developed as an homage to both the strict syllable count rules of Japanese [Haiku](#), Chinese [Chengyu](#); four-character idioms, and the typical two-column arrangement of [Mayan glyphs](#). It should be noted that in the context of **natsiuanke**, what constitutes a “glyph” includes all grammatical and or phonetic markers, known as the [ekalo](#).

Standard Form

The standard form **natsiuanke** is arranged in a nine-glyph 3x3 matrix, mirroring the 3x3 dot matrix that forms the glyphs themselves.



aye yamahue naha kontomu ma ota ila

/ˈa:je jaˈma:hʷɛ ˈna:ha koˈnto:mu ma ˈo:tʰa ˈi:la/

past mountain-LOC river flow-INCH and bird fly

On the mountain the river began to flow, and the bird flew.



nahi nyepalomua mase naye mauan petsa kuhi

/ˈna:hi nepaˈlo:mʷa ˈma:je ˈna:je ˈma:wan ˈpe:tʰsa ˈku:hi/

girl cloud-PL-COM dance while flower-ACC be.delicate grasp

The girl dances with the clouds while grasping a delicate flower.

Extended Form

The extended form functions exactly as the standard but allows for a 4x4 grid of glyphs.



kamakom molinte nya punka tsame te sohokuetan pue kunye uayamu talatli

/ka'ma:kom mo'li:"tɛ ɲa 'pu:"ka 'tsa:mɛ tɛ soho'kʷe:tan pʷɛ 'ku:ɲɛ wa'ja:mu ta'la:tɬi/

village-AG-PL forest-ABL for fruit gather of harvest-spring-ACC after moon ascend-INCH come-FUT

The villagers will return from the forest for the fruit gathering of the spring harvest after the moon begins to rise.



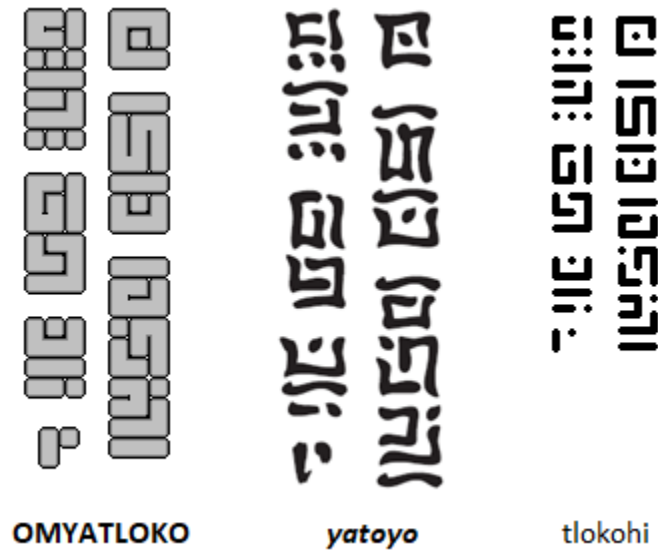
na'am selan muka ma tolon yasayo kipomua nya omoto sahyatle anya

1pl.EXCL waterfall-ACC face.toward and path-ACC wind.GEN hope-COM for think-way correct-REL watch

We face toward the waterfall watching hopefully for how to think what is correct by the wind.

Writing Styles

“Omyatloko” is primarily meant as a decorative epigraphic script. However, I have developed two other styles that are based on the primary script. The handwritten style of “omyatloko”, called “*yatoyo*” utilizes the logograms, and does use the “*ekalo*”, but can often consist of only syllables. The textual (font-like) style, like the monumental, uses all glyphs consistently and can be referred to as “*tlokohi*” or “small syllable”.



umanalo tayo tlanan tsa'o nahe yenhaka amopayek

/uma'na:lo 'ta:jo 'tʰa:nan 'tsa:ʔo 'na:hɛ jena'ha:ka amo'pa:jek/

uma-na-lo ta-yo tlan-a-n tsa'o nahe ye-naha-ka amo-pa-ye-k

horse-FEM-PL 2sg.GEN people-ACC six into DIST-stream-AUG carry-ABIL-PST-NEG

Your mares were unable to carry the six people into that river over there.

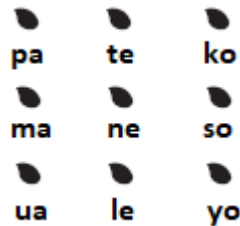
Brush Stroke Order

The basic principles for writing “**yatoyo**” are simple, namely that writing characters should be economical, with the fewest hand movements to write the most strokes possible. This promotes writing speed, accuracy, and readability. This idea is particularly important since as learners progress, characters often get more complex. Hence, stroke order aids learning and memorization.

General Guidelines:

*write from top to bottom, and left to right
horizontal before vertical
outside before center (unless otherwise indicated)
dots and minor strokes last*

Because each glyph uses all nine points in a 3×3 grid, each point is named to define and explain stroke order; this is called “**yatopa’a**”:



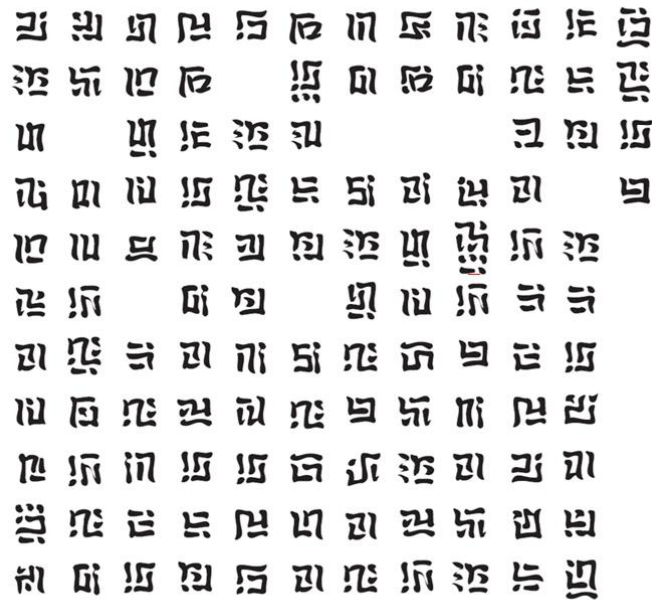
A few examples:



kuatla – pa-te-ne : ma-ne : ma-ua-yo : ko-yo
maua – pa-ua-yo : te-ne-so : ko
yama – pa-ua-yo : te-le : ko-yo
anya – pa-ua : pa-ko : le-yo : so-yo : ne

In these examples you can see that each point is not pronounced or listed as it may not be a juncture or stopping point for the brush. However, each point is covered by the brushstroke. A colon “:” marks a raise of the pen/brush.

Example



aye | seko nahapuanihue kuetso ma sahen nya to halinko | ampa o tsolan anya | o tsola te mutahue
 nahan sahe teya | kye tsola nke nye na muya yo tena kute ma ena nuesitli | seko tsolan koso ke uala
 na muyatli yo nantao nuesi | po tsola omopua ma nkata | po seko mutan tsola-yo uaya ma tsola
 yokomu | ehe nahan sahetsonko seko elo kute | naye silalon hoyo tsemanko seko ka'e tsola kaue ma
 o kye nye muyaye ka...ima ta nuesi | seko kye na'i tlanipak...itla katan nayo

it was | scorpion river-bank-LOC stroll and across-ACC for way wonder-PROG | sudden 3s.ANIM fox-ACC see | 3s.ANIM fox of
 back-LOC river-ACC across request | was-said fox no because 1s do then 2s-P.1s sting and P.1s drown-FUT | scorpion fox-ACC
 assure TOP verily 1s do-FUT then both.of.us drown | so fox think-PFV and agree | so scorpion back-ACC fox.GEN ascend and fox
 swim-INCH | but river-ACC across-half-PROG scorpion P.3s bite | during vein-PL-ACC 3s.ANIM.GEN overflow-PROG scorpion
 toward fox look.at and 3s was.said because do-PST Q now 2s drown | scorpion was.said 1s.REFL cease-ABIL-NEG this essence-
 ACC 1s.GEN

"A scorpion was walking along the bank of a river, wondering how to get to the other side. Suddenly he saw a fox. He asked the fox to take him on his back across the river. The fox said, "No, if I do that, you'll sting me, and I'll drown." The scorpion assured him, "If I did that, we'd both drown." So, the fox thought about it and finally agreed. So, the scorpion climbed up on his back, and the fox began to swim. But halfway across the river, the scorpion stung him. As the poison filled his veins, the fox turned to the scorpion and said, "why did you do that? Now you'll drown too." "I couldn't help it," said the scorpion. "It's my nature.""

Glyph Dictionary

The glyphs are listed below in the “handwritten” style, by [component](#), then positional [radical](#), finally, by **pataka** order, explained below. Syllables in red, like **(tlyao)**, indicate the glyph is formed from a phonotactically disallowed syllable.

Example:



← glyph

ula / -la ← reading / alt

(tlyao) ← syllable

any;

indefinite; ← English

some~

Collating Order

The “**pataka**”, or collating sequence (alphabetical order) is based on the order established in the **Naua** script.

Consonants	p	t	k	m	n	s	h	ts	tl	l
Vowels	a	e	i	o	u	ua	ue	ya	ye	yo

Based on this order, **ma** would come before **ha**, etc. Prenasalized syllables are ordered after their non-prenasalized counterparts, i.e., **mpa** comes after **pyo** but before **ta**. To see the collating sequence in action, look through the lexicon. This order can be vocalized as “*pa, ta, ka, ma, na, nya, sa, ha, tsa, tla, ua, la, ya, a*”, this aids in memorization and organization.

The Fourteen Primary Components

 topo	 kapu	 kama	 ki	 kutsa	 kuua	 senu
 hamo	 huka	 tsule	 uasoo	 yato	 yaka	 yomi

Topo (gate)

门 𐎓 𐎔

MYO

𐎓	𐎔	𐎕	𐎖	𐎗	𐎘	𐎙	𐎚
pale	poke	pyaka	pyoki / -pyo	mpika	ta	taka / o-	tako
sell; sale; market	obscure; blur; mix- up	tiger	disease; be ill; be sick	pitch; sap; resin	you (2sg)	honor; esteem; respect	be content; satisfied
𐎛	𐎜	𐎝	𐎞	𐎟	𐎠	𐎡	𐎢
tali	kemu (<i>tsyao</i>)	kipo	kinte	kimu	kihu	kitsi	kosi
temple; shrine	experience; undergo	aspire; hope; wish	invert; upside- down	duty; responsibility	weather; climate	texture; grain	formal; official
𐎣	𐎤	𐎥	𐎦	𐎧	𐎨	𐎩	𐎪
kotsi / -tsi	kutle	kua / -kua	nkelo	nkohe (<i>tyao</i>)	mune	mutla (<i>tlyo</i>)	mu'e
evidence; proof; prove	saltpeter; potassium nitrate	everything; every; all (INCL)	hinder; obstruct	fossil resin; amber	chest; breast	absolute; unconditional	rhombus; diamond

Omyatloko Logosyllabary for Kala

							
nipo	simo	haki	hyotsi	tsaka (tsyö)	tsani	tsaue	tsa'e
compel; force	pit; abyss	true; real	flint stone	house; home	story; tale	so long as; provided that	across; through
							
tsela	tsuki / ki-	tsuya	tlonku	apa	atli / -tli	unya	ula / -la (tlyao)
philosophic theory	next; in order; sequence	main; primary	keel; water wheel	closed; shut	future	know; understand	any; indefinite; some~
							
yosu / -hye	yotsa (tyo)						
moss; lichen / recent past (REC)	cheek; face						

NTA

							
pata (ntsa)	tenta (ntsu)	nkilo (ntse)	misa	muapa	naha	suta	hama
tile; brick	curtain; partition; screen	bright; resonant; distinct	road; path	set apart; appropriate	river; stream	reside; dwell; settle	defend; protect
							
yama							
mountain; hill							

MPO

							
pano cloth; woven; textiles	paho dock; pier; wharf	peta map; cartography	pelo advance; improve	pyona brittle; fragile	tapo shoulder; branch	tili stain; sully; tarnish	tiya bread
							
toka tone; speech mode	toma deplete; exhaust	tomo offer; supply; provide	kanue canvas (sailing; painting)	kumu / - mua include; inclusion	nkoyo lamb; sheep	mohu / - mo / -hue location; place; locative (LOC)	motsi bag; pouch; sack
							
naye during; while	huata (ntlo) shelf; stair	tsalo clear; transparent	tla it (3sg.INAN)	tlomi fascinate; captivate	a be; exist; yes	api unroll; unravel	apy (ntsi) be clean; neat; pure
							
ahu dam; weir; dike	ilo cave; cavern	olo patrol; make rounds	ueha / -ue want; desire	yapo (ntso) build; erect; assemble	yate leave behind; abandon	yana yellow	yano (ntli) avoid; shun; evade
							
yesi jade; emerald							

Omyatloko Logosyllabary for Kala

NYA

							
kana / -kan (-t)	kasu	katsue (tye)	misu (-tl)	nyoto	sato (tlye)	sahi / -si	homa (tya)
lead; chief; leader	lend; borrow	owner; master; host	copper	scribble; jot; write quickly	sense; perceive	color; shade	message; notify
							
hyoka	tsila	ata (tlya) (be) name(d)					
attack; strike	lips; mouth						

TSUA

							
tanua	tono (tuai)	kayo	kiyo / kyo	kutsu / - tsu (tlua)	muka	muana (tua)	hyome (tlue)
discuss; talk	emote; feel; emotions	lose; misplace	fast; rapid; quick	flesh; meat	facing; towards sb/st	ocean; sea	surface; topside
							
tsata (tue)	tlaye	ano / -mye	aso (tluai)	enko	yale		
council; committee	according to; based on	again; iteration; layer	grill; roast	tin; pewter	door lock; key		

Omyatloko Logosyllabary for Kala

PAO

							
puha lung	tesue encourage; motivate; support	kuta fence; wall	nkihua lengthy in duration	nkoha shake; shrug (body)	manki tungsten; wolfram	monto torso; trunk	muanya gap; hole; ditch
							
muesa institution; agency	niyo be contained; content	nyema century	nyolo ant; insect	sanka delta [geography]	sela waterfall; cascade	huala important	tsipe basic; fundamental; elementary
							
tsuta backward; reverse	tla'e around; encircling; surrounding	tlolo cool / warm	akya awake	aoya deep blue	etle prolong; defer; stall		

AKE

							
poyo rich; abundant; wealthy	topo gate; door	meli bow	hekua cliff; rockface	huye deep; profound	tsenka orange	tsiyo corridor; hallway	aka move slightly; drive
							
amue / - mue absence; be absent							

OHI

							
taso stable; steady; firm	kolo notch; concave	nkanu short (in height or length)	nkasu intrude; to charge in	nkola choose; decide	mala / - mpo bad; unfavorable	noma / -no thing; object	saha history; annals
							
tsiua lake; pond	tlohi salmon; trout	tloua dew (moisture on plants)	tloya discover; find	apua song; sing	amyā like; fond of (people)	atsu thick; solid	aye / -ye past
							
umpa hinge; pivot; fulcrum	uma horse; equine	uatsi fish; piscine					

Kapu (box)

□ 𐓵 𐓶

𐓵

poto
(n-u)

photo;
image

𐓶

pyota

cube;
block; be
square

𐓷

kaha

paper;
page

𐓸

kunye
(n-i)

moon;
lunar

𐓹

moya / -ya
(n-e)

write;
symbol

𐓺

mula / -mu

begin; start

𐓻

natsa

paint; draw

𐓼

santo

trunk;
chest

𐓽

sama
(n-o)

sun; solar;
(star)

𐓾

sanyo

era (19
years)

𐓿

senu (sen-)

hair; fur

𐓿

huatso

midnight

𐓿

atsa
(X)

disc; wheel

𐓿

omya
(n-a)

engrave;
carve

𐓿

yomua

morning;
dawn

𐓿

yona

book; scroll

𐓿

yohua
night;
darkness

𐓿

yotso

noon; midday

Omyatloko Logosyllabary for Kala

Kama (city)

𐎧 𐎦

NTA

𐎧

pahe
against;
touching

𐎦

tona
tuna;
flounder

𐎥

kanti
deceive;
cheat

𐎦

kina
mammal

𐎥

maye
before
(TEMP)

𐎧

meua
accomplish;
achieve

𐎦

napa
grape;
raisin

𐎦

hika
wait;
pause; halt

𐎦

tsasu

cursive
writing

𐎦

tsenye

sediment;
deposit
(geology)

𐎦

tsikue

habit;
custom;
tradition

𐎥

tleyo

province;
territory

𐎦

uanyo

bay; gulf

𐎦

**uaye (te) /
-uai / -nte**
from
(out/away)
/ ablative
(ABL)

𐎥

yakue

sapphire

Omyatloko Logosyllabary for Kala

NYA

pa'u
tree bark;
outer
covering

ponka
appreciate;
enjoy

tenyo
paradise

kitsa
dark
(ly/ness)

kopi
bridge;
crosspiece

kuhua
meet (ing)

moli / -lao
forest; trees /
distant future
(DIS)

nota
be
horizontal;
lie

noki
vertical;
erect;
upright

notli
inn;
tavern;
hotel

suaki
hare;
rabbit

heua
air; sky;
oxygen

hono
port;
harbor

tsiko
oven;
furnace;
stove

umo
unity; unify

uahya
tribe;
ethnicity

yanu
melancholy;
dismay

yahe
of
(containing)

onte
will;
determination

Omyatloko Logosyllabary for Kala

TSUA



panta
marsh;
swamp;
wetland



patli
birch;
poplar



poti
goat; ram



mpato
fortress;
fortification



kipu
mood;
mental
state



koma
conceal;
hide away



nkolo
are/acre
(area)



masa
deer; elk;
cervidae



nesa
system;
organization



sipa
do harm to;
cause
trouble



hanka
fold;
crease;
wrinkle



tsonka
public;
common



tsusu
export;
output



uampu
cone; awl;
bore



empi
chalk;
limestone;
lye



enya
mirror;
reflect



itlo
be equal;
same

AKE



pyolo
business;
office



mpina
euphony



mpuku
complex;
complicated



toua
arbitrate;
mediate



kyanko
kohl; grey
mineral



nka'e
despite;
regardless
of



nokye
agriculture;
cultivate



seye
dowry;
trousseau



hyoko
bulb;
bulbous;
bloated



tletso
prism;
prismatic
lens



oto
noise;
sound



yomu
read;
count;
study

Omyatloko Logosyllabary for Kala

Ki (self)

己 𠂇

NTA

𠂇

tama

be good;
well;
proper

𠂇

temu

nurture;
raise;
foster

𠂇

totso

eavesdrop;
monitor

𠂇

ntaha
(**nma**)

ancestor;
elder

𠂇

kuyo
(**nme**)

intrinsic;
inherent

𠂇

nkahi

shellfish;
mollusks

𠂇

nkila

blink;
glance

𠂇

mita

dog; canine

𠂇

na

I; me (1sg)

𠂇

saka

gender

𠂇

semye

explain;
comment

𠂇

tša'a / utla

beaver /
otter

𠂇

tsenyo

oval;
ellipse

𠂇

tsuali

thunder;
rumble

𠂇

tlela

bathe;
wash

𠂇

yempu
(**nmu**)

handle;
deal with

NYA

𠂇

pito

navel; belly
button

𠂇

ntelo

interact;
interplay

𠂇

kale

scout;
explore;
investigate

𠂇

kunta

army;
military

𠂇

muele

direction

𠂇

myoso

component;
element

𠂇

nata / nta

relative;
kin

𠂇

silo

soft;
puerile

𠂇

soku

attribute

𠂇

tsaku

idea;
thought

𠂇

tlaka / -ta

man; male

𠂇

omo

think;
consider;
ponder

𠂇

yote

help; assist

Omyatloko Logosyllabary for Kala

TSUA

toue

mist;
smoke;
vapor

**ketsa /
-ke**

doubt;
suspicion

**kume / -
me**

cancel;
undo

maka

music; tune

hatsa

luck; fate

**amye / -
mpe**

be alone;
sole

inti

self-
restraint;
discipline

ike

gene;
quality

ihua

scold; shout
at; rebuke

oma

roar; cry;
howl

ume

artificial;
man-made

uapya

insult;
ridicule

yoha / -yo

have; posses

AKE

puaka

forehead;
skull

tanka

eagle;
falcon;
hawk

tonye

automatic;
involuntary

ntaka

energy;
fortitude

kata

essence;
nature

kyosa

copulate;
fornicate

mane

prohibit;
forbid; ban

nyaue

exterior;
outside

sana

health;
hygiene

tsanto

meditation

inka

still; calm

uku / -ku

number;
count;
amount

uenyo

decade;
period

Kutsa (spoon)



NTA



patlo
broom;
brush;
sweep



penko
study
intensively



pyasa
custom;
convention



pyotsi
tail/caudal
fin/feathers



mpahua
edible
plant



toki
convex;
bulge



kinu
lapis lazuli;
azure



nkota
maple;
sycamore



nkosa
late
summer
(serotinal)



manyo
size; height



nasa
birth; born



natsu
summer



nyahe
by means
of; via



sapo
light; easy;
soft



sepu
mill (stone)



hami
pregnancy;
carry a child



hyanta
grandparent



tsampu
iodine



tsatle
crane;
egret



ame
axe; hatchet



ana
brain; head



uaki
boil; stew;
simmer



uepya
age (361
years)

NYA

							
pinya	piyo	pyoho	tipua	topue	tolì	ntopa	kapa
diligence; hard work	bee; wasp	flea; mite; tick	fall; drop	undertow; be dragged down	entice; tempt	break through; puncture	enough; sufficient
							
kema	kupa	kutsa	ku'u	kuaha / -ua	maku	maha / -mpa	milo
work; labor; task	die; be dead; death	spoon; ladle	cereal; grain	study; science; - ology	sleep; rest	more; add; increase	bubble; foam; suds
							
moku	napya	nyatsa	seka	sueho	tseme	ueto	yaua
pillow; rest one's head	wine; spirits	expose; reveal	dry; sharp	surf; crashing waves	drawer; tier; tray	stellar system; galaxy	answer; reply
							
yetsa							
cry; weep; tear							

TSUA



pila
crush;
grind



pumpa
be lazy;
idle



tame
be fried;
pan-fry;
sauté



tepye
beat;
knead;
pulse



tela
cut; slice;
chop



nta'i
baby;
infant



ntela
sever;
separate



kuha
cook;
prepare
food



kyanki
refrain;
abstain;
avert



nkampo
segment;
partition



mase
dance;
flicker



matsua
hint of
flavor;
taste



minta
specimen;
sample



mosi
whetstone;
millstone



neme
assume
responsibility



notsa
horseback;
mounted



sane
sheath;
encase



sitsa
heat; be
hot



hanua
senile;
senility; old
aged



holo
dig;
excavate;
scoop out



huetsi
compass;
determine
direction



tsenki
stirrup



tsinka
be at a
negative
angle



tsula
celebration;
festival



tlomya
crawl;
creep



tloho
lag;
retrogress



yenta
smelt;
refine



empa
run; flee



eke / e-
object;
patient (P)



ehue
kind;
generous

AKE

pyampu

bridge of
nose

tatsu

glyph;
logogram

topu

jump;
bounce

kosa

scythe;
sickle;
mow

ma'e

(in) front;
before

natla

self-
important;
arrogant

nisa

compare;
contrast;
ratio

nyotlo

nut; seed;
embryo

sikyo

womb;
uterus

sina

status;
station

sile

bell; signal

hoku

bulge;
knob;
protrude

huke

chaff; grain
husk

tsuna

join;
connect

eki

post horse;
relay
station

uente

bismuth

Kuua (region)

𐄂𐄃

NTA

𐄄

puta

be wrong;
false

𐄅

take

scenery;
landscape

𐄆

timu

east

𐄇

keto

migrate;
mobile;
portable

𐄈

ketla

red

𐄉

kuelo

gorge;
strait;
ravine

𐄊

masu

countryside

𐄋

myena

extent;
surface

𐄌

nikua

wind; coil;
wrap

𐄍

nosa

subject;
theme;
topic

𐄎

sala / -sa

room;
chamber

𐄏

sika

sip; savor

𐄐

soyo

be
abstract;
abstraction

𐄑

tse'e / -tse

seem;
appear as

𐄒

ule

affect; act
on

NYA

𐄓

poye

ally;
alliance

𐄔

pyo'o

multiple;
square

𐄕

tapa

roof; lid;
top

𐄖

tani

valley;
ravine;
gully

𐄗

taha / -ha

big; large;
grand

𐄘

kipa

gums;
inner
mouth

𐄙

kinya

silver; coins

𐄚

kompa

fungi; mold

𐄛

nkomo

storehouse;
warehouse

𐄜

mina

south

𐄝

munua

culture;
civilization

𐄞

nomye

product;
commodity

𐄟

hate

develop;
make use
of

𐄠

hasa

private;
personal

𐄡

hasua

edge;
brink;
margin

𐄢

yekua

cabinet;
wardrobe

𐄣

yeno

complete;
full

𐄤

yoma

day (light)

TSUA

							
pasi bronze; brass	puama [pama] dusk; evening	tipu seabed; lowest part	kama / -ku city; town	kaya / -ku earth; world	kenta capital (city)	kita north	kuma bear; ursine
							
kyalo gem; jewel	nahe inside; within	niha / -ni good; pleasant; regular	siue leaf; herb; petal	hano pitch a camp	hanya nation; state; country	tsu'a / tsua / -tsua almost; more-or- less	tlana / ko / -tlo person; individual
							
tlitse bitumen; tar	anto oath; swear	utse exclude; ignore					

Omyatloko Logosyllabary for Kala

AKE



paye

after
(TEMP);
subsequent



peha

penetrate;
puncture



tano

describe;
depict



kapyá

receive;
accept



kali

slope;
incline



kohe

plateau;
bluff; mesa



kuua

region;
district



**kyohu / -
hu**

be drastic;
extreme;
aggressive



mali

fictitious;
fake;
virtual



moyo

heart; core



muhi

environment;
ecology



nisi

west



**nyeli
(elila)**

pink; rose



salo

press;
push
down



huepu

apex;
summit



tlipi

tie; bind;
fasten



yola

rely/depend
on

Senu (hair)

𐎧 𐎡 𐎢

𐎧

panki
hemp;
cannabis

𐎡

pana
rain

𐎢

patla
field;
pasture

𐎣

petsa
delicate;
tender

𐎤

puana
ghost;
deity

𐎥

pyonka
be parallel

𐎦

mpahe
integrate;
synthesize

𐎧

mpiku
glue; gum;
rubber

𐎨

tepu
fish scales

𐎩

kamya
stun;
shock;
bewilder

𐎪

keue
permanent;
constant

𐎫

kimyo
strange;
unusual

𐎬

kiso
base;
foundation

𐎭

kisua
root of
plant

𐎮

kotso
earthen-
ware

𐎯

kunya
arise; form;
appear

𐎰

kusa
bird (that
flies)

𐎱

kuenu
pinch;
clutch;
wring

𐎲

kyono
comforting
habit or
ritual

𐎳

nkeni
visit; guest;
patronize

𐎴

mahe
between;
among

𐎵

menka
cotton; flax

𐎶

metle
knuckle;
joint

𐎷

nato
straight;
direct

𐎸

natli
palm tree

𐎹

nipyä
louse;
vermin

𐎺

noto
compassion;
kindness

𐎻

nyase
eyelashes

𐎼

seta
be flat;
smooth;
silk

𐎽

sitla
meadow;
sod

𐎾

soho / -tlai
crops;
harvest /
immediate
future
(IMM)

𐎿

suala
be heavy;
weighty

Omyatloko Logosyllabary for Kala

							
hale	heme	hey / -he (nhi)	hyeko	tseko	tsilo	tsompa	tsonta
rudder; helm; vane	tremble; shiver; vibrate	need; require	balance; equilibrium	charcoal; coal; carbon	naked; bare; exposed	worship; pray	adolescent
							
tsukya	tsuli	tlamo	tlika	tlihya	tloha	uahi	uali
lap; cycle; complete	currant; gooseberry	poplar; willow tree	family; kin	beard; moustache	grass; weeds	arbitrary; random	list; chart; diagram
							
ua'e	ueye	yasue	yali	yele	yoka	yomo	yono
above; over	situated; lie; positioned	cheap; low cost	forgive; pardon	pedestal; stand	deck; floor; story	right (side)	drama; play; theater
							
yoso	anu	atsi / tsi- (nho)	enta	esa	ito	o	okyo
left (side)	hear; ear	angle; corner	record; note	cushion; mat; pad	tree; wood	she; he (3sg.ANIM)	clearing; glade
							
usa							
stripe; streak							

Hamo (hook)

𐌒 𐌓 𐌔

MYO

𐌕

pasua
(syo)
expand;
swell;
spread

𐌖

pese
gland;
small organ

𐌗

pusu
shake;
shock;
vibrate

𐌘

kalo
replace;
substitute

𐌙

ka'e
to;
towards; at

𐌚

kihyo
commerce;
trade

𐌛

kusu
push
[away];
press

𐌜

kyo'a
be quiet;
silence

𐌝

neko
cat; feline

𐌞

sale
gesture;
sign; signal

𐌟

tsaye
during;
start to end

𐌠

tsuana
(syao)
accept;
endure w/
patience

𐌡

anya
(lyo)
see; look;
watch; eye

𐌢

ele / -le / -
tle
relative
marker
(REL)

𐌣

oye
(lyao)
restrain;
restrict;
bind

𐌤

uale
raw/source
material

𐌥

yetsu
factual;
fact; real

NTA

							
mpeli	tatsi (nse)	ntahi (nlu)	muta	myeka	myonta / - myo (nla)	sahye	hakyo / -kyo (nle)
wilderness; uncultivated; wild	stand; set up; establish	child; offspring	back; spine	neck; voice	allow; permit	stand side by side	school; college
							
hamo (nsu)	tsu'u	tlahu (nne)	uenta / ue-	uesi	yaka (nna)	yoti	anye
hook; barb; check mark	cork; plug	reach; attain	aunt/uncle	function; role	leg; limb; appendage	play; game; sport	lower back, waist
							
ahi / -hi (nsa)	aya (nnu)						
small; little	beauty						

Omyatloko Logosyllabary for Kala

MPO

							
peti flightless bird	petso abdomen; belly	pinto swallow whole	tapua rectangle; square-like	toya awareness; conscience	kapyo gull; seagull	ki'i shriek; chirp	kupe arthropod; tick
							
nkapi kiss; embrace	nkaho stem; stalk	maua / - hua (nno) flower; plant	munta change; transform	seko scorpion	seua (nso) care for; nurse	sohi / -so (nsi) species; type	tsoye sit with feet hanging
							
tlipu hang; be suspended	uesa coerce; intimidate; flank	uehyo (nni) be available	amyo made; comprised; consist (of/from)	emya happen; occur	ipye tusk; horn; fang	ika (nli) age; generation	umye (nlo) electric [al/ity]

NYA

							
kupy / -pye (lye) much; exceed; excessive	metla flute; whistle	me'a (-l) neat; even; level	muata manners; politeness	muate early; prior	naka / -na (lya) woman; female	noya happiness; be happy	sata (sya) govern; administer
							
tsanko ape; primate	tsiya (sye) freedom; liberty	tsumpa buy; purchase	onyo (-s) learn; study				

Omyatloko Logosyllabary for Kala

TSUA

							
pyasu trajectory; mean; diameter	mpana wide; broad	tetsa implicate; involve	teyo call on; find; look for [sb]	kato two story building	kala / -tla language; talk; speak; say	kaue chin; jaw	kito (lue) subsist; survive
							
kyoma barren place; desert	kyohi refuse; reject	matse mix; blend	muku (lua) knife; blade; sword	myana variation; vary	naho (luai) rule; order; grammar	nyasa gratitude; thank	sima seat; chair; sit
							
hola cloth; towel	eua fin [of a fish]	ima now; yet	itsa love; affection	uaka ox; bull; bovine			

PAO

							
pita void; hollow	puka be corrupt; decay; rot	tosa waste; squander	katsua slip; slide; slippery	kihua clear; fine weather	maue as soon as; when (TEMP)	namya belong; be in proper place	nyete open; start; turn on
							
nyela arrowhead; projectile	hiki brief; soon	tseta intersect; cross	tlapa musical horn	yamu trapezium; trapezoid	yetso boar; (wild) hog	ayo be/feel numb	eka affix; adhere

AKE

							
puku / -pu clothing; attire	puani beach; coast; shore	tahe below; under	ntopi cliché; stereotype	mela endure; last	motso wave; undulation	sayo month (calendar)	sinto be deep; depth
							
sinka lion; beast	suha mouth; tongue	hamu ash; bit by bit	honu / -hai turtle; tortoise / remote past (REM)	tlatsa fire; flame	tletsa column; beam	tlipya pound (mass)	tliya effect; efficacy
							
uaso cup; jug; vessel	ya'a medicine; drug; cure	youa weak; feeble	inya hunger; desirous of food	umpu / - mpu (lu) shape; form			

OHI

							
penua	tamya	ntahue	ntahya	katlo	keua	keya	kiti
continent; island	copy; duplicate	nibbling	grandchild	take risk; hazard	abandon; discard	gram; ounce (mass)	accelerate; expedite
							
konte	niua	nomo	sempo	soko	huta	tsopo	tlali
convey; distribute	garden; yard	like; fond of (thing)	plan; scheme; abacus	rescue; pluck from danger	bury; interred	prefer; preference	defeat; overpower
							
tlenyo	tlonki	eti	omyo	oyo			
millennium	solvent; solution	case; instance	perspective; view; opinion	bead; pearl			

Huka (slash)



NTA



pa'e
apart from;
other than;
except for



mpunu
unbent;
straight



toku
resolve;
solve;
settle



kanka
corn; maize



kuali
drill; bore;
dig into



kyoli
interval;
length



makya
meddle;
interfere;
tamper



mi / -mi
few; small;
paucal
(PAU)



netsa
advantage



niki
persist in;
insist on



sa'u
odds and
ends; bits
and bobs;
junk



tsanta
usurp;
overstep



tseku
early spring
(prevernal)



tleno
log; timber;
plank



enka
narrow;
thin



otsi
comply
(with);
obey



uaho
miss; feel
absence



yape
exercise



yotli
gourd;
melon;
squash

NYA

							
panya rodent [rat; hamster, etc]	pela cancel; ~lation	takue demand; request	tisi / ueka bulk; volume / weight	tokue puncture; pierce	toho / -ho assert; claim	koye be deliberate; on purpose	kutla be lumpy; rock pile
							
kyaho practice; train; drill	kyompi fine dust; powder	noka beak; mouth	halo argue; dispute	tsane pavilion; gazebo	tsale splinter; shard	uahe instead of; rather than	uetsa balance; offset
							
akai / -kai deep red	opa danger; peril	oya (nmo) black					

Omyatloko Logosyllabary for Kala

TSUA

							
puna dirt; soil	puatli calf (of the leg)	tana fight; battle	tele shave; scrape; peel	tipa fit; suit; align	tonta permafrost; tundra	ntaku sibling	kahu furniture
							
kinyo intervene; involve	kompo seaweed	kota details; particulars	kuasi ore; mineral	muhe be sad; grief	myaku heartbeat; pulse	nala illuminate; light	nepa tunnel; underground passage
							
neku winter (hibernal)	nopi pile; stack	senko fleece; wool; woolen	sonto quartz; topaz	hani range; scope	hyeka sand; beach	tsulo row; line; series	ampu nose; smell
							
opya symptom; indication	ohi decrease; subtract; less (than)	yatsi bite; chew; tooth	yeto authority; power	yeku circulate; distribute			

Omyatloko Logosyllabary for Kala

AKE

							
tapya	teki	tipe	tiha / ti- multiply (math.); multiplication; multi-	tomi	kanke	kanu	kaye
follow; accompany	enemy; combatant	be counterfeit; fake; forge		trait; feature	rigid; stiff	guitar; violin	until; up to
							
kiha	kihya	koto	komo	kono (nmi)	kotle	kuanu	kyehu
tall; long	source; origin	drum beat; rhythm	barn; stall; pen	gray; stone	pine/fir tree	bush; shrub	leisure; take a break
							
kyonko	kyoso	mano	matsu	meta	nyahi	suma	hiku
flavor; spice; season	compete; competition; match	fowl; poultry; chicken	victory; win; triumph	meter (length)	white; snow	window; portal	eaves; ledge or brim
							
huka	tsaya / -tsa	tsitli	uenti	yema / - tao	akue / -kue	etsa	
slash (w/ a blade)	damn; cursed	farm; ranch	fade; wither; wilt	both; each	like; similar to; essive (ESS)	degree; rate	

Tsule (thread)

么 𐎓

NTA

𐎓

pakyo

storm;
violent
event

𐎓

punka

fruit (tree)

𐎓

mpiko

condor;
vulture

𐎓

tika
(**nhu**)

cane;
rattan; vine

𐎓

ntaua

derogatory;
negative

𐎓

ntaue

cousin

𐎓

ntaya
(**nha**)

spouse;
partner

𐎓

kapo

relationship;
connection

𐎓

keho

alarm; alert

𐎓

kueta

spring
(vernal)

𐎓

nketa

turquoise

𐎓

mahi

needle
[sewing];
thorn

𐎓

saua

damp; wet;
humid

𐎓

sila

artery; vein

𐎓

hipa

infiltrate;
sneak into

𐎓

**hinto / -
nua**

rate;
frequency

𐎓

hyepo

tune;
calibrate

𐎓

tsamo

reef; coral;
shoal

𐎓

tlale
(**nhe**)

tulip; lilac

𐎓

tlo'o

elephant

𐎓

yata

greet /
farewell

𐎓

yenka

pitch; tone

𐎓

yone

sludge;
ooze; slime

Omyatloko Logosyllabary for Kala

NYA

							
pusa flutter; flap	taki coat; jacket; robe	tekyo dough; noodle; pasta	ketsu unruly; rude	kohue regret; repent; remorse	kuanka irrigate; wash with water	kyohua exchange; swap; trade	miya core; pit; stone
							
nampu fountain; spring	haua believe; trust	heta fell; chop down	tsate knot; entangle	tsahe in exchange for	tsosi silk (fabric & fiber)	tsunka bug; insect	tlila purple; violet
							
ahya potato; yam	a'i worm; insect	uatse (-h) correlate; correspond	yatsa bridle; reins; harness	yoko swim; wade			

TSUA

							
pyete be slimy; viscous	tenka fix; repair; mend	tina bend; fold; twist	kuetso stroll; amble	nkina steep incline	male display; exhibit	natsi poem; poetry	naua rope; tie; bind
							
satsa weave; knit	hitsua righteous; just	hoko trench; moat	tsato chaos; be messy	tseyo loose; loosen; relax	tsita remove; take away; withdraw	tsule thread; wire	ela / -la become; change into
							
impi ginger (fruit; tree; color)	otla bird; avian	ueko barter; bargain	uekya squirm; wiggle				

AKE

pato

duck

**payo / -
pyao**

crooked;
bent;
warped

tonya

collapse;
disintegrate

konu

ambition;
volunteer

netsi

screw;
helix; spiral

neya / -ne

should;
ought;
suggest

**noko / -
nko**

continue;
progress

numu

style;
pattern

sahya
correct;
proper

hini
reed; rush

tsaua
complexion;
appearance

tsemua
candle;
wax

tsene
lightning;
thunder

tsihi
embroidery

tlaya / -ya
marry; in-
law

tlonye
flexible;
pragmatic

aki
autumn

epye
scrape;
scratch

yonka
lava;
magma

Uaso (jug)

酉白

𠂔

pula

cauldron;
kettle; pot

𠂔

mpeka

frog; toad

𠂔

tanu

plate; dish

𠂔

taye

since; from
the end
(TEMP)

𠂔

kapu

basket; box

𠂔

kapua

barrel;
cask; tun

𠂔

kati

old;
ancient

𠂔

kahyo

porcelain;
ceramic

𠂔

kope

grease; oil;
baste

𠂔

kote

divulge;
leak out

𠂔

kuena

staple
crop/food

𠂔

nkapa

alcohol;
liquor

𠂔

masi

door/window
frame

𠂔

matla

stew;
soup;
broth

𠂔

moka

flour;
wheat

𠂔

mona

safe;
secure;
safety

𠂔

nekua
cupboard;
pantry

𠂔

saya

peace;
stillness

𠂔

sena

liter
(volume)

𠂔

siye

adapt;
adjust

𠂔

soye

list; index

𠂔

suku / -su

shop;
market

𠂔

haku

vomit;
regurgitate

𠂔

hyali

dairy; milk

𠂔

hyota / -
hyo
juice;
lotion;
extract

𠂔

tsala

paste;
sauce

𠂔

tsa'i

tea

𠂔

tseua

longevity;
lifespan

𠂔

tseue

nail; spike;
screw

𠂔

tsupu

mead
[honey
wine]

𠂔

tlaku

enmesh;
wrap
around

𠂔

ampe

arrange

𠂔

asua

skin; hide;
fur

𠂔

ale

oats;
wheat;
barley

𠂔

ina / -nai /
katso

food; eat /
meal

𠂔

inu

drink;
beverage

𠂔

inua

diet; food
& drink

𠂔

uapo

basin; sink

𠂔

yani

define;
meaning

𠂔

yempa

table; desk

Yato (hand)

手 𠂇

NTA

𠂇

peya / -pe

piece; part;
bit

𠂇

tanko
(ntu)

group;
team

𠂇

tepe

conceal;
cover

𠂇

tiku

pick-up;
withdrawal

𠂇

kanyo (ka)

question;
ask;
question
marker

𠂇

kena

circle;
sphere

𠂇

kitla

create;
invent

𠂇

kuhi

grasp;
clench;
hold

𠂇

mayo / -
nyo
tool;
instrument;
device

𠂇

meha

hit; strike;
slap

𠂇

mitla

arrow; dart

𠂇

nyehue

cloudy;
overcast

𠂇

nyoma
(ntlu)

rice

𠂇

hita

throw; cast

𠂇

tsame

gather;
collect;
accumulate

𠂇

tlahi

convenient;
be easy

𠂇

ati
(ntle)
normal;
plain

𠂇

ama / -ma
(ntla)

time;
moment

𠂇

ane

care for;
look after

𠂇

ete

writing
utensil

𠂇

ehya

complete;
whole

𠂇

uta

deliver;
submit

𠂇

ualo

bring;
fetch; get

𠂇

uayo

set aside;
separate

𠂇

ya'e
near; close

Omyatloko Logosyllabary for Kala

NYA

							
poli	pyela	mpila	mpoho (-ts)	tala	ki / -i / -ki (kiya)	kuate	maya
force; violence	share; together	ball; sphere	gift; offer; present	come; arrive; return	reflexive (REFL); self (essence)	twin	water; fluid
							
nalo	nohya	hana	hoso	tseka	amo	asa	emye
laugh; smile	bundle; pack; wrap	emit; give off; send out	hold; keep	pull; draw near	carry	alive; live	thumb; big toe; inch
							
onta / o-	oli / -li	ute	uano	uasi	ueyo / -ue (tsya)	yaue (-p)	yeta (tsye)
parent; adult	each; every; apiece	arm	other thing; st else	take; get; acquire	intent; intention	use; employ	give; transfer
							
yelo	yoke						
ice; freeze; hail	load; lading						

TSUA

pyola
revolve;
rotate

tatli / tli-
pack;
group

teya / -te
propose;
request

tini
spiral;
whirlpool

tinua
firm; sturdy

tokya
inspect;
examine

kesa
calculate;
compute

**nkasa /
nka**
measure
(ment)

mana
strength;
force

mesa
example;
model

mohe
put; place;
install

natsua
release; let
go

nime
appoint;
designate

tsayo
vehicle;
cart;
carriage

tsele
iron; steel

tsuhu
candy;
dessert;
sweets

tlakua
cricket;
slug

yato
hand; palm

asi
salt

ulo
crop
rotation

Omyatloko Logosyllabary for Kala

AKE

							
pali	pomo	tatlo	tila	kete	kuli	kuya (tu)	kuye
be saved; spared	handle; knob	regain; get back	finger; toe; point	chain; linked	spirit; soul; vigor	green; foliage	catch; grab
							
mato	nkiye	nila (tlu)	nopa	nuti	saye	sehe	sota
touch; feel; access	vegetable	blue	pull; stretch (out)	well; mineshaft; pit	along (a line/path)	cargo; freight	scatter; sow
							
hapyo	tsiue	tsoma	tlepa	tlise	uamya	anyo	umua
catch; seize; capture	elbow	tobacco	teach; educate; train	axis; axle	schedule; agenda	year (365 days)	ache; pain

Yaka (leg)

儿 𠂔

NTA

𠂔

pala / -pa
can (be);
able;
potential

𠂔

pota
flee; run
away

𠂔

pyeta
egg; ovum

𠂔

tatso
wander;
roam; drift

𠂔

tima
bleed;
blood

𠂔

titsua
swagger;
wide
stance

𠂔

ntome
preserve;
conserve

𠂔

keha
body;
anatomy

𠂔

munya
linger;
loiter

𠂔

sapa
boot; shoe

𠂔

sahe
opposite;
across

𠂔

sekua
trace;
track; trail

𠂔

sotla
foot; heel

𠂔

hatla
living thing
(plant/animal)

𠂔

henyo
resist;
oppose

𠂔

tsompi
advance;
onward

𠂔

tlako
dither;
hesitate

𠂔

tlola
intersperse;
wedge

𠂔

tlo'e
zeitgeist;
tide of
thought

𠂔

uasa
skill; trade;
craft

𠂔

uala
verily;
truly;
indeed

𠂔

enyo
exhibition;
to perform

𠂔

**opua / -
pua**
finish;
complete;
end

𠂔

**upya /
-pya**
attempt;
try

Omyatloko Logosyllabary for Kala

NYA

							
pako fresh; new	pamye whip; lash; flog	penka impulse; impetus	punu minute; moment	pueto be ready/willing do sth	tese endure; suffer	topa bed; mattress	tolo / -to path; route; way
							
kona dress; skirt	nampa blouse; shirt; vest	nekya retaliate; revenge	soto speed; velocity	haya / -hya animal; beast	tsapa effort; endeavor; struggle	tsimpa lame; limp; hobble	tsitla adorn; decorate
							
tsopi retreat; withdraw; recede	tlato recite; chant; intone	tlehe honest; candid	emyo walk awkwardly	uani alligator; crocodile	uesto bone; skeleton		

Omyatloko Logosyllabary for Kala

TSUA

							
mpasu make do; get by	mpale overturn; capsize; flip	tinta act; play role of ~	ka'u sit cross- legged	keta behave; conduct	koho float; drift	masue be nimble; agile	moko lizard
							
mutsu conflict; friction	nyemi cape; headland	nyopa poor; impoverished	nyoso squat; crouch	haka pants; trousers	homu stage; platform	huato move about; to and fro	hueko friend; companion
							
tsipa ephemeral; temporary	tsipue / - tsue late; delayed	tsoka bump; collide with; strike	tsute slip and fall; stumble	tsuama sandwich; wrap	tlaha leave; depart	tlahe confluence; convergence	tlimu blanket; rug
							
uata intestine; gut; bowel	uene ship; vessel; boat	yake pursue; chase	yaso / -sue prepare; ready	yasu buffalo; bison	yetsi chair; stool	yon ethic; moral; virtue	onto trample; stamp; tread

AKE

							
pena go about; busy oneself	mpaka border; line	mpekue go off track	teme impress; make an impression	te'e kick; trample; tread on	teua undertake; assume	tinto extend; reach	tihe be dense; viscous
							
kasa bamboo	konto flow; current	konka illegitimate	nkotsi march; parade	manka cold; cool	muaka dump; pour (out)	nama mature; grow	nya'e (nya) for; in order (to)
							
hisu department; division	hyotso elasticity; spring	tseye excited	tsomo walk on tiptoe	tsola fox; vulpes	tlima plow; till soil	tloma feather; plumage	anka hip; pelvis
							
anku / -nku mutual; reciprocate	oku owl	ola gold	utsa serve; service	uye now and then; occasionally	uaya ascend; climb	uetla upright drum	yala / -la go; walk

Yomi (bow)

弓己

NTA

𠂔

pisa

atrocious;
savagery

𠂔

tasa

hunt; seek

𠂔

kinti

squirrel

𠂔

kisa

tear; rip;
split

𠂔

koli

tail;
extremity

𠂔

matso

brush
stroke; pen
mark

𠂔

nante

seldom;
rare

𠂔

satsi

recruit;
cast; enlist

𠂔

sikue

pig; pork;
swine

𠂔

si'i

crow;
raven

𠂔

tlanka

rank;
grade; level

𠂔

tlina

stop; halt;
cease

𠂔

anue

instruct;
tell;
command

𠂔

aha

melody;
tune

𠂔

otso

wolf;
lupine

𠂔

yomi

bow
(archery)

NYA

𠂔

peua

concede;
surrender

𠂔

pinta

tactful;
discreet

𠂔

tile

circumst-
ances;
situation

𠂔

katla

launch;
eject

𠂔

kinua

metallurgy;
metal
working

𠂔

ku'a

subdue; to
overthrow

𠂔

nkayo

week
(7 days)

𠂔

nkoma

raise; lift;
hoist

𠂔

naso
dragon;
lizard

𠂔

suele

lotus;
water lily

𠂔

tsoya / -tso
middle;
half

𠂔

tlatso

last; final

𠂔

anta

breathe;
inhale

𠂔

ila

fly; sail

𠂔

uane

trap; snare

𠂔

yasa

air; wind

TSUA

							
paha evil; coarse	putsi ambush; waylay	kinta be rampant; run wild	kohu fog; mist; steam	kupue curve; curved line	nkepa charge; sudden attack	malo brown	muaye soot; carbon black
							
muya / -mya do; make; cause	myeta / mye- season	neto saw; cut with ~	niya / -nya goal; reason; benefactive	nomya / -kya / (ya) action; activity	nyepa cloud; mist	tlitsi reasoning	ala wing (feathered appendage)

AKE

							
punta betray; rebel	mpula lamp; lantern	tanya damage; break	tonke trespass	tohu bean; pea	kamo / -po entail; lead to; result in	kuatla reptile; snake	kuetla thresh; flail; thrash
							
kyali spear; lance	kyepe diagonal; zigzag	kyosu raid; invade	moha far; distant	hyonka miss; fail (to hit)	tsima hour; clock	esue fail; lose	yoli section; stage; phase

Tlokohi

The 139 tlokohi syllables in one chart:

	p-	t-	k-	m-	n-	s-	h-	ts-	tl-	l-	-
-a	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-ua	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ			ᵛᵛ
-ya	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ		ᵛᵛ				ᵛᵛ
n-a	ᵛᵛ	ᵛᵛ	ᵛᵛ								
-e	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-ue	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ			ᵛᵛ
-ye	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ		ᵛᵛ				ᵛᵛ
n-e	ᵛᵛ	ᵛᵛ	ᵛᵛ								
-i	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-ai	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-yao	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ		ᵛᵛ				ᵛᵛ
n-i	ᵛᵛ	ᵛᵛ	ᵛᵛ								
-o	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-ao	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ
-yo	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ		ᵛᵛ				ᵛᵛ
n-o	ᵛᵛ	ᵛᵛ	ᵛᵛ								
-u	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ			ᵛᵛ
-uai	ᵛᵛ		ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ	ᵛᵛ			ᵛᵛ
-			ᵛᵛ	ᵛᵛ	ᵛᵛ						
n-u	ᵛᵛ		ᵛᵛ								

Syllables

The handwritten syllables for reference.

PA

pa

pe

pi

po

pu

pua

pue

pai

pao

puai

pya

pye

pyao

pyo

mpa

mpe

mpi

mpo

mpu

TA

ta

te

ti

to

tai

tao

nta

nte

nti

nto

KA

				
ka	ke	ki	ko	ku
				
kua	kue	kai	kao	kuai
				
kya	kye	kyao	kyo	-k
				
nka	nke	nki	nko	nku

MA

				
ma	me	mi	mo	mu
				
mua	mue	mai	mao	muai
				
mya	mye	myao	myo	-m

NA

				
na	ne	ni	no	nu
				
nua	nue	nai	nao	nuai
				
nya	nye	nyao	nyo	-n

SA

				
sa	se	si	so	su
				
sua	sue	sai	sao	suai

HA

				
ha	he	hi	ho	hu
				
hua	hue	hai	hao	huai
				
hya	hye	hyao	hyo	

TSA

tsa

tse

tsi

tso

tsu

tsua

tsue

tsai

tsao

tsuai

TLA

tla

tle

tli

tlo

tlai

tlao

LA

la

le

li

lo

lai

lao

A

a

e

i

o

u

ua

ue

ai

ao

uai

ya

ye

yao

yo

Thematic Lists

Family

							
ntaku / -ku	ntaha	ntahi / -hi (nlu)	ntahue	ntahya	nta'i	ntaue	ntaya (nha)
sibling	ancestor; elder	child; offspring	nibbling	grandchild	baby; infant	cousin	spouse; partner
							
konka	nata / nta	naka / -na (lya)	hueko	hyanta	tsonta	tlaka / -ta	tlana / ko / -tlo
illegitimate	relative; kin	woman; female	friend; companion	grandparent	adolescent	man; male	person; individual
							
tlaya / -ya	tlika	ata (tlya) (be) name(d)	onta / o-	uahya	uenta / ue-		
marry; in- law	family; kin		parent; adult	tribe; ethnicity	aunt/uncle		

In the below example, the **yatoyo** (*handwritten*) glyphs are syllables.

<i>tlaka / -ta</i>		<i>taya</i>		<i>hyanta / hya-</i>		<i>hyanahi</i>	
<i>ntaya / -ya</i>				<i>naka / -na</i>			
	husband			<i>ahi / -hi</i>			
<i>uenta / ue-</i>		<i>uena</i>					
<i>naka / -na</i>				youngest grandmother			
	aunt						
<i>ntaue / -ue</i>		<i>ntaueya</i>		<i>tlaka / -ta</i>		<i>takuha</i>	
<i>tlaya / -ya</i>				<i>ntaku / -ku</i>			
	cousin-in-law			<i>taha / -ha</i>			
				older brother			

Omyatloko Logosyllabary for Kala

Food

							
punka	pyeta	tiya	tohu	kanka	kope	kuha	kutsu / -tsu (tlua)
fruit (tree)	egg; ovum	bread	bean; pea	corn; maize	grease; oil; baste	cook; prepare food	flesh; meat
							
kyonko	nkapa	nkiye	matsua	matla	moka	nyoma (ntlui)	nyotlo
flavor; spice; season	alcohol; liquor	vegetable	hint of flavor; taste	stew; soup; broth	flour; wheat	rice	nut; seed; embryo
							
sika	hyali	hyota / -hyo	tsala	tsa'i	tsupu	tsuhu	tsuli
sip; savor	dairy; milk	juice; lotion; extract	paste; sauce	tea	mead [honey wine]	candy; dessert; sweets	currant; gooseberry
							
tsuama	asi	aso (tluai)	ahya	ale	impi	ina	inu
sandwich; wrap	salt	grill; roast	potato; yam	oats; wheat; barley	ginger (fruit; tree; color)	food; eat	drink; beverage
							
inua	inya	yotli					
diet; food & drink	hunger; desirous of food	gourd; melon; squash					

Omyatloko Logosyllabary for Kala

Time

							
punu minute; moment	tsima hour; clock	yoma day (light)	yomua morning; dawn	yotso noon; midday	puama [pama] dusk; evening	yohua night; darkness	huatso midnight
							
nkayo week (7 days)	sayo month (calendar)	myeta / mye- season	tseku early spring (prevernal)	kueta spring (vernal)	natsu summer	nkosa late summer (serotinal)	aki autumn
							
neku winter (hibernal)	anyo year (365 days)	uenyo decade; period	sanyo era (19 years)	nyema century	uepya age (361 years)	tlenyo millennium	ama / -ma (ntla) time; moment
							
atli / -tli future	aye / -ye past	pako fresh; new	kati old; ancient	keue permanent; constant	tsipa ephemeral; temporary	nkihua lengthy in duration	hiki brief; soon
							
muate early; prior	tsipue / - tsue late; delayed	nante seldom; rare	uye now and then; occasionally	uamya schedule; agenda			

Omyatloko Logosyllabary for Kala

Color



ketla

red



kinya

silver; coins



kitsa

dark
(ly/ness)



kono
(nmi)

gray; stone



kuya
(tu)

green;
foliage



nketa

turquoise



malo

brown



nila
(tlu)

blue



nyahi

white;
snow



nyeli
(elila)

pink; rose



sahi / -si

color;
shade



tsalo

clear;
transparent



tsenka

orange



tlila

purple;
violet



akai / -kai

deep red



aoya

deep blue



ola

gold



oya
(nmo)

black



yana

yellow



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