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Honors Thesis

**CREATING THE LISTENER LANGUAGE: A CONSTRUCTED LANGUAGE
WITH SEMANTIC RHYTHMS AND TONES**

by
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**Submitted to Brigham Young University in partial fulfillment of graduation
requirements for University Honors**

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Brigham Young University
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ABSTRACT

CREATING THE LISTENER LANGUAGE: A CONSTRUCTED LANGUAGE WITH SEMANTIC RHYTHMS AND TONES

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Bachelor of Arts

Through creating a language that uses semantic rhythms to convey information in ways that typical intonation does not, I was able to see the benefits and drawbacks of strict semantic intonation. The Listener language replaces intonation with rhythms, and it uses rhythms in place of intonation in cases where intonation would generally be used in other languages, though it also uses rhythms in all other speech. Rhythms in the Listener language are grammatical, and speaking the language without the rhythms is considered to be ungrammatical. During the language construction process, there were several setbacks, both expected and unexpected. The Listener people have an oral history passed on through songs, sometimes over one hundred stanzas in length. Thus, I needed a language that despite having no written script, could easily be formed into lengthy songs. Once the language grammar and a substantial portion of the dictionary were completed, I back-translated select stanzas from one of the songs written in the books. Since the language itself did not exist when Brandon Sanderson wrote the English version of the song, which would have originally existed in the Listener language, the translation

process was particularly difficult, but allowed for a vibrant expression of the features of the language that I had created, particularly the semantic rhythms. The features include extra complexity to learn and express, a requirement for a keen ear, being harder to learn as a non-native language, a quicker capability to convey complex ideas, less misunderstanding of intonation, and easier non-lexical communication.

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TABLE OF CONTENTS

Title.....	i
Abstract.....	iii
Acknowledgements.....	vii
Table of Contents.....	ix
Introduction.....	1
Methodology.....	4
Translations.....	10
Analysis.....	12
Conclusion.....	13
Works Cited.....	15
Appendix 1.....	16

Introduction

In Brandon Sanderson's fantasy series "The Stormlight Archive," there is a people known as the Listeners (Sanderson, 2010). At the time that the series begins, they had been living by themselves, isolated from the rest of the world for thousands of years. The Listeners are a subset of the Singers, a humanoid race. Singers, including the Listeners, have a strong affinity for music. Their affinity for music is so intertwined in their language that whenever they speak, they use systematic rhythms to assist in conveying meaning. The systematic rhythms carry semantic meaning of their own, and replace intonations. Some of the rhythms they use include, but are not limited to, the Rhythm of Satisfaction, Peace, Irritation, Reprimand, Curiosity, Resolve, Betrayal, The Terrors, The Lost, and many more. These rhythms have enough semantic meaning to them that simply humming to a specific rhythm can convey meaning, such as humming to the Rhythm of Betrayal conveys that you disagree with what was just said by someone else or even oneself.

Throughout the four books, Sanderson slowly gives more instances of the Listener language, though they are still just written in English. There are some parts of the language that he has documented, such as the rhythm names and some elements of some rhythms (the Rhythm of the Lost was described in multiple instances as having a "soft beat, yet still violent with sharp separated notes"). I found two instances where the actual Listener words were documented. The first is *Narak*, the name of one of their cities, which means 'exile', and the second was the phrase *neshua kadal* which means 'knight radiant'. There was also one idiom that I noted, though it was written in English, not in

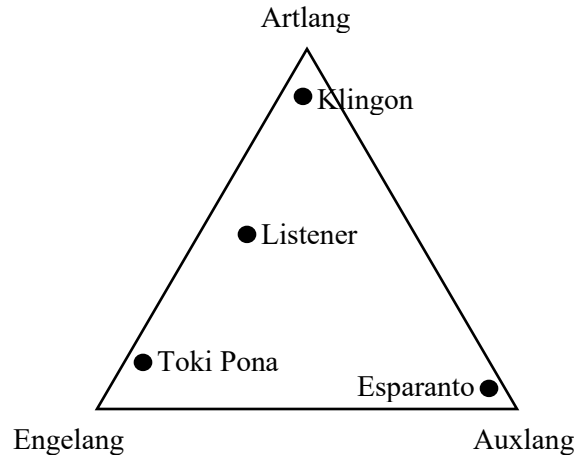
Listener, but the idiom was “say a name on the breeze and it will return,” which is an equivalent to “speak of the devil and he shall appear.”

When I reached out to Sanderson to ask for any additional information that could be useful that I wouldn’t find in the books, this was his response:

I am very utilitarian in my conlang usage. I basically only devise words when and if I need them, and don't generally have more than basic syntax and a few notes on proper sounds and inspirations. As long as [you] stick to the Central Semitic language family for [your] inspirations, [you'll] be in good shape.

Originally, I wanted to construct the language simply because I enjoy the books and thought it would be a fascinating language to construct. As I learned more about constructed languages, I realized that constructed languages can do more than just be artistic. The Gnoli Triangle places constructed languages onto a spectrum of three categories: artlang, engelang, and auxlang (Rhiemeier. 2012). A constructed language can incorporate features of just one, or a combination of the three. Artlangs (artistic languages) in general are created for the purpose of entertainment and fiction, such as Dothraki and Klingon. Engelangs (engineered languages) tend to be focused on experimenting with different aspects of language, such as Toki Pona, which was an attempt to create a fully functional language with only 120 words. Auxlangs (auxiliary languages) are constructed with the focus of helping people communicate as a second language such as Esperanto, which was meant to be an international language; Cants,

coded forms of language for passing secrets, are also auxlangs. The Listener language as I constructed it is largely artlang and engelang, as it experiments with semantic rhythms.



Engelangs have recently become a more common way for linguists to find ways to make languages do things that current knowledge suggests they should not do. This would be similar to biology's use of knockout genes in researching what different genes do. By adding or removing certain traits within a constructed language, linguists can see the benefits and shortcomings of different facets of language. Within my work with the Listener language, I hoped to obtain a better insight into the effects of having a rigorous semantic intonation structure within a language. The rhythms within the Listener language greatly influence the semantic meaning of a word, phrase, or sentence as they have their own semantic meaning. Though there is some understanding as to the semantic effects of intonation, recent studies have been calling for further studying into "the semantic contribution of intonation" (Borràs-Comes and Prieto, 2018).

Methodology

Grammar and vocabulary

The first step in the language creation process was to create a grammar and vocabulary for the language. This was the longest part of the process, but it is a crucial piece that must be done with each constructed language since the grammar and vocabulary are where the language's DNA is created and encoded. As music and rhythms are a key part of the language, many aspects of the language are developed or adapted to demonstrate this. Since Sanderson envisions the Listener Language being inspired by Semitic languages, I decided to use a non-concatenative morphology. The need for rhythms to be easily spoken with any utterance, and the Semitic inspiration, led to my decision to restrict syllables to being either only consonant vowel strings (CV) or consonant vowel consonant strings (CVC). The simple syllable structure allows for each syllable to be just one mora, which means that all syllables are, without rhythms applied, the same length. This decision allows for easy use of rhythms and paved the way for the next major decision.

As a language with a non-concatenative morphology, the next major step was to decide what meanings different vowel combinations carried. I decided that all non-function words would be CVCVCV forms, thus they would have three vowels in each word, with no diphthongs. The phonology has six distinct vowels that can occur in the first to vowel positions, and five in the third since /i/ cannot appear in the third position, which allows for 180 possible vowel combinations. Of the 180 possible combinations, only 10 possible combinations do not have specific grammatical meanings, but they can be used to make

new words with specific meanings not linked to vowel combinations, such as loan words. With these decisions, I created the rest of the language, trying to allow for word order to be as flexible as possible to facilitate the musical focus of the language.

Rhythm Creation

The final step was to create the rhythms, which I decided would be three note rounds, so that an entire rhythm could be used in a single word. As the rhythm names were already recorded in The Stormlight Archive series, I only needed to decide what each rhythm would sound like. Each syllable, when spoken, is said with one note, and each note has two qualities, tone and length. There are three tones: low, neutral, and high; and three lengths: short, neutral, and long.

Since each rhythm is three note rounds, if the utterance is more than three syllables, then the rhythm repeats until a new rhythm replaces the current rhythm. The rhythms can also be quickly hummed to convey the same semantic meaning of the rhythm without any words.

Rhythm Representation

Since rhythms, as used in the Listener language, do not occur in general language there was no simple way to depict the rhythms in an IPA format. The way used in this thesis is to use a single vowel for a short syllable, a double vowel for a neutral syllable, and a double vowel followed by a colon for a long vowel. An accent, or the lack of an accent,

mark. An aigu accent mark (´) is placed on high vowels, and a grave accent mark (`) is placed above low vowels. Neutral tone vowels do not have any accent marker.

Rhythm Effects

Below are some example sentences in different rhythms to demonstrate the effects of the rhythms. Each of the examples will be the phrase *læl kalaʃa maðidæ*, which would mean ‘the action is good’ without rhythms but will have different meanings due to the rhythms. Since each example is the same words, but a different rhythm, for the sake of simplicity, the tones and lengths are not transcribed in the Listener words but are represented after the rhythm name as the word for ‘rhythm’, **ʃalaza**, with rhythm symbols on **ʃalaza**.

Interlinear Explanation

What follows are the interlinear glosses of the translations of one of the stanzas from the Listener Song of Listing. While I did the same process for all six stanzas, stanza 27 best demonstrates the benefits of the rhythms in being able to convey semantic meaning without words.

An interlinear gloss allows for the description of each meaningful unit to be shown beneath the unit itself. The first line of the interlinear gloss below is the International Phonetic Alphabet (IPA) representation of the line. The next three lines are indented, and sometimes are too long to neatly fit on a single line, so they are broken in two. This means that if there are six indented lines together instead of three, the fourth line is a continuation of the first indented line, while the fifth is a continuation of the second

indented line, and the sixth is a continuation of the third indented line. The first (and fourth if applicable) indented lines separate each word so that the detailed information can be easily related to a specific word. This line would also traditionally separate the morphemes of the Listener words, but since the morphemes are vowels spread throughout the word with the consonants being the root, the Listener words are not separated into smaller pieces. The second (and fifth if applicable) indented lines are the meanings of the morphemes. The lowercase word is the meaning of the word's root, while the small caps provide the meaning of the combination of vowels that appears in the word. The third (and sixth if applicable) indented lines are the English equivalent if there is one. The fifth line is a complete English translation of the meaning of the line.

Rhythm of Resolve **fáa:lázáa:**

læl kalafa maðidæ

læl kalafa maðidæ

def.cl act.st.nn virtue.cl.sm.adj

the action good

'It was the correct, though hard, choice.'

Rhythm of Awe **fálaazàa:**

læl kalafa maðidæ

læl kalafa maðidæ

def.cl act.st.nn virtue.cl.sm.adj

the action good

'That was unexpected and well done.'

Rhythm of Betrayal **faa:láazà**

læl kalafa maðidæ

læl kalafa maðidæ

def.cl act.st.nn virtue.cl.sm.adj

the action good

'it was objectively the right choice, but I wouldn't have done it.'

Rhythm of Praise **faalaazáa:**

læl kalafa maðidæ

læl	kalafa	maðidæ
def.cl	act.st.nn	virtue.cl.sm.adj
the	action	good
‘Very well done.’		

Translation Without Rhythms

What I translated was six stanzas from the Listener Song of Listing, which has at least 91 stanzas, of which eight are recorded in the books. During the first translation, I simply did a direct translation, not worrying about the song and poetry aspects. This allowed for a basic demonstration of what the language would be like without the rhythms and tones.

Translation update

With the previous translation, I made many more changes to make the Listener version more musical. My first goal was to have the same rhyming scheme, to a reasonable extent, as the English version, and to have each line have a quantity of syllables as a multiple of three, so that each line would end with the end of a rhythm. After the first two stanzas, I noticed that the third and fourth lines had fewer syllables than the first two, and there were usually two lines with the same number of syllables. With this realization, I decided that in the Listener Song of Listing, the first two lines of each stanza would have the same syllable count, and the third and fourth would have the same syllable count. I also decided that the syllable count of the third and fourth line would be three syllables, one rhythm round, less than the first two. The rhythms, except in select exceptions where emphasis on rhythms would be important, would match the rhyming scheme in that the

first and third line of a stanza would have the same rhythm, and the second and fourth lines would have the same rhythm.

Translation Without Rhythms

27 Stanza

læl nɛʃuwa læl ɳɛʒuka bamæŋo ʃoŋæβa ʃɛbidæ

læl	nɛʃuwa	læl	ɳɛʒukæ
DEF.C3	form.FRM.NN	DEF.C3	flow.C3.VSM.ADJ
the	form	the	nimble

bamæŋo	ʃoŋæβa	ʃɛbidæ
cause.PRST.TR.V	change.PRST.DO.NN	delicate.C3.SM.ADJ
causes	change	delicate

‘Nimbleform has a delicate touch.’

lul læl dadaβa βidɛvo næj ʃoj nɛʃuwa muβaza ʝalinæ

lul	læl	dadaβa	βidɛvo
PL	DEF.C2	god.ST.NN	give.NP.DTR.V
the	gods	gave	

næj	ʃoj	nɛʃuwa	muβaza	ʝalinæ
OBJ	THIS	form.FRM.NN	listen.PST.IO.NN	quantity
this	form			many

‘Gave the gods this form to many,’

gil waj zaj ɳɛʒuka vijægo lul læl dadaβa læl ɳɛʒuka zævilæ

gil	waj	zaj	ɳɛʒuka	vijægo
contrary	and	when	flow.FRM.NN	defy.NP.TR.V
	tho'	when	people with nimble form	defied

lul	læl	dadaβa	læl	ɳɛʒuka	zævilæ
PL	DEF.C2	god.ST.NN	DEF.C2	flow.FRM.NN	destroy.C2.SM.ADJ
the	gods	the	people with nimble form	crushed	

‘Tho’ once defied, by the gods they were crushed.’

noj læl yɔʃæβa waj ʝolæna ʝaɾæko qɛdumɛ

noj	læl	yɔʃæβa	waj
AGENT	DEF.C2	precision.PRST.DO.NN	and
it		precision	and

ʝolæna	ʝaɾæko	qɛdumɛ
quantity.PRST.DO.N	desire.PRST.TR.	Passion.C3.VSM.AD
N	V	V

plenty	craves	badly
--------	--------	-------

‘This form craves precision and plenty.’

Translation Using Rhythms

læ:l nɛʃuwaɑ: læl ɲɛʒuʊ:kææ baamææ:ɲoo luul ʃoo:ɲææβaa ʃɛ:biidææ

læl	nɛʃuwa	læl	ɲɛʒukæ
DEF.C3	form.FRM.NN	DEF.C3	flow.C3.VSM.ADJ
the	form	the	nimble

bamæɲo	lul	ʃoɲæβa	ʃɛbidæ
cause.PRST.TR.V	PL	change.PRST.DO.NN	delicate.C3.SM.ADJ
causes		change	delicate

‘Nimbleform has a delicate touch.’

luu:l dɑɑdɑɑ:βaa: βiideɛ:voo: nææj ʃoo:j nɛ:ʃuʊwɑɑ: muu:βɑɑzɑɑ: ɲaa:liinææ:

lul	dadaβa	βidevo	næj	ʃoj	nɛʃuwa	muβaza	ɲalinæ
pl	god.ST.NN	give.NP.DTR.V	OBJ	THIS	form.FRM.NN	listen.PST.IO.NN	quantity
	gods	gave		this	form		many

‘Gave the gods this form to many,’

gil wɑɑ:j zɑj læl ɲɛ:zùkɑ vii:jægò lùu:l læl dɑdɑɑ:βà

gil	waj	zaj	læl	ɲɛzuka	vijægo
contrary	and	when	DEF.C2	flow.FRM.NN	defy.NP.TR.V
	tho'	when	the	people with nimble form	defied

lul	læl	dadaβa
PL	DEF.C2	god.ST.NN
	the	gods

‘Tho’ once defied, by the gods they were crushed.’

noo:j lææl ɲaa:ɲææ:kòo qɛɛ:duu:mɛɛ ɲoo:ʃææ:βaa wɑɑ:j ɲoo:læænɑɑ:

noj	læl	ɲaæko	qɛdumɛ
AGENT	DEF.C2	desire.PRST.TR.V	Passion.C3.VSM.ADV
	it	craves	badly

ɲoʃæβa	waj	ɲolæna
precision.PRST.DO.NN	and	Quantity.PRST.DO.NN
precision	and	plenty

‘This form craves precision and plenty.’

Analysis

With the musical translation, I needed to make several changes. The rhythms and flexibility of the word order made this process significantly easier. The flexibility of the word order was the most helpful when adapting the translation to become a song. It allowed me to move words and phrases around. The flexibility also allowed me to change out some words with either shorter function words, or longer non-function words, allowing me to easily change the syllable count.

There were a couple of lines, though, that even after using every tool available, I still could not get the syllable count where I needed it. This was where the rhythms became particularly helpful. For example, in stanza 27, line three, the Listener version was still very long after using the flexible word order to try to shorten it to 15 syllables. To shorten line three, I decided to have the rhythm of line three be different from line one, in which line one would be the rhythm of consideration, with line three being the rhythm of reprimand. This would emphasize the fact that the people were punished, allowing me to remove the words which described what the gods did to them, allowing for the correct syllable count.

Despite being the foremost expert on this language, as I am the creator of it, I am still an equivalent to a language learner. I have not grown up learning this language, but I have simply spent a year creating and learning the language. Thus, I have not yet encountered nor exemplified all the unexpected features of the language. While I was able to use the rhythms to convey some semantic meaning while shortening what was needed to convey

the meaning, a native speaker could do more. As a learner of the language, I have also experienced some of the difficulties of the Listener language. One feature the translations do not highlight with the rhythms is the ability to hum to a rhythm and convey the same semantic meaning. This means that a Listener could quickly hum the rhythm of betrayal to show that they do not agree, or the rhythm of reprimand to convey that the other speaker is severely mistaken.

Despite the clarity and new ways to convey knowledge through such complex rhythms, there is one major downside to the rhythms. They are hard to learn. Even in the books, the Listeners mention that humans could neither hear nor speak the rhythms. When the Listeners said this, they were trying to convey that the Listener language was superior because it needed fewer words, but it also means that it is a very difficult language to learn. Even as the person who created the language, I find the rhythms particularly difficult. The language without the rhythms has a beautiful simplicity to it, especially with the derivations based on the vowels, however reading the lines with rhythms, takes me a while to read through, and I am not even close to memorizing what each pattern of tones and beats means. The extreme nature of the rhythms, and thus intonation, in the Listener language makes it a difficult language to learn.

Conclusion

By creating a language that uses semantic rhythms in speech, we have seen some of the ways this feature can affect other features of language. Semantic rhythms can make it easier to convey complex ideas, without complex sentences as the rhythms carry a key

piece of the message. Semantic rhythms also allow for more clarity when the strict meaning of words does not match the message, such as in sarcasm.

One of the most notable and unexpected consequences of semantic rhythms is that the language is much harder to learn for non-native speakers. As a language that is so dependent on the length and tones of syllables being semantic in nature and not phonemic, it would be difficult for speakers of non-tonal languages to learn. It would be interesting to know if speakers of tonal languages are able to learn languages with semantic rhythms such as the Listener language as they already have exposure to tones, however the difference between the tones being phonemic vs semantic may play a substantial role in the ease of learning.

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APPENDIX 1

Grammar for The Listener Language
Language spoken by the Listener people from
Brandon Sanderson's Stormlight Archive
Created by Dallyn H. McCracken

Table of Contents For Listener Grammar

Table of Contents	17
Important Cultural and Historical Notes	18
Derivation	20
Phonology	25
Orthography	28
Nouns and Noun Phrases	30
Verbs	34
Adjectives	40
Postpositions	42
Adverbs	44
Minor Categories	46
Basic Sentences	47
Complex Sentences	53
Rhythms	56
Listener Song of Listing Translation	59
Appendix 1.A – Glossing Guide	66
Appendix 1.B – Derivation Guide	68
Appendix 1.C – Dictionary	70

Important Cultural and Historical Notes

The Listeners are a group of humanoids who live on the planet Roshar. They belong to a race of humanoids known as Singers, who inhabited the world before Humans found a way to travel to Roshar. Due to the connection that the Singers have with spren, fragments of the powers of creation that have gained sentience through the influence of sapient beings on Roshar, Singers are able to bond with a spren, thus adopting a new form. These forms influence the physical and mental makeup of the Singer. Some forms include warform which allows for heightened strength and better carapace, workform which allows for greater strength, nimbleness, and endurance, and mateform which allows for increased fertility and higher desires to form familial bonds.

After the arrival of the humans, there was peace between Singers and humans for several generations, but eventually, the two races entered into a war lasting hundreds, maybe even thousands of years. The Listeners are descendants of a group of Singers, mainly soldiers, who left all civilization and their gods in order to live on their own, even leaving behind most of the forms.

Having abandoned civilization, their gods, and the benefits that come of those things, the Listeners no longer had a written language, and lost most of their intelligence. The main way that the Listener peoples maintained their culture was through oral stories, which had been stored in songs, passed from generation to generation by the “keeper of songs” who would then teach a child to be the next keeper of songs. These songs contained information from their past, and also clues about how the Listeners could reform a civilized society, but also told them what to avoid so that they did not reenter a war focused society.

After living alone for thousands of years, without contact with any other sentient beings, two sisters, Eshonai and Venli, changed the fate of all Listeners in just a few short years. Venli, as one of the children of the tribes keeper of songs, was learning and studying to become the new keeper of songs. Eshonai was adventurous and explored the areas around the Listener homeland. Venli was more interested in the information that the songs held than in passing the information on to other generations. Because of this, Venli began trying to discover some of the forms that were mentioned in songs. The Listeners at this time only had access to dullform, workform, and mateform. Venli was getting close to figuring out how to adopt warform when Eshonai became the center of attention.

One day while exploring, Eshonai found a hunting party of Humans, and made contact. She showed the Human’s to her tribe, and Venli met them. As Eshonai and Venli both enjoyed discovering the unknown, though in different ways, they were some of the first to learn the language of the humans, Alethi. The Humans had slaves who were descendants of the Singers who had eventually lost the planetary war, and had been forced into slaveform. The humans would return fairly frequently as they were also curious about this new group of people, and wanted to know how to best exploit them. One of the humans found out what Venli was researching, and helped Venli know how she could trap specific spren, which would allow Listeners to change form on command.

With this knowledge, Venli was able to help bring warform and later nimbleform to the Listeners.

After a few years of peaceful relations, a war broke out between the Alethi and the Listeners. After five years of war, the Listeners were almost completely eradicated and had become very desperate for any way to gain an advantage, including peace talks. It was during this time of desperation that Venli discovered how to adopt stormform, a form of power. The forms of power were expressly prohibited by the songs as they stem from the power of the god Odium, who had been a major reason for the world wide wars that the original Listeners had fled. Eventually Eshonai, as the general of the Listener armies, is the first to adopt stormform.

The new form changes Eshonai's mental state more than any other form had previous, and makes Eshonai to pursue the destruction of the Alethi armies, instead of peace. She manages to convince almost all the Listeners to adopt the form for one final battle in which they would eradicate the Alethi armies. During the battle, the mystical power granted by Odium to the stormforms causes the creation of a storm that will continually circle the globe known as the everstorm. During the battle and the first passing of the everstorm, most of the Listeners were killed. The everstorm broke the enslaved singers out of slaveform, allowing for entire armies of Singers to arise in different parts of Roshar.

At the moment of the documentation of this language, war has been raging across the planet for a few years, mainly across racial lines between Singers and Humans, though some defectors on both sides exist. Venli had been believed to be the last Listener since the first months of the war, and her status as a survivor and understanding of Humans elevated her to the status of being a top aide to some of the most influential Singers. Venli and a few other Singers who had grown tired of this new war escape to the homeland of the Listeners, and discover that the Listeners who refused stormform did not die from the everstorm, but had restarted their society.

Derivation

Listener Language Word and Root Forms

The Listener language has two main types of words, content and function words. Content words have a CVCVCV structure while function words are CVC. In the Listener language, the roots of content words are the three consonants while the vowels form the derivation and or inflection of the root. As each of the content words vowel positions are different, in this collection of the language's grammar, the first vowel will be referred to as V₁, the second vowel as V₂ and the third vowel as V₃. V₃ on content words always points to the word's part of speech with **a** being used for nouns, **o** for verbs, **æ** for adjectives, **ε** for adverbs, and **u** for postpositions. V₁ and V₂ form different derivations on the root depending on the part of speech.

In dictionaries translating from Listener to other languages, all words with the same root are grouped in a section which is led by the root without any vowels. The words are then ordered by part of speech starting with nouns, then verbs, then adjectives, then adverbs, then adpositions. Words are then alphabetized, with vowel order being a, o, æ, ε, i, and then u.

Part of Speech Derivation

As the part of speech of the word is noted by V₃, forming derivations from one part of speech is relatively easy in the Listener language. As this grammar has not yet focused on the meanings V₁ and V₂, in this section we will use **a** in V₁ and V₂ positions, the standard form for each part of speech, to demonstrate derivation between parts of speech.

nwɿ	fire	lmk	chew	dʒn	hide
nawajə	fire	lamaka	mouth	dazana	veil
nawajə	burn	lamako	chew	dazano	hide
nawajæ	fiery	lamakæ	soft	dazanæ	hidden
nawajε	unpredictably	lamakε	repeatedly	dazanε	sneakily
nawaju	with the fire	lamaku	with the mouth	dazanu	with the veil

Strength Modifiers

Strength modifiers are part of adjectives, adverbs, and postpositions. In these parts of speech, the V₂ marks the strength modifier. Strength modifiers denote the extremity of the adjectives modifying effect. **a** denotes a standard modification. **ε**, the null modifier, denotes that there is a complete lack of the property described by the standard modification. **o**, the very weak modifier, adjectives mark that there is very little of the property described by the standard modification. **æ**, the weak modifier, marks that there is little of the property, but more than the very weak modifier denotes. **i**, the strong modifier, marks that there is more of the property than the standard modifier would

denote. **u**, the very strong modifier, marks an adjective that has extremely more of the modifier property than the standard form. The following examples are all adjectives, but demonstrate the concept of strength modifiers.

g.ɪb	‘Salt’	yivɛɣa gaɪabæ	C1.STM	‘Salty meat’
nw.ɪ	‘Fire’	jalæka	CLR.VWM	‘Very light red fish’
		nowo.ɪæ		
glm	‘Distance’	jalæka	C2.WM	‘Short fish’
		gælæmæ		
dln	‘Strong’	maʒoza	C2.NM	‘Scrawny person’
		dælɛnæ		
nw.ɪ	‘Fire’	gamaya	C3.SM	‘Fiery passion’
		nɛwi.ɪæ		
glm	‘Distance’	kaɪaka	C4.VSM	‘Very far off
		gilumæ		mountain’

Agreement

Adjectives and adverbs tend to agree with the noun or the agent of the verb. There are four categories of nouns, category one is for inanimate nouns (things), category two is for animate nouns, category three is for ideas, while category four is for places. While nouns are not lexically marked by their category, the adjective is marked and agrees with the intuitive class of the noun. Adjectives agreement is marked by the vowel in the first vowel position. Adjectives agreeing with category one are marked by **a**, two **æ**, three **ɛ**, and four **i**. Within adjectives, there is no agreement when color is being shown, and adverbs don’t agree with the agent when they are time markers. The following examples demonstrate agreement with adverbs and also adverb strength modifiers.

nw.ɪ	‘Fire’	jalæko nawo.ɪæ	C1.STM	‘Flows unpredictably’
glm	‘Distance’	jalæka	C2.WM	‘Swims far’
		gælæmæ		
dln	‘Strong’	jalæko dælɛnɛ	C2.NM	‘Swims powerfully’
nw.ɪ	‘Fire’	jalæko nɛwi.ɪæ	C3.SM	‘Flows unpredictably’
glm	‘Distance’	jalæko gilumɛ	C4.VSM	‘Floods for a long distance’

Form Carrier bbb

Often a word needs more derivation than a single root can carry. In this case, the form carrier root **bbb** is placed immediately after the word that it is carrying the form for and carries the new form. A single word can have several form carriers following it and carrying additional forms. For example, ‘old arrow’ would be **ʃanɛja biboba** since the word arrow is the derived form of heaven meaning ‘something that heavens’ and thus the noun form meaning old version can be added to the form carrier.

Other Forms of Derivation

With the already mentioned information, most adjectives and adverbs can be derived. What has been mentioned thus far is the forms of derivations that follow general rules spanning multiple parts of speech. There are over 100 more derivation forms that do not follow as simple of rules and thus they will be covered in appropriate chapters later in this collection. I have included at the end of this chapter a full list of currently understood forms. Nouns have several seemingly irregular forms that do not follow general derivation rules, but further studying may lead to further understanding of those forms. Thus those forms simply do not yet have a purpose listed.

Form	Nouns (a)	Verbs (o)	Adjectives (æ)	Adverbs (ε)	Adpositions (u)
-a-a-	Standard	Infinitive	Standard (thing)	Standard (thing)	With
-a-o-	Person that ____	Causative	Very less extreme (thing)	Very less extreme (thing)	Distance Change Towards extreme
-a-æ-	Creature that ____	Transitive	less extreme (thing)	less extreme (thing)	Distance Change a little towards
-a-ε-	Thing that ____	ditransitive	Not at all (thing)	Not at all (thing)	Distance Change Not at all
-a-i-	Idea that ____	Intransitive	more extreme (thing)	more extreme (thing)	Distance Change Away
-a-u-	Place that ____	Reflexive	Very extreme (thing)	Very extreme (thing)	Distance Change Away extreme
-o-a-	Present Indirect Object	Infinitive (Unknown)	Color (standard)	Unused	Distance Change height
-o-o-	Present Agent	Causative (Unknown)	Color (very light)	Unused	Distance Change height Towards extreme
-o-æ-	Present Direct Object	Transitive (Unknown)	Color (light)	Unused	Distance Change height Towards
-o-ε-	Present Ownership	ditransitive (Unknown)	dull	Unused	Distance Change height Not at all
-o-i-		Intransitive (Unknown)	Color (dark)	Unused	Distance Change height Away
-o-u-		Reflexive (Unknown)	Color (Very Dark)	Unused	Distance Change height Away extreme
-æ-a-	Young	Infinitive (Future)	Standard (animate)	Standard (animate)	Distance Relative Lateral
-æ-o-		Causative (Future)	Very less extreme (Animate)	Very less extreme (Animate)	Distance Very less extreme
-æ-æ-	Future form	Transitive (Future)	less extreme (animate)	less extreme (animate)	Distance less extreme
-æ-ε-		ditransitive (Future)	Not at all (animate)	Not at all (animate)	Distance Not at all
-æ-i-		Intransitive (Future)	more extreme (animate)	more extreme (animate)	Distance more extreme
-æ-u-		Reflexive (Future)	Very extreme (animate)	Very extreme (animate)	Distance Very extreme

-ε-a-	Future Indirect Object	Infinitive (Distant Future)	Standard (idea)	Standard (idea)	Distance Relative Height
-ε-o-	Future Agent	Causative (Distant Future)	Very less extreme (idea)	Very less extreme (idea)	Just on top of
-ε-æ-	Future Direct Object	Transitive (Distant Future)	less extreme (idea)	less extreme (idea)	A little above
-ε-ε-	Future Ownership	ditransitive (Distant Future)	Not at all (idea)	Not at all (idea)	Inside
-ε-i-		Intransitive (Distant Future)	more extreme (idea)	more extreme (idea)	Farely above
-ε-u-	Form	Reflexive (Distant Future)	Very extreme (idea)	Very extreme (idea)	Far above
-i-a-		Infinitive (Distant Past)	Standard (place)	Standard (place)	Time Change
-i-o-	Old	Causative (Distant Past)	Very less extreme (place)	Very less extreme (place)	Time Change Very Toward Past
-i-æ-		Transitive (Distant Past)	less extreme (place)	less extreme (place)	Time Change Toward Past
-i-ε-	Current form of something past (decayed form)	ditransitive (Distant Past)	Not at all (place)	Not at all (place)	Time Change Not at all
-i-i-	Long past/assuredly no longer exists	Intransitive (Distant Past)	more extreme (place)	more extreme (place)	Time Change Toward Future
-i-u-		Reflexive (Distant Past)	Very extreme (place)	Very extreme (place)	Time Change Very Toward Future
-u-a-	Past Indirect Object	Infinitive (Past)	Directional	Imperfective habitual	Time Relative
-u-o-	Past Agent	Causative (Past)		Imperfective progressive	Time History
-u-æ-	Past Direct Object	Transitive (Past)		Perfective	Time Past
-u-ε-	Past Ownership	ditransitive (Past)		Past	Time Now
-u-i-		Intransitive (Past)		Present	Time future
-u-u-		Reflexive (Past)		Future	Time Distant Future

Phonology

Introduction:

Music was and is such an integral part of the Listener culture that their language has adapted to facilitate singing and tones in general speech. The language also has specific rhythms and tones, similar to intonations in natural human languages. The major difference between the Listener rhythms and natural intonations is the consistency. There are over 20 set rhythms that each have specific uses. The rhythms and their meanings are so methodical that someone could hum a rhythm and transmit limited meaning just by the hum. Speaking without using any of the rhythms was likened to removing the soul from language. The centralizing feature of the rhythms and tones greatly influences the phonology and phonetics of the language. Due to the rhythms, there is no systematic use of stress. Rhythms and tones will be covered more in depth in a later chapter.

Consonants:

The Listener language has 18 consonants across 8 places and 5 manners of articulation as shown in the following chart:

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Uvular
Plosive	b			d			k g	q
Nasal	m			n		ɲ		
Fricative	β	v	ð		ʃ ʒ		ɣ	
Approximant				ɹ		j		
Lateral approximant	w			l				

Many of the consonants are voiced, 15 out of the 18, and few are plosives since plosives can interrupt the usage and distinguishment of the tunes and rhythms.

Table of words demonstrating consonant contrasts

b *bibiba* ‘form carrier’

d *dibima* ‘old joys’
turned’

k *bibima* ‘rusty sword’

g *gidoka* ‘stale air’

q *qidoka* ‘old bone’
sons’

n *nilugo* ‘was wary’

ɲ *juɲigo* ‘cooked’

β *juβigo* ‘pulled’

v *juvigo* ‘complained’

ð *kuliðo* ‘gave birth’

ʒ *ʃæʒoŋæ* ‘minimal beauty’

ɣ *ʃæɣoŋæ* ‘minimally’

ɹ *ɹæʃoɹæ* ‘more ambitious’

j *jæɹokæ* ‘more desiring’

w *wæloka* ‘to have many’

m milugo ‘stabbed self’

ʃ kulifo ‘acted’

l læwokæ ‘to have many daughters’

The Listener language avoids having multiple voiceless consonants strung together. As the language has a cv and cvc syllable structure, and a nonconcatenative root system like in Arabic and other Semitic languages, there is no root with two voiceless consonants one after another. Though grammatically incorrect, sometimes in cases where a word ending with a voiceless consonant is followed by a word starting with a voiceless consonant, the starting consonant will instead be voiced in pronunciation. For example, “lal wilika ʃiyulo” ‘the long dead son worked’ would be pronounced [lal wilika ʒiyulo].

The other main allophonic occurrence is that the /ɿ/ phoneme often is pronounced as an alveolar tap in everyday speech. During official singing and discussions, the sound is always pronounced in the correct way, not as a tap.

Vowels:

The Listener language has six vowels as shown below.

	Front	Central	Back
High	i		u
Mid	ɛ		o
Mid-low	æ		
Low		a	

i kadilo ‘shine’

ɛ kadɛlo ‘infuse’

æ

kadælo ‘shine on’

u kadulo ‘light up’

o kadolo ‘to start light’

a kadalo ‘to light’

As the vowels themselves have so much meaning, they have very little allophonic variation. The combination of the first and second vowels in a content word change the setting of the root (e.g. if both the first vowels are /i/, it denotes a long past event, noun, or modified object). As can be noted from the above pairs, the final vowel of a content word is a derivational morpheme that marks the part of speech of the word. As /i/ does not signify a part of speech in the language, it is the only vowel that is susceptible to allophonic variation. When it appears before or after a velar or uvular consonant, it draws further back, toward, but not quite to, the high-central position. This would occur in words such as “daqima”. The Listener language does not use diphthongs.

Prosody:

Syllables:

The only syllable structures in the typical Listener language are cv and cvc. cv is the most common syllable structure, though cvc is a mark of a function word that is only three sounds long. Function words are always one syllable, three sounds, and the last sound is always a /l/ or /j/. Never does a consonant follow directly after another consonant except for when it is a content word following a function word. Due to this, if the first phoneme of the content word is near the place of articulation of /l/ or /j/, the final sound of the function word will be almost indistinguishable from the initial sound in the content word. When there is a significant difference in the place of articulation, the final sound of the function word will often be pronounced as an /ɪ/ or a glottal stop to facilitate the change.

Exceptions:

Despite the previous language rules, names of Listeners often break the rules. Names often have consonant clusters, diphthongs, and will sometimes even use consonants that do not occur in any other instances of the language. Names tend to break the rules of the language to show that they are not words, but rather names of people. To the Listeners, names are important, so distinguishing them, like how function words and content words are distinguished, helps to show the importance of a name. The names of Listeners who are not as important are more likely to be replaced by pronouns. This also helps facilitate flow with difficult to pronounce names. Some examples from the books include /ɛʃonai/, a name with a diphthong, /θud/, a case of a typically non-used phoneme, and /venli/, a case of a consonant cluster.

Orthography

As the Listener language did not have a written form until contact was established with humans, the script is a Romanized script. Since most people who have had exposure with learning the language have had significant exposure to other languages as well, the International Phonetic Alphabet (IPA) is more commonly used unless something is written for use by less educated speakers. Since there are 18 distinct consonants and six distinct vowels, there is a total of 24 characters, so each character is linked to a single sound, and each sound is linked only to one character, a true phonemic orthography. The writing system is an alphabet.

Sound-> letter

As the official script is Romanized, most of the sounds match the traditional romance language sounds, or are at least very similar. The exceptions to this are q, c, p, h, x, j, and y which were each chosen for varying reasons.

Sound (IPA symbol)	Orthographic Symbol	Sound (IPA symbol)	Orthographic Symbol
b	b	ʒ	z
d	d	ɣ	x
k	k	ɹ	r
g	g	j	j
q	q	w	w
m	m	l	l
n	n	i	i
ŋ	c	ɛ	e
β	p	æ	y
v	v	a	a
ð	h	o	o
ʃ	s	u	u

Examples

IPA	Listener Orthography	IPA	Listener Orthography
banawo	banawo	qanægo	qacygo
dagano	dagano	ʃanabæ	sacapy
ðazako	hazako	væmana	vymana
ganalo	gacalo	ʒevulæ	zevuly
yuzila	xuzila	βafama	pasama
kalafa	kalasa	ɹajulæ	rajuly

Rhythms and Tones in Writing

Rhythms and tones, systematic forms of intonation in the Listener language, are very important in the Listener language. While rhythms are not necessary to speak the Listener language, they are very important to accurately convey the desired meaning. Listeners consider the rhythms to be “the soul of language.” As rhythms are such an integrated, yet not truly necessary, part of their language, when native Listener speakers speak other languages, they often try to use the rhythms in the new language, allowing for a distinctive accent. With some practice, most Singers who have had experience with the rhythms can use and identify the use of rhythms in other languages as well as their native language.

Rhythms come in three syllable patterns. Each syllable is produced with three aspects, each from a different category. The first category is tone, the three tone options are high, neutral, or low tones. Syllable length is the second category consisting of either long (legato), neutral, or short (staccato) beats. The final category, though often insignificant, is volume with soft, neutral, and loud volumes. Most rhythms use the neutral volume throughout the sequence. This means that each syllable can have one of 9 combinations before volume is considered, or 27 combinations when volume is taken into account. There are 21 rhythms noted from Listeners before the discovery of forms of power.

As the Listener language did not have a written form until contact was established with humans, the script is a Romanized script. Often writings that are neither dialogue nor song do not have the rhythms noted in the writing, as the rhythms add much complexity to the orthography. Syllables that are high have ´ above the vowel while low syllables have ` above the vowel while neutral syllables have neither above the vowel. Long syllables have : after the vowel while short syllables have ´ after the vowel, and neutral length syllables have neither. Loud syllables are marked by bolded letters, soft syllables are marked by italicized letters, and neutral volume syllables are not marked.

More about rhythms and tones will be covered in an upcoming chapter.

Nouns and Noun Phrases

Nouns in the Listener Language are people, animate things, inanimate things, locations, and ideas. Nouns are marked with **a** in V₃.

Number

The Listener language does not denote number within the word itself, but rather by placing a quantity marker directly before the word. These quantity markers can be specific numbers, or vague generalizations. Numbers of less than ten all have **_mg** as the root form. The quantity of two can be noted with two different words, either the word **damagæ** ‘two’ or **ɲakavæ** ‘partner’ is used. If it is something that frequently or naturally comes in a pair, then **ɲakavæ** is used. As quantifiers modify nouns, they are adjectives and in with the **æ** sound which is the part of speech marker for adjectives. Some examples of words and their plural forms are noted below:

mæβaʒa	child	ɲakavæ	pair of	ðamagæ	three
		mæβaʒa	children	mæβaʒa	children
wavaja	flower	damagæ	two flowers	gamagæ	four flowers
		wavaja		wavaja	
nafawa	form	yamagæ	five forms	jamagæ	six forms
		nafawa		nafawa	
maqala	song	kamagæ	seven songs	lamagæ	eight songs
		maqala		maqala	
ɲafara	land	mamagæ	nine lands	wamagæ	zero land
		ɲafara		ɲafara	

The root for quantity **ɲln** used as an adjective form can mean none, few, very few, some, several, or many depending on the second vowel. The meaning of the first vowel will be further covered in the adjective section along with further explanation of the second vowel in a later section. The function word **lul** acts as a simple pluralizer to denote that there are more than two.

ɲælanæ wavaja	‘some flowers’	ɲælonæ wavaja	‘very few flowers’
ɲælənæ wavaja	‘few flowers’	ɲælonæ wavaja	‘no/virtually no flowers’
ɲælənæ wavaja	‘many flowers’	ɲælinæ wavaja	‘several flowers’
lul wavaja	‘flowers’		

For nouns which naturally denote a grouping of something that is truly many of one thing combined to appear as one, such as water, a number can identify pieces of it. Thus a drop of water would be **bamagæ jalaka** or a speck of dust would be **bamagæ manaja**.

Category

Nouns in the Listener language fall under one of four categories. These categories are inanimate things, animate things, places, and ideas. In some instances, people, including Listeners and humans, are grammatically considered a subset of animate things. Large objects such as mountains or lakes can be either places or things depending on context or ease of understanding. These categories are particularly important for the noun-article and noun-adjective agreement which will be covered in a later section.

Pronouns

The first person singular pronoun is **wij**, plural is **kil**. Second person singular is **dil** whereas the plural is **mil**. Third person pronouns generally are denoted by using the applicable definitive article but without the following noun. For example:

wij ðayæfo fanæja waj lal luluko

wij	ðuyæfo	fanæja	waj	lal	luluko
1sg	throw.PST.TR.V	heaven.TT.NN	and	DEF.C1	break.PST.RFLX.V
I	shot	arrow	and	it	broke

‘I shot an arrow, it broke’

Gender is never grammatical in the language. When biological gender is important in speech, it is to use pronouns when the typical pronoun would not distinguish two likely nouns. In this case, the words **vamala** ‘female/woman’ and **malana** ‘male/man’ in addition to the definitive marker are used as the pronoun.

Articles

The definitive article is noted as **I_l** with the vowel depending on the noun’s category. **a** is used with inanimate nouns, **æ** is used with animate nouns, **ɛ** is linked to ideas, and **i** is used with places. This allows for some nouns to be placed in unorthodox categories to make a point, such as a person being referred to in the category of inanimate things to signify that they are unintelligent or useless. Names generally do not carry articles, but they can carry a definitive article when the speaker is trying to place the noun with the name in an unorthodox category. The Listener language does not use non-definite articles, instead nouns are considered to be singular and non-definite unless otherwise noted. Another important part about noun-adjective agreement is that if the noun is definitive, then so is the adjective. For a noun to be definitive and the adjective indefinite, it is the equivalent of saying the noun is the adjective. This will be covered further in the basic sentences chapter.

Noun Forms and Cases

As noted above, the vowels in the noun are derivational morphemes. It is believed that every combination of the two vowels means something different, though there are some that have not yet been fully documented yet. In the following list, each form is noted with

the meaning followed by a root, the roots gloss, the root with the form to make a word, and the gloss of the word.

Form	Meaning				
<u>_a_a_</u>	Standard	wvj	‘flower’	wavaja	‘flower’
<u>_a_o_</u>	Person that _____	bbm	‘sword’	baboma	‘sword wielder’
<u>_a_æ_</u>	Creature that _____	ʃnj	‘heaven/sky’	ʃanæja	‘flying creature’
<u>_a_ε_</u>	Thing that _____	ʃnj	‘heaven/sky’	ʃanɛja	‘arrow’
<u>_a_i_</u>	Idea that _____	gmy	‘passion’	gamiya	‘inspiring idea’
<u>_a_u_</u>	Place that _____	wvj	‘flower’	wavuja	‘flower patch’
<u>_o_a_</u>	Present Indirect Object	kʒf	‘plateau’	koʒafa	See Below
<u>_o_o_</u>	Present Agent	ddβ	‘God’	dodoβa	See Below
<u>_o_æ_</u>	Present Direct Object	wvj	‘flower’	wovæja	See Below
<u>_o_ε_</u>	Present Ownership	kɹk	‘mountain’	koɹɛka	See Below
<u>_o_i_</u>	Cardinal number	bmɡ	‘one’	homiga	‘one’
<u>_o_u_</u>	Condition	bɹʒ	‘free’	boɹuʒa	‘freedom’
<u>_æ_a_</u>	Young/New	βʃm	‘storm’	βæʃama	‘new storm’
<u>_æ_o_</u>	undocumented				
<u>_æ_æ_</u>	Future form	βʃm	‘storm’	βæʃæma	‘weak storm’
<u>_æ_ε_</u>	undocumented				
<u>_æ_i_</u>	undocumented				
<u>_æ_u_</u>	Pure form				
<u>_ε_a_</u>	Future Indirect Object	kʒf	‘plateau’	kɛʒafa	See Below
<u>_ε_o_</u>	Future Agent	ddβ	‘God’	dɛdoβa	See Below
<u>_ε_æ_</u>	Future Direct Object	wvj	‘flower’	wɛvæja	See Below
<u>_ε_ε_</u>	Future Ownership	kɹk	‘mountain’	kɛɹɛka	See Below
<u>_ε_i_</u>	undocumented				
<u>_ε_u_</u>	form/one who bears form				
<u>_i_a_</u>	spreɲ				
<u>_i_o_</u>	Old	bbm	‘sword’	biboma	‘rusty/chipped
sword’					
<u>_i_æ_</u>	undocumented				
<u>_i_ε_</u>	Decayed form	nwɹ	‘fire’	niwɛɹa	‘ashes’
<u>_i_i_</u>	Assuredly no longer exists	dqʒ	‘time’	diqɹʒi	‘prehistoric time’
<u>_i_u_</u>	undocumented				
<u>_u_a_</u>	Past Indirect Object	kʒf	‘plateau’	kuʒafa	See Below
<u>_u_o_</u>	Past Agent	ddβ	‘God’	dudoβa	See Below
<u>_u_æ_</u>	Past Direct Object	wvj	‘flower’	wuvæja	See Below
<u>_u_ε_</u>	Past Ownership	kɹk	‘mountain’	kuɹɛka	See Below
<u>_u_i_</u>	god				
<u>_u_u_</u>	monster				

Case Examples

læl dodoβa βadevo lil koʒafa læl wovæja lil koɹɛka

læl	dodoβa	βadevo	lil	koʒafa
DEF.C2	god.PRST.A(C2)-NN	give.PRST.TR-NN	DEF.C4	plateau. PRST.IO-NN

læl	wovæja	lil	koɬeka
DEF.C2	flower.PRST.DO-NN	DEF.C4	mountain.PRST.GEN-NN

‘The god gives the mountain’s flower to the plateau.’

læl dɛdɔβa βadɛvo lil kɛzafa læl wɛvæja lil kɛɬeka				
læl	dɔdɔβa	βadɛvo	lil	kozafa
DEF.C2	god.PST.A(C2)-NN	give.PST.TR-NN	DEF.C4	plateau. PST.IO-NN
læl	wovæja	lil	koɬeka	
DEF.C2	flower.PST.DO-NN	DEF.C4	mountain.PST.GEN-NN	

‘The god gave the mountain’s flower to the plateau.’

læl dudɔβa βadɛvo lil kuzafa læl wuvæja lil kuɬeka				
læl	dɔdɔβa	βadɛvo	lil	kozafa
DEF.C2	god.FUT.A(C2)-NN	give. FUT.TR-NN	DEF.C4	plateau. FUT.IO-NN
læl	wovæja	lil	koɬeka	
DEF.C2	flower. FUT.DO-NN	DEF.C4	mountain. FUT.GEN-NN	

‘The god will give the mountain’s flower to the plateau.’

Sometimes a single noun requires more than one form such as ‘old arrow’. Since arrow itself is the root for heaven/sky with the **_a_ɛ_** “thing that ____” form, it cannot simply take on the **_i_o_** “old” form as well. When a word takes on more than one form, it is demonstrated by adding a form carrier, the root **bbb** with the additional form, after the noun and before other modifiers. For example, ‘old arrow’ would be **ɟaneja biboba**. The **bbb** root itself has no meaning, other than to hold other vowel forms following the word that it is holding the form for. If more than one additional form is needed to be added, the **bbb** root is still used but with no particular order for the multiple form carriers.

There is no distinct form nor case for the subject of a passive sentence. This is because in the Listener language, to describe a sentence such as “the book was read” the English verb ‘read’ would be denoted as an adjective describing the state of the book.

Noun Order

Since agent and objects have particular forms attached to them, general order of nouns in a sentence are not important. This assists with singing as a rhyming word can more easily be placed at the end of a line. The only noun order that is important is that the the genitive noun phrase should go directly after the noun phrase that it possesses.

Verbs in the Listener Language

Verbs are words which express activities, events, perceptions, movements, mental states, and other relations. In this chapter I discuss verbal inflectional morphology.

1 Verb Stems

Verbs stems in the Listener language are formed by the three consonants that make up the root, as explained in a previous chapter, with **o** as V_3 to mark the word as a verb. The first two vowels are what mark the inflection and thus are not part of the stem. Inflection is added through the first and second vowels, known as the verb form. An entire list of verb forms and their meaning can be found in Appendix B.

bbm	‘sword’	bbmo	‘cut’
ð.ɹj	‘hunt’	ð.ɹjo	‘hunt’
kbd	‘breath’	kbdo	‘breathe’

2 Valency

Verbs in the Listener language only agree with the valency, the objects of the verb. Verbs do not agree with number nor the subject. Word order is responsible for conveying who is performing the verb by placing the agent of the verb directly before the verb. Number is conveyed by the noun as described in the chapter on nouns. The object agreement within the verb is marked by the V_2 . For the examples in the agreement section, we will use the present tense form represented by the first vowel. As the agent does not effect the form of the verb, the agent in each of the following examples will be **wij** ‘I’.

2.1 Infinitive

The infinitive form is the standard form of a verb. It marks that there is no agent, but there can be objects or indirect objects. As there is no agent, the infinitive verb is either the agent or object of another verb or used in dictionaries. When used in communication, but without being the subject of a different verb, it is equivalent to English’s “in order to...” Though infinitives do not have tense in general language, infinitives in the Listener language do still take a tense marker that agrees with the verb that it is the subject of.

bbm	‘sword’	babamo	‘To cut’
ð.ɹj	‘hunt’	ð.a.ɹajo	‘To hunt’
kbd	‘breath’	kabado	‘To breathe’

2.2 Causative

The causative form is created by inserting **o** into the second vowel position. It is used to show that the agent of the verb is causing the subject of the verb to complete the verb. There are often verb roots that can be an equivalent. For example, when the root **blk**

‘death’ takes the causative form, **baloko**, it means ‘kill’ or more directly, to cause the subject to die.

blk	‘death’	wij baloko	‘I kill’
ð.ɪj	‘hunt’	wij ða.ɪojo	‘I cause ____ to be Hunted’
kbd	‘breath’	wij kabodo	‘I perform CPR’

2.3 Transitive

The transitive form is created by inserting **æ** into the second vowel position. It is used to show that there is an agent and one object of the verb, but not a causative subject. This form can be used with verbs that are generally ditransitive to give emphasis to the object, such as ‘I give money’ as opposed to ‘I give money to Paul.’

bbm	‘sword’	wij babæmo	‘I cut ____’
ð.ɪj	‘hunt’	wij ða.ɪæjo	‘I hunt ____’
dʒn	‘hidden’	wij daʒæno	‘I hide ____’

2.4 Ditransitive

The Ditransitive form is created by inserting **ε** into the second vowel position. It is used to show that there is an agent, an object of the verb, and an indirect object of the verb. This form can appear in words that in other languages would normally only be transitive to show purpose or an instrument.

ðyʃ	‘throw’	wij ðayεʃo	‘I throw ____ to ____’
βdv	‘give’	wij βadevo	‘I give ____ to ____’
w.ɪk	‘push’	wij wa.ɪεko	‘I push ____ at ____’

2.5 Intransitive

The intransitive form is created by inserting **i** into the second vowel position. It is used to show that there is an agent but no object of the verb.

blk	‘death’	wij baliko	‘I die’
ð.ɪj	‘hunt’	wij ða.ɪijo	‘I hunt’
kbd	‘breath’	wij kabido	‘I breathe’

2.6 Reflexive

The reflexive form is created by inserting **u** into the second vowel position. It is used to show that there is an agent is also the object.

blk	‘death’	wij baluko	‘I kill myself’
bbm	‘sword’	wij babumo	‘I cut myself’

w.ɹk	‘push’	wij wa.ɹuko	‘I motivate myself’
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3 Tense

Verbs in the Listener language have 5 tenses, and one pseudo tense. The five tenses are the present, past, history, future, and distant future. The pseudo tense is often referred to as the unknown tense, which marks uncertainty about the veracity of the action and tends to be present tense unless marked by an adverb marking it as a different time. Tense is marked by the V₁.

3.1 Present

The present tense of a verb is marked with **a** in the first vowel position. It is used when speaking of an activity or event that occurred at the moment of speaking, or when the activity or event occurs regularly.

bbm	‘sword’	wij babæmo	‘I cut ____’
blk	‘death’	wij baliko	‘I die’
w.ɹk	‘push’	wij wa.ɹuko	‘I motivate myself’
kbd	‘breath’	kabado	‘To breathe’
ð.ɹj	‘hunt’	ðæ.ɹajo	‘To hunt’
ð.ɹf	‘throw’	wij ðæ.ɹɛfo	‘I throw ____ to ____’

3.2 Future

The Future tense of a verb is marked with **æ** in the first vowel position. It is used when speaking of an activity or event that will happen after the moment of speaking, but before the speaker is expected to die. Whether or not the activity or event has occurred by the moment of speaking is irrelevant.

bbm	‘sword’	wij bæbæmo	‘I will cut ____’
blk	‘death’	wij bæliko	‘I will die’
w.ɹk	‘push’	wij wæ.ɹuko	‘I will motivate myself’
ð.ɹj	‘hunt’	ðæ.ɹajo	‘To hunt’ (used with other future tense verb)
kbd	‘breath’	wij kæbodo	‘I will perform CPR’
ð.ɹf	‘throw’	wij ðæ.ɹɛfo	‘I will throw ____ to ____’

3.3 Distant Future

The distant future tense of a verb is marked with **ɛ** in the first vowel position. It is used when speaking of an activity or event that will happen long after the moment of speaking, typically it is meant to denote the activity or event will happen after the speaker is

expected to be dead. Whether or not the activity or event has occurred by the moment of speaking is irrelevant. As these verbs occur after the speaker is expected to die, they very rarely have the first person singular pronoun **wij** used. Thus in the following examples the second person singular pronoun **dil** will be used.

bbm	‘sword’	dil bəbæmo	‘After I die, you will cut _____,’
blk	‘death’	dil bəliko	‘After I die, you will die’
wɹk	‘push’	dil wɛɹuko	‘After I die, you will motivate yourself’
ðɹj	‘hunt’	ðɛɹajo	‘To hunt’ (used with other distant future tense verb)
kbd	‘breath’	dil kɛbodo	‘After I die, you will perform CPR’
ðyʃ	‘throw’	dil ðɛyɛʃo	‘After I die, you will throw _____ to _____’

3.4 Past

The past tense of a verb is marked with **u** in the first vowel position. It is used when speaking of an activity or event that happened before after the moment of speaking. Whether or not the activity or event is still occurring by the moment of speaking is irrelevant.

bbm	‘sword’	wij bubæmo	‘I cut _____,’
blk	‘death’	wij buliko	‘I died’
wɹk	‘push’	wij wuɹuko	‘I motivated myself’
ðɹj	‘hunt’	ðuɹajo	‘To hunt’ (used with other past tense verb)
kbd	‘breath’	wij kubodo	‘I performed CPR’
ðyʃ	‘throw’	wij ðuyɛʃo	‘I threw _____ to _____’

3.5 History

The history tense of a verb is marked with **i** in the first vowel position. It is used when speaking of an activity or event that happened long before the moment of speaking, typically it is meant to denote the activity or event happened before the speaker was born. Whether or not the activity or event is still occurring by the moment of speaking is irrelevant. As these verbs occur before the speaker was born, they very rarely have the first person singular pronoun **wij** used. Thus in the following examples the second person singular pronoun **dil** will be used. First person singular would be used by a member of the Fused, a small group of people who are reincarnated when they die and who don’t speak the Listener language as their native language, to refer to a past reincarnation.

bbm	‘sword’	dil bibæmo	‘Before I was born, you cut ____’
blk	‘death’	dil biliko	‘Before I was born, you died’
wɪk	‘push’	dil wiɪuko	‘Before I was born, you motivated myself’
ðɪj	‘hunt’	ðɪɪajo	‘To hunt’ (used with other history tense verb)
kbd	‘breath’	dil kibodo	‘Before I was born, you performed CPR’
ðɪʃ	‘throw’	dil ðɪʃeʃo	‘Before I was born, you threw ____ to ____’

3.6 Unknown

The unknown tense is more of a pseudo tense than an actual tense as it is formed in the same way as other tenses, but does not denote the time when the verb took place. It is formed by placing **o** in the first vowel slot. It marks uncertainty about the veracity of the action. As the unknown tense itself does not denote time, it tends to be perceived as present tense unless marked by an adverb marking it as a different time. If an adverb marks it to the past, it would denote that the speaker is uncertain if the action had occurred, but believes that it is occurring. A future marker would denote that the speaker is uncertain if the action will occur, but believes that it has occurred or is occurring while speaking. Further information and examples of adverbs affecting tense will be given in the adverbs section of the minor categories chapter. As people tend to be certain about themselves, the unknown tense rarely has the first person singular pronoun **wij** used. Thus in the following examples the second person singular pronoun **dil** will be used.

bbm	‘sword’	dil bobæmo	‘I don’t know if you cut ____’
blk	‘death’	dil boliko	‘I don’t know if you die’
wɪk	‘push’	dil woɪuko	‘I don’t know if you motivate myself’
ðɪj	‘hunt’	ðoɪajo	‘To hunt’ (used with other unknown tense verb)
kbd	‘breath’	dil kobodo	‘I don’t know if you perform CPR’
ðɪʃ	‘throw’	dil ðoʃeʃo	‘I don’t know if you throw ____ to ____’

4 Passive

The Listener language does not use verbs to show passive voice, instead it uses adjective.

ŋakava wij bubɛba dæɾaʒæ

ŋakava

wij

bubɛba

dæɾaʒæ

partner.ST.NN

1 SG

FCR.GEN.PST.NN

kill.ST.ANM.ADJ

‘My spouse was killed’

5 Aspect

Aspect in the Listener language is denoted by adverbs. The aspects that exist in the Listener language are imperfective habitual, imperfective progressive, and perfective. More information on aspect and examples will be given within the adverb section of the minor categories chapter.

6 Word Order with Respect to Verbs

Verbs do not need to be in a certain position in a sentence unless there are multiple verbs in the sentence. If there are multiple verbs in the sentence, then the first verb must go before the agent of the second verb, and so on.

Adjectives

Adjectives are words that modify nouns. Adjectives in the Listener language are marked by the vowel sound **æ** in the third vowel position. Adjectives follow the noun they modify, but must appear before another noun is mentioned. They agree with the noun's category and definiteness.

1 First Vowel Position

As mentioned in the chapter on nouns, there are four categories of nouns, category one is for inanimate nouns (things), category two is for animate nouns, category three is for ideas, while category four is for places. While nouns are not lexically marked by their category, the adjective is marked and agrees with the intuitive class of the noun.

Adjectives agreement is marked by the **V₁**. Adjectives agreeing with category one are marked by **a**, two **æ**, three **ε**, and four **i**. **o** in the **V₁** marks an adjective describing the color of the noun. **u** in the **V₁** does not have a known specific meaning as it is very uncommon. The **u** in the **V₁** combined with the **a** in the **V₂** denotes direction for example, the root for 'strong' **dlɲ** with this form, **dulanæ**, means the 'strong side' or the 'right side'.

2 Second Vowel Position

The **V₂** for the five main styles of adjectives (those with **a**, **æ**, **o**, **ε**, and **i** in the first position) denote the extremity of the adjectives modifying effect. **a** in the **V₂**, the standard modifier, denotes a standard modification. **ε**, the null modifier, denotes that there is a complete lack of the property described by the standard modification. **o**, the very weak modifier, adjectives mark that there is very little of the property described by the standard modification. **æ**, the weak modifier, marks that there is little of the property, but more than the very weak modifier denotes. **i**, the strong modifier, marks that there is more of the property than the standard modifier would denote. **u**, the very strong modifier, marks an adjective that has extremely more of the adjectival property than the standard form.

3 Other Uses of Adjectives

Adjectives are also used for the Listener equivalent to passives as noted in the later section on auxiliaries. Numbers are also considered and treated as adjectives. Examples of these uses are shown in the Nouns chapter.

4 Adjectival Adverbs

Adjectival adverbs are adjectives that appear in adverb form. This means that the vowels match adverbial derivation, but instead of modifying a verb, they modify how a noun tends to act. To show that these are adjectives, they do receive definite articles that agree with the noun they are modifying and the sentence does not need to have a verb.

5 Adjective Examples

In the following examples, a noun will be present preceding the adjective, it is to allow for the differing categories and context. The fourth column is a gloss of the derivations of the adjective.

g.ɪb	‘salt’	yivɛya ga.ɪabæ	C1.STM	‘salty meat’
nw.ɪ	‘fire’	jalæka nowo.ɪæ	CLR.VWM	‘very light red fish’
glm	‘distance’	jalæka gælæmæ	C2.WM	‘short fish’
dln	‘strong’	maβoza dælɛnæ	C2.NM	‘scrawny person’
nw.ɪ	‘fire’	gamaya nɛwi.ɪæ	C3.SM	‘fiery passion’
glm	‘distance’	ka.ɪaka gilumæ	C4.VSM	‘very far off mountain’

Postposition

Postpositions are words that denote the location of nouns, events, and actions within time and space. In the Listener language postpositions are marked by **u** in the V₃. Location can also be expressed through adjectives such as noted in the sixth example above where the root for distance is given a very strong modifier to show it is far away. The vowels in the word denote the position relative to the root. As the root itself is the base location, postpositions can be pluralized with the plural marker **lul** to denote multiple of the root objects.

1 Postposition Focuses

Postpositions are either distance focused or time focused, and either stationary focused or change focused. Distance postpositions also are either horizontally or vertically focused. These distinctions are noted by the V₁. **a** denotes horizontal distance change. **o** denotes vertical distance change. **æ** denotes horizontal stationary distance. **ɛ** denotes vertical stationary distance. **i** denotes time change. **u** denotes stationary time. Time change generally denotes that an idea or objects has lasted from the past or will last into the future. Time comparative compares the time of one thing with another.

2 Postposition Strengths

Postpositions use strength modifiers in the same way as adjectives. The marker for strength is placed in the V₂. **a** in the second position is the standard modifier. **ɛ** is the null modifier. **o** is the very weak modifier. **æ** is the weak modifier. **i** is the strong modifier. **u** is the very strong modifier. With regards to change, weak and very weak modifiers represent moving toward, or back in time, from the reference point. Strong and very strong modifiers represent moving away from or forward in time from the reference point.

The standard modifier can denote a common distance or distance change if it is very common, and thus are dependent on context and cultural understanding.

3 Other Postposition Details

Position change postpositions can also be used to form passive sentences. Examples of this are below in the second postposition example. As noted in the Adjective section, **qfn** and **dlɲ**, the Listener roots for weak and strong can be used to also mean left and right respectively. When these roots are used as postpositions, they are only used to denote direction. **glm** the root for ‘distance’ also means the same for forward and back, while **fnj** the root for ‘heaven’ is used for up and down. These directional terms are used when the exact location is important, or when the noun the root in the postposition would represent requires a different set of vowels.

4 Postposition Examples

g.ɪb	‘salt’	yivɛya gaɪabu	DHC.STM	‘The meat has rubbed salt on it’
nw.ɪ	‘fire’	jalæka nowo.ɪ	DVC.VWM	‘The red fish was lowered to the fire’
glm	‘distance’	jalæka gælæmu	DHS.WM	‘The fish is close’
mβɜ	‘listen’	miβizɜ	TC.NM	‘Listening will last into the future’
nw.ɪ	‘fire’	jalæka nɛwɛ.ɪ	DVS.SM	‘The fish is inside the fire’
jlk	‘water’	kaɪaka juluku	TS.VSM	‘The mountain is older than water’

Adverbs

Adverbs are words which modify verbs and end with **ε**. While modifying the verb, adverbs grammatically work identically to adjectives. They agree with the verb's agent using the same agreement forms and have identical strength modifiers demonstrated identically. There are only three differences between adverb forms and adjective forms. The first is that adverbs do not have to do with color as adjectives do, thus adverbs have no forms with **o** in the first vowel position. The second difference is with forms where **u** is in the first vowel position which denotes aspect modification for the verb. The final difference is that adverbs do not agree with definiteness.

1 Aspect

Aspect is denoted by the **u** in the first vowel position. Aspect based adverbs do not agree grammatically with other words. The aspects that exist in the Listener language are imperfective habitual, imperfective progressive, perfective, past, present, and future. Aspect markers can appear in any adverb, but most commonly appear in the **bbb** form carrier with the adverb suffix **ε**.

1.1 Imperfective Habitual

The imperfective habitual aspect marks the verb as occurring over a period of time as common, to not occurring entirely over the period of time. It is marked by **a** in the second vowel position. It would be similar to saying I run a lot, I used to run, or I will run frequently.

1.2 Imperfective Progressive

The imperfective progressive aspect marks the verb as occurring consistently over a period of time without a break. It is marked by **o** in the second vowel position. It would be similar to saying I am running, I was running, or I will be running.

1.3 Perfective

The perfective aspect marks that a verb occurred and stopped within a relatively short period. It is marked by **æ** in the second vowel position. It would be similar to saying I run, I ran, or I will run.

1.4 Past, Present, and Future

Though not officially aspect, the past, present, and future adverb marks are structurally used in the same way as aspect adverbs. These are used to give general tense to verbs or other words that otherwise don't have a reference to a time period and when the time period is crucial to understanding the message. They are marked by **ε**, **i**, and **u** respectively in the second vowel position. This occurs when time is important for the unknown tense, or when there is no verb carrying tense in the phrase.

1.5 Aspect Examples

wij vugæg-o bubab-ε
 1sg run.TR.PST-V HAB-ADV
 I used to run

wij vugæg-o bubob-ε
 1sg run.TR.PST-V PROG-ADV
 I was running

wij vugæg-o bubæb-ε ləl Bumæd-u foj βamada
 1sg run.TR.PST-V PRF-ADV DEF. C3 day.TS.WM-ADP this day.ST.NN
 I ran yesterday

lal yakaj-a zaminæ bubεε
 DEF.C1 door.ST.NN ajar.C1.SM-NN PST-ADV
 The door was open

lal yakaj-a zaminæ bubibε
 DEF.C1 door.ST.NN ajar.C1.SM-NN PST-ADV
 The door is open

lal yakaj-a zaminæ bububε
 DEF.C1 door.ST.NN ajar.C1.SM-NN PST-ADV
 The door will be open

2 Standard Adverb Examples

For the following examples, the noun is presumed to match the category noted though for simplicity sake, one will not be explicitly noted. The verb stem **jlko** ‘flow/swim/flood’ will be used.

nwɿ	‘Fire’	jalæko nawo.ɛ	C1.STM	‘Flows unpredictably’
glm	‘Distance’	jalæka gælæmε	C2.WM	‘Swims far’
dln	‘Strong’	jalæko dælεnε	C2.NM	‘Swims powerfully’
nwɿ	‘Fire’	jalæko nɛwi.ɛ	C3.SM	‘Flows unpredictably’
glm	‘Distance’	jalæko gilumε	C4.VSM	‘Floods for a long distance’

Minor Categories

The minor categories in the Listener language are pronouns, and determiners. Though some of these categories have been touched on in previous chapters, there will be more information in this chapter.

1 Pronouns

The first person singular pronoun is **wij**, plural is **kil**. Second person singular is **dil** whereas the plural is **mil**. Third person pronouns generally are denoted by using the applicable definitive article but without the following noun. For example:

wij	ðuyæf-o	ʃanɛj-a	lal	lulik-o
1sg	shoot.PST.TR-V	heaven.TT-NN	DEF.C1	break.PST.TR-V

‘I shot an arrow, it broke’

2 Determiners

Determiners in the Listener language are lexical, thus they have no grammatical morphology. Determiners also do not denote number. The determiners in the language are **foj** ‘this’ and **fol** ‘that’.

Basic Sentences

1. Basic Word Order

The most common word order is SVO, but due to derivation and cases, word order is generally unimportant. Modifiers such as adjectives, adverbs, and postpositions come after the word they modify, but before another viable word that could be modified. In order to be a viable word for modification by the modifier, the word must match the part of speech and class that the word is marked to modify, for postpositions, that is all nouns and verbs. Thus sometimes phrases can be split into different parts of a sentence, in the following example, the adjective from the noun phrase is at the end, even though the noun is at the beginning.

Agent		Verb		Object	
ləl	nəfuwa	bobaba	mamefo	naj	jagavo
DEF.C3	form.FRM.NN	FCR.DO.NN	attune.DTR.PRST.V	IO	combat.INF.PRST.V
the	form		worn		battle
Adjective modifying agent					
waj	nanaqo	ləl	jəguvæ		
AND	reign.INF.PRST.V	DEF.C3	war.c3.vsm.adj		
and	reign	the	war		
‘Warform is worn for battle and reign’					

2. Intransitive Sentences

Intransitive sentences are sentences which have a verb with an agent and a valency of one, the agent. These sentences are simple sentences that denote only what the agent is doing. The listener language does not have dummy subjects or agents such as in English with “it is raining” but rather an agent must be stated. With the verb of rain, the agent would generally be storm, cloud, or sky that rains.

venli	maqælo
NAM	song.PRST.TR.V
Venli	sings
‘Venli sings’	

vajaqa	dagino	læl	zaðæmu	goɾæna
spreN.ST.NN	move.PRST.TR.V	DEF.C2	fate.DHC.WM.PP	foundation.PRST.GEN.NN
spreN	move	the	fate (toward)	foundation
‘Come the spreN to foundation’s fates’				

lul	dadaβa	nəj	kil	kiludo
PL	god.ST.NN	GEN	1PL	birth.RFLX.NP.V
	gods		our	born
‘Our gods were born’				

3. Transitive Sentences

Transitive sentences are sentences which have a verb with an agent and an object achieving a valency. The agent and the object are derived differently as the object carries a vowel set which marks the noun as the object. When the agent, object, or possessive nouns are replaced by pronouns, a function word marking the noun type is placed before the pronoun. Pronouns for the agent cannot be dropped, however sometimes the object will be dropped when it is clearly implied or when it is not important to the message of the sentence. When verbs are the object, they are placed in the infinitive verb form and receive the preceding function word to mark it as an object.

wij	maqəlo	lul	maqala	baʃɛ.ɾə
1SG	song.PRST.CAUS.V	PL	song.ST.NN	hope.C1.NM.ADJ
I	Cause to sing		songs	hopeless
‘I cause someone to sing hopeless songs’				

vamala	maβæzo	maqala	qadumæ
female.ST.NN	listen.PRST.TR.V	song.ST.NN	passion.C1.VSM.ADJ
she	hear	song	grander
‘she hears a much grander song’			

ʃakæ.ɾo	mamafa	dil	qaɹuyæ
gratitude.PRST.TR.V	tone.ST.NN	2SG	pure.C1.VSM.ADJ
thank	tones	you	purest
‘You thank the purest tones’			

4. Ditransitive Sentences

Ditransitive sentences are sentences which have a verb with an agent and a valency of three, the agent, indirect object, and object. The agent, indirect object, and object are derived differently as the object carries a vowel set which marks the noun as the object and the indirect objects carries a different vowel set which marks the noun as the indirect object. When the agent, object, indirect object, or possessive nouns cannot hold the form (usually because it is a pronoun or not in a noun form), a function word marking the noun type is placed before the pronoun. Pronouns for the agent cannot be dropped, however sometimes the object or indirect object will be dropped when they are clearly implied or when they are not important to the message of the sentence. When verbs are the object or indirect object, they are placed in the infinitive verb form and receive the preceding function word to mark it as an object or indirect object.

kabɛdo	maβɛza	babæbu	nɛj	dil	lul
breath.PRST.DTR.V	listen.THG.NN	fcr.DHC.WM.PP	GEN	2SG	PL
breathe	ear	towards		you	
moqæla	vajaqa	mænakɛ			
song.PRST.DO.NN	spren.ST.NN	whisper.C2.STM.ADV			
songs	spren	whisper			
‘Whispering spreng breathe songs at your ear’					

lɛl	nɛfuwa	lɛl	bɛjɛmæ	dagono	na	dil
DEF.C	form.FRM.NN	DEF.C	Intelligence.C3.NM.A	move.PRST.CAUS	j	2S
3		3	DJ	.V	IO	G
the	form	the	dull	bring		you
						u

lɛl	ɣazæwu
DEF.C	blight.DHC.WM.
3	PP
the	Blight (towards
‘Dullform brings you to the blight’	

wijifa	bubaba	βidevo	lul	faɾaɾa	lɛl	vajaqa
enemy.LP.NN	fcr.PST.IO.NN	give.NP.DTR.V	PL	surge.ST.NN	DEF.C2	spren.ST.NN
humans		gave		surges	the	spreng
‘The spreng gave surges to humans’						

5. Stative Sentences

Stative sentences are sentences without verb, these include passive constructions in the Listener language. Different stative categories have different constructions. The stative categories include copular, locative, possessive, and existential.

5.1 Copular

Copular sentences are stative sentences with a noun and a predicative adjective. These are formed by having a definite noun while not placing the definite article on the adjective. Nouns which are naturally definite such as pronouns and proper nouns do not receive the definite article before them but are implied instead. By not having the definite article on the adjective, the adjective is a predicative adjective instead of an attributive adjective.

lɛl	malana	mæqulæ	gil	ɣæʒɛɲæ
DEF.C2	male.ST.NN	song.C2.VSM.ADJ	BUT	crescendo.C2.NM.ADJ
	he	grand song	but	no crescendo
‘He is all song and no crescendo’				

θud	kægudæ	yaj	lul	lal	βafama
NAM	consistent.C2.VSM.ADJ	LIKE	PL	DEF.C1	storm.ST.NN
Thood	consistent	like		the	storms
waj	lal	nawura			
AND	DEF.C1	fire.PLC.NN			
and	the	sun			

‘Thood is as sure as the storms and the sun’

5.2 Locative

Locative sentences are stative sentences with a noun and a postposition, or a function word focused on location. It only notes existence of a noun in a certain place in time or space.

bo.ruza	nal	mij	qarama
free.cnd.nn	here	against	fear.st.nn
freedom	here	from	fear

‘here is freedom from fear’

lul	něj	kil	goluna	væbænu	něj	læl
PL	GEN	1PL	conscious.CND.NN	territory.DHS.WM.PP	GEN	DEF.C2
			minds	realm (close)		they

‘Our minds are close to their (the spren’s) realm’

5.3 Possessive

Possessive sentences are stative sentences with at least two nouns, in which one noun is marked as the genitive and thus shows possession of the other noun. The genitive is marked by the genitive noun form.

læl	nəfuwa	bobəba	dozæna	gafæmo
DEF.C3	form.FRM.NN	FCR.GEN.NN	hidden.do.nn	reveal.prst.tr.v
the	form		mystery	

‘Workform’s mysteries to bear’

vul	naligo	ðæmuwæ	něj	læl	ðagava
imp	wary.prst.int.v	nature.c2.vsm.adj	GEN	DEF.C2	Ambition.st.nn
	beware	innate		its	ambition

‘Beware its ambitions innate.’

5.4 Existential

Existential sentences are stative sentences which demonstrate the existence of a noun. These sentences are not as common, but do exist. These are marked with **yal** at the beginning of the sentence which is the existential marker.

yal	bububɛ	daqaza	ɶɶlunɛ
existential	fcr.fut.adv	time.st.nn	number.c3.vsm.adj
There is	will	time	enough
There will be time enough			

yal	garaba
existential	salt.st.nn
There is	salt
There is salt	

6. Imperative Sentences

Imperative sentences are sentences in which the speaker is giving a command to the other participants in the conversation. Imperatives are marked by the function word **vul** directly before the verb. Imperatives can be strengthened or weakened by the rhythm used. For example, an imperative to the tune of irritation would have much less force than an imperative to the tune of reprimand. This will be covered more fully in the chapter on rhythms.

foj	nɛfuwa	ðazako	dil	vul	yaβæqo
THIS	form.FRM.NN	find.PRST.INF.V	2SG	IMP	care.PRST.TR.V
this	form	in order to find	you		care
‘To find this form, you must care.’					

foj	nɛfuwa	vul	kaðælo	bumogæ
THIS	form.FRM.NN	IMP	Search.PRST.TR.V	one.ORD.ADJ
this	form		seek	first
‘Seek first this form’				

7. Negative Sentences

Negative sentences are sentences which are contrary to the standard format due to a negative marker. In the Listener language the marker is the word **gij**. The contrary marker is **gil** which means that the next word is negated in favor of a different thing to be noted soon after or it can be the equivalent to English ‘but’ or ‘instead’. The phrase **waj gil** “and contrary” is the equivalent to ‘yet’ in English.

nɛj	læl	kalafa	gil	zaðala	mamæfo	yijofa
GEN	DEF.C2	act.ST.NN	contrary	betray.ST.NN	tone.PRST.TR.V	knowledge.OLD.NN
	they	actions	but not	betrayal	attune	wisdom
‘They attuned Wisdom, not Betrayal, in their actions’						

lɛl	gij	bɛjamæ
DEF.C3	negator	intelligence.C3.STM.ADJ
one	not	bright

‘one not bright’

lɛl	kalafa	daj	gij	ɶgabæ	kil	bugino
DEF.C3	act.ST.NN	of	negator	surprise.c3.stm.adj	1pl	depart.pst.intr.v
one	act	of	no	surprise	we	turned away

‘’Tis no surprise we turned away’

8. Questions

Yes or no questions are marked by the word **yil** at the beginning of the clause. Other questions are generally marked by the question function word at the beginning of the clause. Note that all question function words end with **l**, as when they end in **j**, they are not question markers, but still have the same content meaning.

zul	ɶalaza	ɶagubæ	dil	maβæzo	bubobɛ
which?	rhythm.ST.NN	surprise.C1.VSM.ADJ	2SG	listen.PRST.TR.V	FCR.PROG.ADV
which	rhythm	crazy	you	listen	progressive

‘what crazy rhythm are you listening to’

zɛl	wij	‘happy’
how	1SG	
how	I	say

‘How do you say “happy”?’

yil	dil	dæbamæ
yes/no?	2SG	satisfaction.C2.STM.ADJ
are	you	happy

‘Are you happy?’

Complex Sentences

Complex sentences are sentences which contain one or more subordinate clauses. The Listener language has four types of subordinate clauses: complement, conditional, adverbial, and relative clauses. Each subordinate clause type is introduced in different ways, but when a subordinate clause splits the main clause in two pieces, the end of the subordinate clause is marked by **gal**.

1. Complement Clauses

Complement clauses are clauses which act as the direct object despite being a full clause itself. The most common way to form these clauses, when possible, is to make what would be the main predicate into an a phrase without a verb, and change what would be the complement clause into the main clause.

lɛl kalafa daj gij .ɛgabæ daj bugino

lɛl	kalafa	daj	gij	.ɛgabæ	daj	bugino
DEF.C3	act.ST.NN	of	negator	surprise.c3.stm.adj	1pl	depart.pst.intr.v
one	act	of	no	surprise	we	turned away

‘Tis no surprise we turned away’

yal bububɛ daqaza .ɛlunæ daj dæbumo lɛl falaza lɛl lɛyabæ

yal	bububɛ	daqaza	.ɛlunæ
existential	fcr.fut.adv	time.st.nn	number.c3.vsm.adj
There is	will	time	enough

daj	dæbumo	lɛl	falaza	lɛl	lɛyabæ
1PL	satisfaction.FUT.RFLX.V	DEF.C3	rhythm.ST.NN	DEF.C3	praise.C3.STM.ADJ
we	enjoy	the	rhythm	the	praise

‘There will be time enough to enjoy the rhythm of praise ‘

In cases in which the speaker cannot make the main clause into a noun phrase, the subordinate clause begins with the direct object marker **næj** placed directly before the noun, then the rest of the clause follows the subordinate verb. If there is no new noun in the subordinate clause, **næj** is placed before the verb. If the subordinate clause begins the sentence, it still begins with **næj** but the main clause begins with the agent, if the noun which is the agent is not marked by the noun form that it is the agent, then the agent marker **noj** is placed at the beginning of the clause.

daj gij ðabævo næj lɛl βadæ.ɾo næj naqæ.ɾo næj daj

daj	gij	ðabævo	næj	lɛl	βadæ.ɾo
1PL	negator	doubt.PRST.TR.V	DO	DEF.C3	capability.PRST.TR.V
we	don't	doubt	(that)	they	Can

næj	naqæ.ɾo	næj	daj
DO	control.PRST.TR.V	DO	1PL

(that) have us
 ‘We question not if they can have us then’

qumæno bubabɛ vɛnli nəj ulim dæɹæʒo nəj vɛnli

qumæno	bubabɛ	vɛnli	nəj	ulim	dæɹæʒo	nəj	vɛnli
belief.pst.tr.v	fcr.hab.adv	name	DO	name	help.fut.tr.v	DO	name
believed	used to	Venli	that	Ulim	will help		Venli

‘Venli believed that Ulim would help her.’

2. Conditional Clauses

Conditional clauses are clauses in which there is an if than statement either explicitly stated, or implied. To signal a conditional clause, the verb in the “if” clause is conjugated in the unknown tense and infinitive form, regardless of any direct or indirect objects. The then portion is noted by the verb being conjugated in the future tense with an adverb, often on the form carrier root, in marking the habitual mood.

nomaβo lomæja gadaku lɛl lægido bubabɛ

nomaβo	lomæja	gadaku	lɛl	lægido	bubabɛ
speak.UNK.INF.V	poem.DO.NN	wind.ST.PP	DEF.C3	return.FUT.INTR.V	FCR.HAB.V
if you say	name	with the	it	will return	
		wind			

say a name on the breeze and it will return

yodaɹo daj foj doquza lul mæβaʒa nəj daj mæqɛlo bubabɛ naj daj lɛl lul maqala dɛʒikæ

yodaɹo	daj	foj	doquza	lul	mæβaʒa	nəj	daj
miss.UNK.INF.V	1PL	this	time.CND.NN	PL	listen.YNG.NN	GEN	1PL
If miss	we	this	opportunity		children		our

mæqɛlo	bubabɛ	naj	daj	lɛl	lul	maqala	dɛʒikæ
song.FUT.DTR.V	FCR.HAB.V	IO	1PL	DEF.C3	PL	song.ST.NN	curse.C3.SM.ADJ
will sing	(then)	to	us	the		songs	of cursing

if we miss this opportunity, our children will sing us the songs of Cursing

3. Adverbial Clauses

Adverbial clauses are clauses which act as an adjunct of the verb phrase or clause, and are not necessary for the sentence, but add information. They indicate when, where, how, etc. Adverbial clauses begin with the clause marker matching the indication: **ʒij**, what, **ʒɛj**, how, **ʒaj**, when, **ʒuj**, where, **βaj**, why (because). Note that these markers match the question markers which they answer, but end in **j** instead of **l**. Like in complement clauses, when the sentence begins with the subordinate clause, the main clause begins with the agent, if the noun which is the agent is not marked as the agent by the noun form, then the agent marker **noj** is placed at the beginning of the clause.

zaj læl lul dadaβa qinægo noj læl gil fiŋuβo / nəfuwa zεðolæ waj zεvulæ

zaj	læl	lul	dadaβa	qinægo	noj	læl	gil	fiŋuβo
when	DEF.C2	PL	god.ST.NN	use.NP.TR.V	A	def.C3	contrary	change.NP.RFLX.V
when	the		gods	used		it	instead	became

nəfuwa	zεðolæ	waj	zεvulæ
form.FRM.NN	betrayal.C3.VWM.ADJ	AND	destroy.C3.VSM.ADJ
form	lies	and	desolation

‘When used by the gods, it became instead / Form of lies and desolation.’

zij wadaka faŋaβæ noj læl fiŋoβo naj daj

zij	wadaka	faŋaβæ	noj	læl	fiŋoβo	naj	daj
what	clay.ST.NN	change.C1.STM.ADJ	A	DEF.C2	change.NP.TR.V	IO	1PL
	clay	molding		they	changed		we

‘to become their molding clay, they changed us’

4. Relative Clauses

Relative clauses are clauses that continue to modify the noun. These sentences begin with the clause marker matching the indication: **3oj**, who, and **3uj**, which. Note that these markers match the question markers which they answer, but end in **j** instead of **l**. **3oj**, who, is used to introduced the modifying clause when the modified nouns are animate nouns. **3uj**, which, is used to introduced the modifying clause when the modified nouns are inanimate nouns.

læl vamala noj ŋokuba 3uj gudæko bubabε lul gadaku 3uj dagæno gal mubæko

læl	vamala	noj	ŋokuba	3uj	gudæko	bubabε	lul
DEF.C2	female	DO	urge.CND.NN	which	wind.PST.TR.V	FCR.HAB.ADV	PL
she/he			urgency		blow	ing	

gadaku	3uj	dagæno	gal	mubæko
wind.ST.PP	which	move.PRST.TR.V	sub. end	feel.PST.TR.V
with the winds	to	do so		felt

‘she felt an urgency to do so blowing upon the winds’

namæβo læl lul dεmuβa maβoza bobæba bububε juguva wægavæ

namæβo	læl	lu	dεmuβa	maβoza	bobæba	bububε
		l				
speech.PRST.TR.V	DEF.C2	PL	night.FRM.N	listen.PRS.N	FCR.PRST.D	FCR.FUT.AD
2		N		N	O	V
speech	the		nightforms	listener		
juguva	wægavæ					
combat.MNTR.N	challenge.C2.STM.AD					
N	J					
champion	challenged					

‘the nightforms speak of future life, / a challenged champion’

Rhythms and Tones

Dallyn H. McCracken

Culturally

Rhythms can denote both semantic meaning and emotions from the speaker. Listeners almost always have a rhythm attuned and hum it while doing their daily tasks. The attuned rhythm is generally subconscious and corresponds to their current emotions. With conscious effort, a Listener generally can attune a rhythm contrary to how they feel, however when their emotions are strong, it can become increasingly difficult to use different rhythms.

Grammatically

Rhythms and tones, systematic forms of intonation in the Listener language, are very important in the Listener language. While rhythms are not necessary to speak the Listener language, they are very important to accurately convey the desired meaning. Listeners consider the rhythms to be “the soul of language.” As rhythms are such an integrated, yet not truly necessary, part of their language, when native Listener speakers speak other languages, they often try to use the rhythms in the new language, allowing for a distinctive accent. With some practice, most Singers who have had experience with the rhythms can use and identify the use of rhythms in other languages as well as their native language.

Rhythms come in three syllable patterns. Each syllable is produced with three aspects each from a different category. The first category is tone, the three tone options are high, neutral, or low tones. Syllable length is the second category consisting of either long, neutral, or short beats. The final category, though often insignificant, is volume with soft, neutral, and loud volumes. Most rhythms use the neutral volume throughout the sequence. This means that each syllable can have one of 9 combinations before volume is considered, or 27 combinations when volume is taken into account. There are 21 rhythms noted from Listeners before the discovery of forms of power.

As the Listener language did not have a written form until contact was established with humans, the script is a Romanized script. Often writings that are neither dialogue nor song do not have the rhythms noted in the writing, as the rhythms add much complexity to the orthography. Syllable that are high have ´ above the vowel while low syllables have ` above the vowel while neutral syllables have neither above the vowel. Long syllables have : after the vowel while short syllables have ´ after the vowel, and neutral length syllables have neither. Loud syllables are marked by bolded letters, soft syllables are marked by italicized letters, and neutral volume syllables are marked by non-shaped letters. It is suggested to use a Portuguese keyboard to add the vowel length symbols, with the correlated American keys shown below.

´=[`={

It is of note that though the length of syllable utterances vary based on the rhythm, each syllable is generally allotted the same amount of utterance time, which means that short syllables often have a slight pause after and/or before, more often after, producing a staccato sound. This also means that long syllables will often mold slightly with following or preceding syllable, producing a legato sound. Also of note is that since the names and rhythms are universal in the Listener language, they generally would not refer to specific rhythms by name, but rather would use the word rhythm uttered using the corresponding rhythm. The full name is only used when needed grammatically, for song, or when a speaker is strongly attuned to a specific rhythm and cannot freely use a contrary rhythm.

Rhythm of Mourning: ʃà:là:zà:

Rhythm of Excitement: ʃà'là'zà'

Rhythm of Resolve: ʃá:lá'zá:

Rhythm of the Lost: ʃà'làzà'

soft beat yet still violent with sharp separated notes; mournful, slow, with separated beats

Rhythm of Praise/True Satisfaction: ʃalazá:

Rhythm of Skepticism: ʃà:la'za:

Rhythm of Peace: ʃa:lá:za:

Rhythm of Irritation: **ʃá:la'za'**

Rhythm of Appreciation: ʃà:lazá

Rhythm of Reprimand: ʃà'là:zà'

Rhythm of Curiosity: ʃa:làzá:

Rhythm of Amusement: ʃá:la'zá:

Rhythm of Anxiety: ʃa'là'za'

Rhythm of Supplication: ʃá:lazá:

Rhythm of Remembrance: ʃa:lá'za:

Rhythm of Consideration: ʃa:laza

Rhythm of Pleading: ʃá:la'zǎ

Rhythm of Betrayal: ʃa:lázà'

Rhythm of Awe: ʃǎ'laʒà:

Rhythm of Tension: ʃǎ:lá:ʒà:

Rhythm of the Terrors: ʃǎlaʒǎ

Rhythm of Annoyance: ʃǎ'laʒǎ

Listener Song of Listing Translated

Select stanzas from the Listener song of Listing from the Stormlight Archive. This is an important song passed from generation to generation in the series.

In Listener writing:

lel nesuwa lel cekavy zegidy lel soxyra padyvo
zaj pedavy noj lel qabogo nyj daj naj dabama
soj nesuwa hazako dil vul xapyqo
xypuqa bobyba dil qacygo lyzuke

lel nesuwa bobaba mameso naj jagavo waj nanaqo lel jeguvy mapoza boboba
bagyco lul lyl dadapa nyj lel noj lyl padevo lalazo
lel xecepy vezeny gil waj lazuko qabago
noj lel jamyzo nyj mapoza vaxyco jyruka

lel nesuwa bobaba mameso naj saxalo waj xapaqo lel sexuly mapoza boboba
kabedo mapeza babybu nej dil lul moqyla vajaqa mynake
soj nesuwa vul kahylo bumogy gasamo dozyna lel nosewa
lel nesuwa berazy mij qarama

lel nesuwa lel cezuka bamyco socypa sebidy
lul lyl dadapa pidevo nyj soj nesuwa mupaza raliny
gil waj zaj cezuka vijygo lul lyl dadapa lyl cezuka zyvila
noj lyl xosypa waj rolyna jaryko qedume

lel qyruxa nej lel nesuwa lel zegumy damalo
daj qacego nyj soj nesuwa naj xacopo bababo waj pavado
lel nesuwa sicipo zaj qicygo lul lyl dadapa
lel sicupo nyj nesuwa zeholy waj zevuly

lel nesuwa bobaba mameso naj mahago waj lel sexuly mapoza boboba
vul naligo hymuwy nej lyl hagava
gil noj xacupo waj dahico bamyco xocyma
xal zavama xahama nej dil xysezy

In IPA:

**lel nəsuwa lel ɲekavæ zegidæ lel ʃoyæɹa βadævo
zaj βɛdavæ noj lel qabogo nəj daj naj dabama
ʃoj nəsuwa ɖazako dil vul ɣaβæqo
ɣæβuqa bobæba dil qaŋægo læzuke**

**lel nəsuwa bobaba mamɛʃo naj jagavo waj nanaqo lel jɛguvæ maβoza boboba
bagæŋo lul læl dadaβa nəj lel noj læl βadɛvo lalazo**

læl ƳeƳeβæ ƳeƳenæ gil waj lazuko qabago
noj læl jamæzo næj maβoza ƳaƳæŋo jæ.ɾuka

læl næfuwa bobaba mamæfo naj ƳaƳalo waj Ƴaβaqo læl ƳeƳulæ maβoza boboba
kabedo maβeza babæbu næj dil lul moqæla Ƴajaqa mænake
foj næfuwa Ƴul kaðælo bumogæ ƳaƳamo dozænæ læl noƳewa
læl næfuwa beɾazæ mij qarama

læl næfuwa læl ŋeƳuka bamæŋo Ƴoŋæβa Ƴebidæ
lul læl dadaβa βidevo næj foj næfuwa muβaza ɾalinæ
gil waj Ƴaj ŋeƳuka Ƴijægo lul læl dadaβa læl ŋeƳuka Ƴævilæ
noj læl ƳoƳæβa waj ɾolænæ jaɾæko qeɖume

læl qæ.ɾuƳa næj læl næfuwa læl Ƴegumæ damalo
daj qarŋego næj foj næfuwa naj Ƴaŋoβo bababo waj βavado
læl næfuwa Ƴiŋiβo Ƴaj qiŋægo lul læl dadaβa
læl Ƴiŋuβo næj næfuwa Ƴeðolæ waj ƳeƳulæ

læl næfuwa bobaba mamæfo naj maðago waj læl ƳeƳulæ maβoza boboba
Ƴul naligo ðæmuwæ næj læl ðagava
gil noj Ƴaŋuβo waj daðiŋo bamæŋo Ƴoŋæma
Ƴal Ƴavama Ƴaðama næj dil ƳæƳeƳæ

In English:

5th Stanza

Mateform meek, for love to share,
Given to life, it brings us joy.
To find this form, one must care.
True empathy one must employ.

15th Stanza

Warform is worn for battle and reign,
Claimed by the gods, given to kill.
Unknown, unseen, but vital to gain.
It comes to those with the will.

19th Stanza

Workform worn for strength and care.
Whispering spren breathe at your ear.
Seek first this form, its mysteries to bear.
Found here is freedom from fear.

27 Stanza

Nimbleform has a delicate touch.
Gave the gods this form to many,

Tho' once defied, by the gods they were crushed.
This form craves precision and plenty.

33th Stanza

Mediationform made for peace, it's said.
Form of teaching and consolation.
When used by the gods, it became instead
Form of lies and desolation

69th Stanza

Scholarform shown for patience and thought.
Beware its ambitions innate.
Though study and diligence bring the reward
Loss of innocence may be one's fate.

5th Stanza

lɛl nɛʃuwa lɛl ɲɛkavæ ʒɛgidæ lɛl ʃoyæ.ɪa βadævo
 DEF.C3 form.FRM.NN DEF.C3 partner.C3.ADJ meek.SM.C3.ADJ
 the form of mate is meek

lɛl ʃoyæ.ɪa βadævo
 DEF.C3 love.PRST.DO.NN give.PRST.TR.V
 love share
 'Mateform meek, for love to share,' (peace)

zaj βɛdavæ noj lɛl qabogo nɛj daj naj dabama

zaj βɛdavæ noj lɛl qabogo nɛj daj naj dabama
 when give.C3.STM.ADJ agent DEF.C3 obtain.PRST.CAUS.V DO 1pl IO joy.ST.NN
 when given it bring us joy
 Given to life, it brings us joy. (amusement)

ʃoj nɛʃuwa ðazako dil vul ɣaβæqo

ʃoj nɛʃuwa ðazako dil dil vul ɣaβæqo
 THIS form.FRM.NN find.PRST.INF.V 2SG 2SG IMP care.PRST.TR.V
 this form in order to find you you care
 To find this form, one must care. (Peace)

ɣaβuqa bobæba dil qanægo læzuke

ɣaβuqa bobæba dil qanægo læzuke
 care.PURE.NN FCR.DO 2SG use.PRST.TR.V require.C3.VSM.ADV
 true empathy you employ must
 True empathy one must employ. (amusement)

15th Stanza

lɛl nɛʃuwa bobaba mamɛʃo naj jagavo waj nanaqo lɛl jɛɡuvæ maʒoza boboba

lɛl	nɛʃuwa	bobaba	mamɛʃo	naj	jagavo
DEF.C3	form.FRM.NN	FCR.DO.NN	attune.DTR.PRST.V	IO	combat.INF.PRST.V
the	form		wear		battle
waj	nanaqo	lɛl	jɛɡuvæ	maʒoza	boboba
AND	reign.INF.PRST.V	DEF.C3	war.c3.vsm.adj	Listen.prs.nn	fcr.a.nn
and	reign	the	war	listener	

Warform is worn for battle and reign, (resolve)

bagæŋo lul lɛl dadaʒa næj lɛl noj lɛl ʒadɛvo lalazo

bagæŋo	lul	lɛl	dadaʒa	næj	lɛl
claim.PRST.TR.V	PL	DEF.C2	god.ST.NN	DO	DEF.C3
claim		the	gods		it
noj	lɛl	ʒadɛvo	lalazo		
agent	DEF.C2	give.PRST.TR.V	kill.PRST.INF.V		
	they	give	to kill		

Claimed by the gods, given to kill. (tension)

lɛl ɣɛŋɛʒæ vɛɣɛnæ gil waj lazuko qabago

lɛl	ɣɛŋɛʒæ	vɛɣɛnæ	gil	wa	lazuko	qabago
DEF.C3	know.C3.NM.A	see.C3.NM.A	contrar	j	require.PRST.RFX	obtain.PRST.INF
3	DJ	DJ	y	and	.V	.V
it	unkown	unseen		yet	vital	to gain

Unknown, unseen, but vital to gain. (resolve)

noj lɛl jamæzo næj maʒoza vayæŋo jæ.ruka

noj	lɛl	jamæzo	næj	maʒoza	vayæŋo	jæ.ruka
agent	DEF.C3	arrive.prst.tr.v	do	Listen.prs.nn	have.prst.tr.v	desire.pure.nn
	it	comes	(sub)	listener	with	the will

It comes to those with the will. (tension)

19th Stanza

lɛl nɛʃuwa bobaba mamɛʃo naj ʒayalo waj ɣaʒaqo lɛl ʒɛyulæ maʒoza boboba

lɛl	nɛʃuwa	bobaba	mamɛʃo	naj	ʒayalo
DEF.C3	form.FRM.NN	FCR.DO.NN	attune.DTR.PRST.V	IO	work.INF.PRST.V
the	form		wear		labor
waj	ɣaʒaqo	lɛl	ʒɛyulæ	maʒoza	boboba
AND	care.INF.PRST.V	DEF.C3	work.c3.vsm.adj	Listen.prs.nn	fcr.a.nn
and	care	the	work	listener	

Workform worn for strength and care. (excitement)

kabedo maβe3a babæbu nej dil lul moqæla vajaqa mænake

kabedo	maβe3a	babæbu	nej	dil
breath.PRST.DTR.V	listen.THG.NN	fcr.DHC.WM.PP	GEN	2SG
breathe	ear	towards		your
vojoqa	mænake			
spreN.PRST.A.NN	whisper.C2.STM.ADV			
spreN	whisper			

Whispering spreN breathe at your ear. (terror)

foj ne3uwa vul kaðælo bumogæ gafamo dozæna lel no3ewa

foj	ne3uwa	vul	kaðælo	bumogæ
THIS	form.FRM.NN	IMP	search.PRST.TR.V	one.ORD.ADJ
this	form		seek	first
gafamo	dozæna	lel	no3ewa	
reveal.INF.TR.V	hidden.DO.NN	DEF.C3	form.PRST.GEN.NN	
to reveal	mystery	the	form's	

Seek first this form, its mysteries to bear. (excitement)

lel ne3uwa be3azæ mij qar3ama

lel	ne3uwa	be3azæ	mij	qar3ama
DEF.C3	form.FRM.NN	free.C3.STM.ADJ	against	fear.ST.NN
the	form	freedom	from	fear

Found here is freedom from fear. (terror)

27 Stanza

lel ne3uwa lel ne3zuka bamæno 3onæ3a 3ebidæ

lel	ne3uwa	lel	ne3zuka
DEF.C3	form.FRM.NN	DEF.C3	flow.C3.VSM.ADJ
the	form	the	nimble
bamæno	3onæ3a	3ebidæ	
cause.PRST.TR.V	change.PRST.DO.NN	delicate.C3.SM.ADJ	
causes	change	delicate	

Nimbleform has a delicate touch. (consideration)

lul lel dada3a βidevo næj 3oj ne3uwa mu3aza 3alinæ

lul	lel	dada3a	βidevo	næj	3oj	ne3uwa	mu3aza	3alinæ
pl	DEF.C2	god.ST.NN	give.np.dtr.v	OBJ	THIS	form.FRM.NN	listen.pst.io.nn	quantity
	the	gods	gave		this	form		many

Gave the gods this form to many, (curiosity)

gil waj zaj ɲɛzuka vijægo lul læl dadaβa læl ɲɛzuka zævilæ

gil	waj	zaj	ɲɛzuka	vijægo
contrary	and	when	flow.FRM.NN	defy.NP.TR.V
	tho'	when	people with nimble form	defied

lul	læl	dadaβa	læl	ɲɛzuka	zævilæ
PL	DEF.C2	god.ST.NN	DEF.C2	flow.FRM.NN	destroy.C2.SM.ADJ
	the	gods	the	people with nimble form	crushed

Tho' once defied, by the gods they were crushed. (reprimand)

noj læl yofæβa waj ɹolæna jaɹæko qɛdumɛ

noj	læl	yofæβa	waj	ɹolæna	jaɹæko	qɛdumɛ
agent	DEF.C2	precision.prst.do.nn	and	Quantity.prst.do.nn	desire.prst.tr.v	Passion.c3.vsm.adv
	it	precision	and	plenty	craves	badly

This form craves precision and plenty. (curiosity)

33th Stanza

læl qæɹuɣa nej læl nɛfuwa læl zɛgumæ damalo

læl	qæɹuɣa	nej	læl	nɛfuwa	læl	zɛgumæ
DEF.C3	pure.PURE.NN	GEN	DEF.C3	form.FRM.NN	DEF.C3	advocate.C3.VSM.ADJ
the	essence	of	the	form	the	mediation

damalo

peace.PRST.INF.V

In order to create

peace

Mediationform made for peace, it's said. (skepticism)

daj qanɛgo næj ʃoj nɛfuwa naj ɣanɔβo bababo waj βavado

daj	qanɛgo	næj	ʃoj	nɛfuwa
1PL	use.PRST.DTR.V	DO	this	form.FRM.NN
we	use		this	form
naj	ɣanɔβo	bababo	waj	βavado
IO	knowledge.PRST.CAUS.V	fcr.PRST.INF.V	and	console.PRST.INF.V
	teach	In order to		to console

Form of teaching and consolation. (lost)

læl nɛfuwa ʃɪɲiβo zaj qɪɲægo lul læl dadaβa

læl	nɛfuwa	ʃɪɲiβo
DEF.C3	form.FRM.NN	change.NP.INTR.V
the	form	changed

zaj	qɪɲægo	lul	læl	dadaβa
when	use.NP.TR.V	PL	DEF.C2	god.ST.NN
when	use		the	gods

When used by the gods, it became instead (skepticism)

læl fɪŋuβo næj nəfuwa zɛðolæ waj zɛvulæ

læl	fɪŋuβo	næj	nəfuwa	zɛðolæ	waj	zɛvulæ
DEF.C3	change.NP.RFLX.V	DO	form.FRM.NN	betray.C3.VWM.ADJ	and	destroy. C3.VSM.ADJ
it	became		form	lies	and	desolation

Form of lies and desolation. (lost)

69th Stanza

læl nəfuwa bobaba mamefo naj maðago waj læl fɛyulæ maβoza boboba

læl	nəfuwa	bobaba	mamefo	naj	maðago
DEF.C3	form.FRM.NN	FCR.DO.NN	attune.DTR.PRST.V	IO	patience.INF.PRST.V
the	form		wear		patience
waj	vaðafɔ	læl	fɛyulæ	maβoza	boboba
AND	think.INF.PRST.V	DEF.C3	work.c3.vsm.adj	Listen.prs.nn	fcr.a.nn
and	thought	the	work	listener	

Scholarform shown for patience and thought. (praise)

vul naligo ðæmuwæ nəj læl ðagava

vul	naligo	ðæmuwæ	nəj	læl	ðagava
imp	wary.PRST.INTR.V	nature.C2.VSM.ADJ	GEN	DEF.C2	ambition.ST.NN
	beware	innate		its	ambition

Beware its ambitions innate. (reprimand)

gil noj ɣaŋuβo waj daðiŋo bamæŋo ɣoŋæma

gil	noj	ɣaŋuβo	waj	daðiŋo
contrary	agent	know.PRST.RFLX.V	and	diligent.PRST.INTR.V
though		study	and	diligence
bamæŋo	ɣoŋæma			
cause.PRST.TR.V	reward.PRST.DO.NN			
bring	reward			

Though study and diligence bring the reward (praise)

ɣal zavama zaðama nəj dil ɣæfɛzæ

ɣal	zavama	zaðama	nəj	dil	ɣæfɛzæ
exist	possible.ST.NN	fate.ST.NN	gen	2	innocence.C2.NM.ADJ
There is	possibilty	fate		your	Lack of innocence

Loss of innocence may be one's fate. (reprimand)

Appendix 1.A – List of Glossing Abbreviations

Note: Since the root of content words contains the content information, and the vowels include the grammatical information. Thus in the glossings, the lowercase information is the content from the root, and thus derived from the consonants. The small caps information is the grammatical information derived from the vowels.

1sg	first person singular
1pl	first person plural
2sg	second person singular
2pl	second person plural
3sg	third person singular
3pl	third person plural
A	agent
ADJ	adjective
ADP	adposition
ADV	adverb
C1	class 1 (inanimate)
C2	class 2 (animate)
C3	class 3 (idea)
C4	class 4 (location)
CAUS	causative
CLR	color
CND	condition of ____
CRT	creature that ____
DCF	decayed form
DEF	definite
DHC	distance horizontal change
DHS	distance horizontal stationary
DO	direct object
DTR	ditransitive
DVC	distance vertical change
DVS	distance vertical stationary
FCR	form carrier
FRM	form
FUT	future
G	god
GEN	genitive
HAB	aspect-imperfective habitual
INF	infinitive
INTR	intransitive
LP	long past/assuredly no longer exists
MNTR	monster
NAM	name
NM	null modifier
NN	noun

NP	narrative past
OLD	old
ORD	ordinal number
PER	person who ____
PL	plural
PLC	place that ____
PROG	progressive
PP	postposition
PRST	present
PST	past
PURE	pure form
RFLX	reflexive
SG	singular
SM	strong modifier
ST	standard form
STM	standard modifier
TC	time change
THG	thing that ____
TS	time stationary
TR	transitive
TT	thing that ____
UNK	UNKNOWN
V	verb
VSM	very strong modifier
VWM	very weak modifier
WM	weak modifier
YNG	young

Appendix 1.B – Derivation Chart

Form	Nouns (a)	Verbs (o)	Adjectives (æ)	Adverbs (ε)	Adpositions (u)
-a-a-	Standard	Infinitive	Standard (thing)	Standard (thing)	With
-a-o-	Person that ____	Causative	Very less extreme (thing)	Very less extreme (thing)	Distance Change Towards extreme
-a-æ-	Creature that ____	Transitive	less extreme (thing)	less extreme (thing)	Distance Change a little towards
-a-ε-	Thing that ____	ditransitive	Not at all (thing)	Not at all (thing)	Distance Change Not at all
-a-i-	Idea that ____	Intransitive	more extreme (thing)	more extreme (thing)	Distance Change Away
-a-u-	Place that ____	Reflexive	Very extreme (thing)	Very extreme (thing)	Distance Change Away extreme
-o-a-	Present Indirect Object	Infinitive (Unknown)	Color (standard)	Unused	Distance Change height
-o-o-	Present Agent	Causative (Unknown)	Color (very light)	Unused	Distance Change height Towards extreme
-o-æ-	Present Direct Object	Transitive (Unknown)	Color (light)	Unused	Distance Change height Towards
-o-ε-	Present Ownership	ditransitive (Unknown)	dull	Unused	Distance Change height Not at all
-o-i-		Intransitive (Unknown)	Color (dark)	Unused	Distance Change height Away
-o-u-		Reflexive (Unknown)	Color (Very Dark)	Unused	Distance Change height Away extreme
-æ-a-	Young	Infinitive (Future)	Standard (animate)	Standard (animate)	Distance Relative Lateral
-æ-o-		Causative (Future)	Very less extreme (Animate)	Very less extreme (Animate)	Distance Very less extreme
-æ-æ-	Future form	Transitive (Future)	less extreme (animate)	less extreme (animate)	Distance less extreme
-æ-ε-		ditransitive (Future)	Not at all (animate)	Not at all (animate)	Distance Not at all
-æ-i-		Intransitive (Future)	more extreme (animate)	more extreme (animate)	Distance more extreme

-æ-u-		Reflexive (Future)	Very extreme (animate)	Very extreme (animate)	Distance Very extreme
-ε-a-	Future Indirect Object	Infinitive (Distant Future)	Standard (idea)	Standard (idea)	Distance Relative Height
-ε-o-	Future Agent	Causative (Distant Future)	Very less extreme (idea)	Very less extreme (idea)	Just on top of
-ε-æ-	Future Direct Object	Transitive (Distant Future)	less extreme (idea)	less extreme (idea)	A little above
-ε-ε-	Future Ownership	ditransitive (Distant Future)	Not at all (idea)	Not at all (idea)	Inside
-ε-i-		Intransitive (Distant Future)	more extreme (idea)	more extreme (idea)	Farely above
-ε-u-	Form	Reflexive (Distant Future)	Very extreme (idea)	Very extreme (idea)	Far above
-i-a-		Infinitive (Distant Past)	Standard (place)	Standard (place)	Time Change
-i-o-	Old	Causative (Distant Past)	Very less extreme (place)	Very less extreme (place)	Time Change Very Toward Past
-i-æ-		Transitive (Distant Past)	less extreme (place)	less extreme (place)	Time Change Toward Past
-i-ε-	Current form of something past (decayed form)	ditransitive (Distant Past)	Not at all (place)	Not at all (place)	Time Change Not at all
-i-i-	Long past/assuredly no longer exists	Intransitive (Distant Past)	more extreme (place)	more extreme (place)	Time Change Toward Future
-i-u-		Reflexive (Distant Past)	Very extreme (place)	Very extreme (place)	Time Change Very Toward Future
-u-a-	Past Indirect Object	Infinitive (Past)	Directional	Imperfective habitual	Time Relative
-u-o-	Past Agent	Causative (Past)		Imperfective progressive	Time History
-u-æ-	Past Direct Object	Transitive (Past)		Perfective	Time Past
-u-ε-	Past Ownership	ditransitive (Past)		Past	Time Now
-u-i-		Intransitive (Past)		Present	Time future
-u-u-		Reflexive (Past)		Future	Time Distant Future

Appendix 1.C – Dictionary

bgd	root	hold	
bagada	noun	fort	ST.NN
bægada	noun	camp	YNG.NN
bigoda	noun	stronghold	OLD.NN
bagado	verb	to hold/remain	INF.PRST.V
bagædo	verb	hold	TR.PRST.V
bagudo	verb	remain	RFLX.PRST.V
bgr̥	root	claim	
bagær̥o	verb	claim	PRST.TR.V
begun̥æ	adjective	claimed	C3.VSM.ADJ
bjm	root	intelligence	
bæj̥smæ	adjective	dull	C2.NM.ADJ
blk	root	death	
balako	verb	to die	INF.PRST.V
baloko	verb	kill	CAUS.PRST.V
baluko	verb	commit suicide	RFLX.PRST.V
bmg	root	one	
bumogæ	adjective	first	
bm̥r̥	root	cause	
bamær̥o	verb	cause	PRST.TR.V
bnw	root	sit	
ban̥wa	noun	bumb	THG.NN
banuwa	noun	chair	PLC.NN
banawo	verb	to sit	INF.PRST.V
banowo	verb	make someone else sit	CAUS.PRST.V
banuwo	verb	sit down	RFLX.PRST.V
bj̥ʒ	root	free	
boɹ̥ʒa	noun	freedom/liberty	CND.NN
bf̥ɹ̥	root	hope	
baf̥ɹ̥æ	adjective	hopeless	C1.NM.ADJ

dbm	root	satisfaction	
dabama	noun	joy	ST.NN
dabumo	verb	enjoy	PRST.RFLX.V
ddβ	root	god	
dadaβa	noun	god	ST.NN
didoβa	noun	old gods	OLD.NN
dðŋ	root	diligence	
daðan̄a	noun	diligence	ST.NN
daðin̄o	verb	be diligent	PRST.INTR.V
dgn	root	move	
dagano	verb	to move	PRST.INF.V
dagono	verb	bring/push	PRST.CAUS.V
dagæno	verb	move/do	PRST.TR.V
dgu	root	tail	
dagaja	noun	tail	ST.NN
dagaio	verb	to whip	INF.PRST.V
daguuæ	adjective	always in motion	C1.VSM.ADJ
dml	root	peace	
damalo	verb	to create peace	PRST.INF.V
dmβ	root	night	
dɛmuβa	noun	nightform	FRM.NN
dqɜ	root	time	
daqaɜa	noun	time	ST.NN
doquɜa	noun	opportunity	CND.NN
daqoɜæ	adjective	new	C1.VWM.ADJ
daquɜæ	adjective	ancient	C1.VSM.ADJ
dɹɜ	root	help/assist	
daɹæɜo	verb	help	PRST.TR.V
dɜk	root	curse	
dɛɜikæ	adjective	curse	C3.SM.ADJ
dɜŋ	root	sleep	
daɜaŋo	verb	sleep	PRST.INF.V
dɜn	root	hidden	

daʒana	noun	secret/mystery	ST.NN
ðbv	root	doubt	
ðabævo	verb	doubt/question	PRST.TR.V
ðgv	root	ambition	
ðagava	noun	ambition	ST.NN
ðʏʃ	root	throw	
ðayaʃo	verb	throw	PRST.INF.V
ðmw	noun	nature	
ðæmuwæ	adjective	innate	C2.VSM.ADJ
ðnm	root	comprehension	
ðænɛmæ	adjective	misunderstood	C2.NM.ADJ
ðɹj	root	hunt	
ðaɹajo	verb	hunt	PRST.INF.V
ðvg	root	scent	
ðavago	verb	smell	PRST.INF.V
ðʒk	root	find/discover	
ðaʒako	verb	to find	PRST.INF.V
gln	root	conscious	
goluna	noun	consciousness	CND.NN
gaŋalo	root	sew	
gaŋalo	verb	sew	PRST.INF.V
gdk	root	wind	
gudæko	verb	blow	PST.TR.V
gʃm	root	reveal/show	
gaʃæmo	verb	reveal	PRST.TR.V
gvɹ	root	amethyst	
govaɹæ	adjective	purple	CLR.STM.ADJ
ɣdɹ	root	miss/fail	
ɣadaɹo	verb	fail/miss	PRST.INF.V
ɣŋm	root	reward	
ɣaŋama	noun	reward	ST.NN
ɣŋβ	root	knowledge	
ɣiŋoβa	noun	wisdom	OLD.NN

γᾱηαβο	verb	know	PRST.INF.V
γᾱηοβο	verb	teach	PRST.CAUS.V
γεηεβᾱ	adjective	unknown	C3.NM.ADJ
γῶ	root	wash	
γᾱῶαφο	verb	wash	PRST.INF.V
γῶ	root	innocence	
γᾱῶεζᾱ	adjective	no innocence	C2.NM.ADJ
γῶβ	root	precise/accurate	
γᾱβᾱβα	noun	precision	ST.NN
γῶ	root	honor	
γᾱῶala	noun	honor	ST.NN
γῶzila	noun	Honor (name of a specific god)	G.NN
γῶzila	noun	Honor	G.NN
γῶη	root	crescendo/climax	
γᾱῶεηᾱ	adjective	no crescendo	C2.NM.ADJ
γῶv	root	life	
γᾱῶavo	verb	live	PRST.INF.V
γῶw	root	blight	
γᾱῶæwu	postposition	towards blight	DHC.WM.PP
γῶq	root	care/empathy	
γᾱῶβuqa	noun	true empathy	PURE.NN
γᾱῶaqo	verb	care	PRST.INF.V
γᾱῶæqo	verb	care	PRST.TR.V
jgd	root	leaf	
jogadæ	adjective	green	CLR.STM.ADJ
jgv	root	combat	
jagava	noun	battle	ST.NN
jægava	noun	fight/skirmish	YNG.NN
jigova	noun	war	OLD.NN
juguva	noun	champion	MNTR.NN
jogavæ	adjective	white	CLR.STM.ADJ
jæguvæ	adjective	war (adj)	C3.VSM.ADJ
jagavo	verb	to battle/fight	INF.PRST.V

jlk	root	water	
jalako	verb	swim	PRST.INF.V
jmɜ	root	arrive	
jamæɜo	verb	arrive at/to	PRST.TR.V
ɟk	root	desire	
jaɹaka	noun	desire/will	ST.NN
jæɹuka	noun	the desire	PURE.NN
jaɹæko	verb	desire	PRST.TR.V
jβg	root	pull	
jaβago	verb	pull	PRST.INF.V
kbd	root	breath	
kabɛdo	verb	breathe	PRST.DTR.V
kdv	root	void	
kodavæ	adjective	black	CLR.STM.ADJ
kodævæ	adjective	grey	CLR.WM.ADJ
kɔl	root	search	
kaðælo	verb	seek	PRST.TR.V
kgd	root	consistent	
kægudæ	adjective	very consistent	C2.VSM.ADJ
kɣŋ	root	scratch	
kayano	verb	scratch	PRST.INF.V
kjd	root	stand	
kajado	verb	stand	PRST.INF.V
kld	root	birth	
kiludo	verb	born	RFLX.NP.V
klɟ	root	act/do	
kalafa	noun	action/doings	ST.NN
lɔm	root	rub	
laðamo	verb	rub	PRST.INF.V
lgd	root	return	
lagado	verb	return	PRST.INF.V
lyb	root	praise	
lɛɣabæ	adjective	praise	C3.STM.ADJ

lɪʒ	root	kill	
lalaʒo	verb	to kill	PRST.INF.V
lmj	root	poem	
lamaja	noun	name	
ljk	root	ice	
lajako	verb	freeze	PRST.INF.V
lwk	root	female child/parent	
læwaka	noun	daughter	YNG.NN
liwoka	noun	mother	OLD.NN
lʒk	root	require	
laʒuko	verb	vital	PRST.RFLX.V
læʒukɛ	adverb	must	C2.VSM.ADV
mbk	root	feel (abstract)	
mubæko	verb	felt something	PST.TR.V
mɔ̃g	root	patience	
maðago	verb	to be patient	PRST.INF.V
myk	root	divide	
mayako	verb	split	PRST.INF.V
mlg	root	spear	
malægo	verb	stab (with spear)	PRST.TR.V
malɛgo	verb	stab (with something other than spear)	PRST.DTR.V
mmf	root	tone	
mamafa	noun	tone	
mamefo	verb	attune	DTR.PRST.V
mnk	root	whisper/quiet	
mænake	adverb	quietly	C2.STM.ADV
mnn	root	dirt	
monaŋæ	adjective	brown	CLR.STM.ADJ
mql	root	song	
miqila	noun	singer	LP.NN
maqalo	verb	sing	PRST.INF.V
maqolo	verb	cause to sing	PRST.CAUS.V
maqælo	verb	sing	PRST.TR.V

mæqulæ	adjective	grand song	C2.VSM.ADJ
mβv	root	fall	
maβavo	verb	fall	PRST.INF.V
mβɜ	root	listen	
maβoɜa	noun	Listener	PRS.NN
maβεɜa	noun	ear	THG.NN
mæβaɜa	noun	child	YNG.NN
maβaɜo	verb	hear (Listen)	PRST.INF.V
maβæɜo	verb	listen (transitive)	PRST.TR.V
nmβ	root	speech	
namaβo	verb	say	PRST.INF.V
namæβo	verb	say/speak of	PRST.TR.V
nnq	root	reign	
nanæqo	verb	reign	PRST.TR.V
nqɹ	root	control	
naqæɹo	verb	control/own	PRST.TR.V
nɹm	root	float	
naɹamo	verb	float	PRST.INF.V
nwɹ	root	fire	
nawajɹ	noun	fire	ST.NN
niwera	noun	ash	DCF.NN
nawura	noun	sun	PLC.NN
næwara	noun	new fire	YNG.NN
nawaro	verb	to start fire	INF.PRST.V
naworo	verb	burn	CAUS.PRST.V
nawaræ	adjective	unpredictable	C1.STM.ADJ
nowaræ	adjective	red	CLR.STM.ADJ
nowæræ	adjective	orange	CLR.WM.ADJ
nawarε	adverb	unpredictably	C1.STM.ADV
nβg	root	squeeze	
naβago	verb	squeeze	PRST.INF.V
ηkb	root	urge	
ηokuba	noun	urgency	CND.NN

ŋɪn	root	foundation	
ŋaɪana	noun	foundation	ST.NN
ŋaɪano	verb	stabilize?	PRST.INF.V
ŋɜk	root	flow	
ŋaɜako	verb	flow	PRST.INF.V
qbg	root	obtain/receive	
qabægo	verb	receive/obtain	PRST.TR.V
qdm	root	passion	
qadumæ	adjective	very passionate	C1.VSM.ADJ
qɛdumɛ	adverb	passionfully/badly	C3.VSM.ADJ
qlm	root	greatshell	
quluma	noun	monster	MNTR.NN
qmn	root	belief	
qamæno	verb	believe	PRST.TR.V
qng	root	use/utilize	
qanægo	verb	employ/use	PRST.TR.V
qɪɣ	root	pure	
qæɪuɣa	noun	essence	PURE.NN
qauɣæ	adjective	purest	C1.VSM.ADJ
qɪm	root	fear	
qaiama	noun	fear	ST.NN
qaiamo	verb	to fear	PRST.INF.V
qɜŋ	root	spit	
qazano	verb	spit	PRST.INF.V
ɹɔŋ	root	wipe/clear	
ɹaɔano	verb	to wipe	PRST.INF.V
ɹɟɪ	root	light	
ɹajala	noun	light	ST.NN
ɹajalo	verb	to shine	INF.PRST.V
ɹajolo	verb	turn on a light	CAUS.PRST.V
ɹajælo	verb	enlighten or shine light on	TR.PRST.V
ɹajalæ	adjective	reflective	C1.STM.ADJ
ɹajɛlæ	adjective	dull	C1.NM.ADJ

ɹajulæ	adjective	shiny	C1.VSM.ADJ
ɹkg	root	fun	
ɹakago	verb	play	PRST.INF.V
ɹln	root	number/quantity	
ɹɛlunæ	adjective	many/plenty	C3.VSM.ADJ
ɹmɹ	root	carapace	
ɹamajɹ	noun	carapace	ST.NN
ɹɣl	root	work	
ɹɛɣulæ	noun		
ɹɣŋ	root	turn	
ɹayaŋo	verb	turn	PRST.TR.VB
ɹku	root	gratitude	
ɹakæɹo	verb	thank	PRST.TR.VB
ɹɭ	root	rhythm	
ɹalaɜa	root	rhythm	ST.NN
ɹŋj	root	heaven	
ɹanaja	noun	sky	ST.NN
ɹanoja	noun	person who flies	PER.NN
ɹanæja	noun	sky eel (creature that flies)	CRT.NN
ɹanɛja	noun	arrow (thing that flies)	THG.NN
ɹanajo	verb	to fly/hover	INF.PRST.V
ɹanajæ	adjective	heavenly	C1.STM.ADJ
ɹanojæ	adjective	very unheavenly (bad)	C1.VWM.ADJ
ɹanujæ	adjective	very heavenly	C1.VSM.ADJ
ɹonajæ	adjective	blue	CLR.STM.ADJ
ɹanajɛ	adverb	gracefully	C1.STM.ADV
ɹanaju	postposition	with the heavens	ST.PP
ɹonoju	postposition	up into the heavens	DVC.VWM.PP
ɹonuju	postposition	down from the heavens	DVC.VSM.PP
ɹɛnɛju	postposition	in the heavens	DHS.NM.PP
ɹŋβ	root	cultivate	
ɹaŋaβa	noun	farming	ST.NN
ɹaŋuβa	noun	farm	PLC.NN

ʃuŋiβa	noun	Cultivation (a goddess)	G.NN
ʃaŋaβo	verb	to cultivate/farm	INF.PRST.V
ʃaŋoβo	verb	change someone else	CAUS.PRST.V
ʃaŋuβo	verb	become	RFLX.PRST.V
ʃaŋaβæ	adjective	changeable/moldable	C1.STM.ADJ
ʃaŋaβε	adverb	changing	C1.STM.ADV
ʃɹ	root	surge (power)	
ʃaɹaʒa	noun	surge	ST.NN
ʃvɹ	root	chasm	
ʃavaɹa	noun	chasm	ST.NN
ʃævaɹa	noun	crack	YNG.NN
ʃivoɹa	noun	large chasm/crack	OLD.NN
ʃavaɹo	verb	to crack/form schism	INF.PRST.V
ʃavoɹo	verb	to crack/form schism	CAUS.PRST.V
ʃʒn	root	grass	
ʃoʒanæ	adjective	yellow	CLR.STM.ADJ
ʃβw	root	laugh	
ʃaβawo	verb	laugh	PRST.INF.V
vbn	root	territory	
vabana	noun	territory	ST.NN
vðʃ	root	think/consider	
vaðaʃo	verb	think	PRST.INF.V
vgn	root	knot	
vagano	verb	tie	PRST.INF.V
vgv	root	difficulty	
vagavo	verb	to struggle	PRST.INF.V
vɹn	root	see	
vayano	verb	see	PRST.INF.V
vεɣenæ	adjective	unseen	C3.NM.ADJ
vɣŋ	root	have/possess	
vayæŋo	verb	have/possess	PRST.TR.V
vjg	root	defy	
vijægo	verb	defy	NP.TR.V

vjq	root	spre	
vajaqa	noun	spre	ST.NN
vujuqa	noun	soul	MNTR.NN
vmn	root	shard	
væmana	noun	splinter	YNG.NN
v3j	root	hit	
va3ajo	verb	hit	PRST.INF.V
wdk	root	clay	
wadaka	noun	clay	ST.NN
wgv	root	challenge	
wægavæ	adjective	challenged	C2.STM.ADJ
wjn	root	walk	
wajano	verb	walk	PRST.INF.V
wjʃ	root	enemy	
wijʃa	noun	enemy past tense noun (Humans)	
wlk	root	male child/parent	
wælaka	noun	son	YNG.NN
wiloka	noun	father	OLD.NN
wɹk	root	push	
wajako	verb	push	PRST.INF.V
3ðl	root	betray	
3aðalo	verb	lie	PRST.INF.V
3εðolæ	adjective	lie	C3.VWM.ADJ.
3ðm	root	fate	
3aðama	noun	fate	ST.NN
3aðæmu	postposition	towards fate	DHC.WM.PP
3gd	root	meek	
3εgidæ	adjective	very meek	
3vl	root	destroy	
3εvulæ	adjective	desolation	C3.VSM.ADJ.
3vm	root	possible	
3avama	noun	possibility	ST.NN
3βj	root	vomit	

ʒaβajo	verb	vomit	PRST.INF.V
βdɿ	root	capability	
βadæɹo	verb	able to	PRST.TR.V
βdv	root	give	
βadavo	verb	give	PRST.INF.V
βidevo	verb	gave	NP.DTR.V
βedavæ	adjective	given	C3.STM.ADJ
βɣd	root	grow	
βaɣudo	verb	swell	PRST.RFLX.V
βjm	root	highstorm	
βafama	noun	highstorm	ST.NN
βvd	root	advice/console	
βavado	verb	to console	PRST.INF.V