

# Lines

**Note for Editors:** I bold any words in Ghor or English which we feel relatively confident enough about to include it in the dictionary. That helps us to keep track of what parts of Ghor still hasn't been dealt with. Of course, that doesn't mean the bolded parts are perfect - everything should be scrutinised.

**Update 13/05/2025:** I'm reworking the format to make it easier to analyse and participate in discussions. The central column for **Ghor** now has four rows. The first contains a direct link to the audio, which might make it a little easier. I heard of a browser extension called Mote that I think allows you to play audio links directly or something. The second row is the IPA transcription of what we hear. The third row is an attempt at orthography before we move it to the dictionary.

The fourth row is reserved for discussion, ideas, suggestions, feedback, etc. If you want to add or change any of the IPA or orthographic samples, please use this discussion box to explain why.

**Colours:** I'm marking Green any row which is essentially finished - where we have very confident assessments of the language. I'll mark Red any row that is in serious need of att

## Episode 4

Code	Time	Ghor	English
4.1	12:18	<a href="#">AUDIO</a>	<b>I told you he was different.</b> <i>I you tell was different</i>
		mo te ʋõ fig go.pɛn	
		Mo te ron figue gopenne.	
4.2	12:20	<a href="#">AUDIO</a>	<b>I want to hear it again.</b> <i>want ____ it listen again</i>
		kʋɔf i læ bɔɔd i.nɛks	
		Creuf__ le bord inexe.	
		At this point, only /i/ seems to be unaccounted for here.	
4.3	12:22	<a href="#">AUDIO</a>	<b>He's clearly conflicted.</b> <i>he is clearly conflicted</i>
		lo bi vekz pɛɪf	
		Lo bi vexe priche.	
4.4	12:23	<a href="#">AUDIO</a>	The <b>mother</b> is <b>terrifying</b> . <i>the mother terrifies</i>
		dum mej pɛa.ka.tã	
		Dum meille pracatan.	
4.5	12:25	<a href="#">AUDIO</a>	<b>It's the same thing every week.</b> <i>is same thing every week</i>
		bi tɛɛm mɔʒ lai pɛit	
		Bi treme meuje laille prite.	
4.6	12:27	<a href="#">AUDIO</a>	<b>Rylanz, he's perfect.</b> <i>Rylanz, he is perfect</i>
		ɛaɪ.lanz, lo bi kwad	
		Rylanz, lo bi quad.	
4.7	12:30	<a href="#">AUDIO</a>	<b>But what can he do for us?</b> <i>but do what us he __ ?</i>

		<p><b>тəʁ mad vul naʃ lo ma</b></p> <p><i>Tor made voule nache lo ???</i></p> <p>I'm really stumped on what /ma/ might be at the end.</p>	
4.8	12:31	<p><a href="#">AUDIO</a></p> <p><b>naʃ kum so.mel do pɛ.ly</b></p> <p><i>Nache coum somelle do pelu.</i></p>	<p><b>We won't know until we ask.</b></p> <p><i>we not know until ask</i></p>
4.9	12:32	<p><a href="#">AUDIO</a></p> <p><b>da.lam kum skɛm</b></p> <p><i>Dalamme coum sceme</i></p>	<p><b>That's not a plan.</b></p> <p><i>that not plan</i></p>
4.10	12:33	<p><a href="#">AUDIO</a></p> <p><b>dial sel.mu ba.biʃ.Bib lo smu.la.gi</b></p> <p>I guess the first syllable is actually a very rapidly spoken "dial", which lines up with the word for "if" we've figured out elsewhere.</p>	<p><b>If he just</b> answers questions, he's worth it.</p> <p><i>you just ____</i></p>
4.11	12:36	<p><a href="#">AUDIO</a></p> <p><b>naʃ mik ʁa.pyʁ ma.tyʃ da.lam</b></p> <p><i>Nache mique hapusse matuche dalamme.</i></p> <p>I'm uncertain whether /xapys maty/ is supposed to be one or two words; treating them as a two-word collocation since French phonology wouldn't like to have them together as one.</p>	<p><b>We have to run this down.</b></p> <p><i>we need investigate this</i></p>
4.12	12:40	<p><a href="#">AUDIO</a></p> <p><b>naʃ mad</b></p> <p><i>Nache mâde.</i></p>	<p><b>Do it.</b></p> <p><i>we do</i></p>
4.13	12:42	<p><a href="#">AUDIO</a></p> <p><b>naʃ mad zip a.fi lo bʁɛt</b></p> <p><i>Nache made zippe afi lo brede.</i></p>	<p><b>Let's do it quickly before he's replaced.</b></p> <p><i>we do quickly before he (be replaced?)</i></p>
4.14	33:10	<p><a href="#">AUDIO</a></p> <p><b>mo do.mɛk su.nif bʁɛ.kon.ti</b></p> <p><i>Mo domec Sunif Brecanti.</i></p>	<p><b>My name is Sunif Brecanti.</b></p> <p><i>My name Sunif Brecanti.</i></p>
4.15	33:12	<p><a href="#">AUDIO</a></p> <p><b>mo di.maʁk.lɛʒ va ko.dās sin bɛn.do.li va.lɛn</b></p> <p><i>Mo dimarclege va codance sin Bendoli Va-leine.</i></p>	<p><b>I'm the broker for a webberie co-op in the Beldoni Valley.</b></p> <p><i>I broker for cop-op-webberie in Beldoni Valley.</i></p>

4.16	33:18	<a href="#">AUDIO</a>	<b>The estates I represent...</b> <i>estate I represent</i>
		<b>do.pɛ.zɛl mo gɛɤ.dit</b>	
		<i>Dopezele mo gerdite...</i>	
4.17	33:20	<a href="#">AUDIO</a>	...some <b>have been</b> in business almost a millenium.
		<b>lɔɤ fig</b> maɤ.ʃul a.lɔd um.bɤa.lɛʒ	
		<i>leur <b>figue</b> marchule alonde umbralege.</i>	
		After Rec's audio versions, it's clear that /fik/ is in here. It's a bit hard to know where the word barriers for the rest are, though. I kinda want to imagine it's something like 'lor figue maque cheul alonde umbralege'. To be in business could be 'maque cheul', (like 'make business'). Honestly, we're probably not going to get a better handle on this, so I'm going to add these as tentative choices.	
4.18	33:24	<a href="#">AUDIO</a>	Right now,
		<b>ma.dal</b>	
		<i>Madalle...</i>	
4.19	33:26	<a href="#">AUDIO</a>	<b>between the ground inspections,</b>
		<b>a.mi soʃ.tã</b>	
		<i>Ami souchetan,</i>	
4.20	33:27	<a href="#">AUDIO</a>	<b>the freight penalties,</b>
		<b>glod beʒ</b>	
		<b>glode beige</b>	
		It's impossible to know here whether this is an 'adjective+noun' pair, or the more French 'noun+adjective' – so for now we'll just record it as a single stock phrase. Would be nice to hear from a French native whether French would actually render this as a noun+adjective pair, or whether it's a double noun collocation as in English.	
4.21	33:29	<a href="#">AUDIO</a>	<b>the new Imperial shipping codes</b> <i>new (shipping codes) empire</i>
		<b>maz blik vø.ʃen fu.la.dis</b>	
		<i>maz blique veuchen furâdiz</i>	
4.22	33:32	<a href="#">AUDIO</a>	<b>which they changed again last night</b>
		<b>sim tɤã pøʒ ɛl mun</b>	
		<i>Sim trapeuge el moun.</i>	
		Unclear what /pøʒ/ is doing here. I'd expect /neks/ for "again".	

4.23	33:33	<a href="#">AUDIO</a>	without warning
		min da.gol	
		minne dagole	
4.24	33:39	<a href="#">AUDIO</a>	all nine of my clients
		laj 3e.3e dan i pyftø	
		Lai jeje dan i pucheteur	
		Still not really sold on what the /i/ is here again.	
4.25	33:41	<a href="#">AUDIO</a>	for the first time in their history
		van bu.du gi.sen pas polt	
		Van boudou gissen	
		Since 'they' is /sim/, it would make sense if possessive forms are similar, such as /sen/. It's also likely that /van/ is 'for', but again, these are all isolates so far (unless I'm mishearing /dan/), so we can't say with any certainty where the word barriers are, and which concepts they refer to. I think this is something we are going to have to make rough guesses about and consider them 'contested'. I think the most reasonable guess is that it says literally 'for first time in history'.	
4.26	33:43	<a href="#">AUDIO</a>	are wondering if it's even worth it to open the hives next spring
		bu.den tje.des smy.na a.gen vø.no ka.ɐa pø.tif py dial	
		bouden thiedès smuna agen venault cara peutiche putiel	
		Given how he pauses after /bu.den/, it's safe to guess that this is where the clause breaks. Not enough to go on here, all isolates	
4.27	33:47	<a href="#">AUDIO</a>	Tell it!
		ful.ja	
		foulla?	
		This sounds like it's probably a single verb.	
4.28	33:47	<a href="#">AUDIO</a>	The Empire is killing them.
		fu.la.dis sim bɔn gas.tam	
		Fuladis sim bronne gastamme.	
4.29	33:50	<a href="#">AUDIO</a>	The Empire is killing us.
		naɪ fu.la.dis bɔn gas.tam	
		Nache fuladis bronne gastamme.	
4.30	33:53	<a href="#">AUDIO</a>	and you're letting it happen and you it allow
		ɛ vaɪ da.lam fu.va.ɛn	

		<i>et voche delamme fouvaren</i>	
4.31	34:02	<a href="#">AUDIO</a>	<b>Don't shout! Calmly!</b> <i>not shout - calmly</i>
		<b>kum lam las.tyl</b>	
		<i>coum lamme - lastule</i>	
4.32	34:04	<a href="#">AUDIO</a>	<b>Let's have order.</b> <i>to us order</i>
		<b>i naf pɔ.bi.kɔɔ</b>	
		<i>i nache probicor</i>	
4.32a			Settle down <i>If you ????</i>
		<b>dial vaʃ kʁœʁ</b>	
		<i>Dial vache creur.</i>	
4.33	34:11	<a href="#">AUDIO</a>	<b>Let's have order.</b>
		<b>i naf pɔ.bi.kɔɔ</b>	
		<i>i nache probicor</i>	
4.34	34:15	<a href="#">AUDIO</a>	<b>...steal a neighbourhood</b>
		<b>la.ʁest om.bʁɛʒ</b>	
		<i>lareste ombrege</i>	
		<b>Serafina:</b> Not really sure here. We have /laj/ meaning 'all' or 'every', but that doesn't seem apparent in translation. It might be that the word is /laj.ɛs/ (steal), leaving /tom.ʁɛʒ/ as 'neighbourhood', which would be my pick for contested options.	
4.35	34:17	<a href="#">AUDIO</a>	<b>Move the people into boxes.</b>
		<b>ʒa.kɛm su.ə prɔ̃ ko.fɛʃ</b>	
		<i>jaqueme souer pron cofelfe</i>	
4.36	34:19	<a href="#">AUDIO</a>	<b>Put the boxes downwind from dust.</b>
		<b>sa ko.fɛʃ vo.fø dan vɛt</b>	
		<i>sa cofelfe vaufoux dan vette</i>	
4.37	34:21	<a href="#">AUDIO</a>	You'll be <b>spitting</b> all day long.
		<b>ʃna.gɛz taj tan</b>	
		<i>Chnagezze tai tâne</i>	
4.38	34.23	<a href="#">AUDIO</a>	<b>Citizen Lezine!</b>

		<p>λε.τῶα λε.ζιν</p> <p><i>létrat Lezine</i></p>	
4.39	34:24	<p><a href="#">AUDIO</a></p> <p>ε si σε mun</p> <p><i>et si, ce moun</i></p>	And then, at <b>night</b>
4.40	34:25	<p><a href="#">AUDIO</a></p> <p>vla πε.να3 τyn.κῶε, vla πε.να3 τῶε.de</p> <p><i>vla penage tuncor, vla penage torder</i></p>	when we're <b>trying to sleep...</b> when we <b>try to forget</b>
4.41	34:28	<p><a href="#">AUDIO</a></p> <p>na gat</p> <p><i>na gatte</i></p>	Our city...
4.42	34:29	<p><a href="#">AUDIO</a></p> <p>su biz dagəl??</p> <p><i>sou bi(z) dageul?</i></p> <p><b>Serafina:</b> it would make sense if /biz/ is a form of /bi/ - perhaps a continuous sense, but there's no indication that verbs have forms in Ghor. Alternatively, the /z/ belongs to the next part, but that creates a very odd consonant cluster for a language based on French phonology. Probably can presume /da.gəl/ is something about destruction or destroying.</p>	is being destroyed!
4.43	34:31	<p><a href="#">AUDIO</a></p> <p>i naʃ pῶo.bi.κῶε</p>	let's have order
4.43a		<p>dial vaʃ κῶεε</p> <p><i>Dial vache creur.</i></p>	Settle down <i>If you ????</i>
4.44	34:34	<p><a href="#">AUDIO</a></p> <p>i naʃ pῶ.ta.mε</p> <p><i>i nache peutamé</i></p> <p><b>Serafina:</b> We've seen how /i naʃ/ creates 'have', so /pῶ.ta.mε/ must be transports.</p>	we've got transports
4.45	34:35	<a href="#">AUDIO</a>	Convoys – rumbling <b>all night long...</b>

		<p>ʃɛ.saʔ kʷas <b>taj mun</b></p> <p><i>chessade crasse tai moun</i></p> <p>Rac's audio is much clearer. I note that Lezine cuts off after /ʃɛ.sa/ before saying /kʷas/ which makes me think there is a swallowed /t/ or /d/ sound here being realised as a sort of glottal stop.</p>	
4.46	34:36	<p><a href="#">AUDIO</a></p> <p><b>te.ha spu na daf</b></p> <p><i>Teha spou na dâche.</i></p> <p><b>Serafina:</b> fair to assume /te.ha/ is racing or moving fast, and /spu/ is 'through', since we know /na/ is 'our'. /daf/ is a tricky one. We hear it later with the verb /ba.ɬɛ/ /daf ba.ɬɛ/, and the translation is given as 'go home'. So it's possible that /daf/ here means 'houses' or 'homes', and Lezine is saying that the convoys are racing through our homes – as in, between them.</p>	...racing through our streets
4.47	34:38	<p><a href="#">AUDIO</a></p> <p><b>bʁad fi.ʃi</b></p> <p><i>brade fischi</i></p> <p><b>Serafina:</b> assuming for these next two entries that the word order is noun &gt; verb, otherwise Ghor would be a very confusing</p>	Horns blowing!
4.48	34:39	<p><a href="#">AUDIO</a></p> <p><b>po.dam li.zɛ</b></p> <p><i>poudamme liser</i></p> <p><b>Serafina:</b> Again, just making assumptions off the most likely case.</p>	Engines whining!
4.49	34:41	<p><a href="#">AUDIO</a></p> <p><b>vu.da</b></p> <p><i>vouda</i></p>	What?!
4.50	34:42	<p><a href="#">AUDIO</a></p> <p>po ʃvɛl mis.ɛl <b>maz</b></p> <p><i>pau chvɛl miselle maze</i></p> <p><b>Serafina:</b> this is interesting because /maz/ means 'new', which means the literal translation might be more like 'let speak someone new'. If we can't find any evidence</p>	Give someone else a chance.

		for alternatives, that would be my proposal for 'best guess'.	
4.51	34:45	<a href="#">AUDIO</a>	<b>Settle down!</b>
		<b>dial tɛm</b> ɰʁœɛ	
		<i>Dial tem creur.</i>	
4.52	34:46	<a href="#">AUDIO</a>	<b>They'll</b> make a prison <b>of Palmo</b> <b>before</b> <b>they're</b> done.
		<b>sim fo.ʒə.ʁo bi.lɛ dan pal.mo, a.fi sim mɛ̃.ty</b>	
		<i>Sim fôgereau bilet dan Palmo, afille sim mettu.</i>	
		<p><b>Serafina:</b> we know /sim/, /dan/, and /a.fi/. I'm not sure whether /foʒəʁo/ is 'prison' or 'make' – it's possible here that we're using a SOV word order (which happens elsewhere). Looking at the French-style orthography, it feels like fôgereau would be more likely a noun than a verb, but not sure. We'll probably never know without the source, so I'll go on that assumption.</p> <p>This could also be related to 'semade' or something - which means done. Or it could be more like 'finish', which is what the English 'done' is doing here anyway.</p>	
4.53	34:51	<a href="#">AUDIO</a>	Mark my <b>words</b> .
		ɛ ɰɰ dig <b>nabbes</b>	
		<i>et tor digge niuard</i>	
		<p><b>Serafina:</b> it would be strange if the possessive form of /mo/ is /ɰɰ/.</p>	
4.54	34:52	<a href="#">AUDIO</a>	<b>please</b>
		<b>dib</b>	
		<i>dibbe</i>	
4.55	34:53	<a href="#">AUDIO</a>	Mark my <b>words</b> !
		ɛ ɰɰ dig <b>nabbes</b>	
		<i>et tor digge niuard</i>	
4.56	34:55	<a href="#">AUDIO</a>	<b>thank you, thank you</b>
		<b>ɛn.dɛb, ɛn.dɛb</b>	
		<i>enne debbe</i>	
4.56a		<b>o.mas vaj</b> _____ <i>vache</i>	<b>??? you</b>
4.56b		<b>ɛs po.ru.na</b>	<b>????</b>



		<p><b>Serafina:</b> We have /ez/ probably meaning 'eyes', so this might possibly be a phrase like "use your eyes" (since they're trying to convince the council that the Empire is doing bad things, and there seems to be a sentiment of hostility that people feel the council isn't taking their ideas seriously).</p>	
4.56c		<p><b>sɛ mu kot.laʁ</b></p> <p><b>Serafina:</b> We have another case in 4.39 of /sɛ mun/ being 'at night'. I don't clearly hear /mun/ here - sounds more like /mu/ (which would be 'there is/are', but anyway I guess we should keep the possibility open that this is 'at night'.</p>	???
4.57	35:29	<p><a href="#">AUDIO</a></p> <p><b>naʃ don.si.mu</b></p> <p><i>nache donsimumou</i></p>	We were promised, ...
4.58	35:30	<p><a href="#">AUDIO</a></p> <p><b>mu kum klɛʒ.ton dan maz ig.lõ tɛlf xɛm</b></p> <p><i>mou coum clêgetonne dan mâze iglon telch hemme</i></p> <p><b>Serafina:</b> We have the word memorial again in Episode 8.</p>	...there would be <b>no shadow</b> cast <b>from</b> the <b>new building</b> onto the memorial
4.59	35:40	<p><a href="#">AUDIO</a></p> <p><b>naʃ don.si.mu</b></p>	We were promised!
4.59a		<p><b>vaʃ gʁok ____ sim/zin</b>  <b>ɛ spaʃ no pɛ.tɤ(ə)</b>  <b>naʃ don.si.mu</b>  <b>a.sta pɛi.ʒɛ.na la bʁø</b></p>	
4.60	35:41	<p><a href="#">AUDIO</a></p> <p><b>dʒa, dʒa</b></p>	yes, yes
4.61	35:42	<p><a href="#">AUDIO</a></p> <p><b>fig ka.zɔʁ</b></p> <p><i>figue cazor</i></p>	it <b>was</b> agreed to
4.62	35:52	<p><a href="#">AUDIO</a></p> <p>i ran <b>bi kɛl.ka.zad</b></p>	It's a <b>fortress</b> .

		<p><b>Serafina:</b> the 'i' part here makes me think it might be a possessive form, but I'm not sure about /ran/ - it really sounds like a tapped 'r' but it would be weird. Maybe it's /l/?</p>	
4.63	35:53	<a href="#">AUDIO</a>	<b>You</b> had your time! Lezine!
		tɛm vil <b>ti</b> kɔɤ	
		<p><b>Serafina:</b> he definitely says /ti/ here and not /tɛm/, which makes me think it might be the possessive form 'your'. That also conforms to the fact that they do sometimes just omit subject pronouns from sentences.)</p>	
4.64	35:55	<a href="#">AUDIO</a>	<b>They</b> are <b>building</b> a <b>fortress</b> .
		<b>vu.ʒɛ sim kɛl.ka.zad</b>	
4.65	35:57	<a href="#">AUDIO</a>	<b>Enough!</b>
		<b>plid</b>	
		<i>plide</i>	
		<p><b>Serafina:</b> Pronunciation of this word seems to be a bit inconsistent. Sometimes they say /lid/, sometimes /lidz/, sometimes /li.də/.</p>	
4.66	35:59	<a href="#">AUDIO</a>	<b>We</b> will have order! ???
		<b>i naʃ pɤo.bi.kɔɤ ʃø.bu</b>	
4.67	36:00	<a href="#">AUDIO</a>	<b>They're</b> building an armoury <b>in</b> the centre of <b>Palmo</b> , and <b>you</b> know it.
		<b>i sim das.von sin pal.mo, ɛ da.lam vaʃ gɤok</b>	
		<i>i sim dasvance sin Palmo, et dalamme vache groque</i>	
		<p><b>Serafina:</b> I think this makes most sense if the construction is more like /i sim/ (they have), then /das.vɔ̃/ (armoury), /sin pal.mo/ (in Palmo), /ɛ dilam vaʃ kɤo.g/ (and it you know). I used to have this as /kɤo.gɛ/, but with other cases of the verb now, I guess that sound at the end is just the result of releasing the /g/ sound and meaningless.</p>	
4.68	36:03	<a href="#">AUDIO</a>	<b>really?</b>
		<b>ɛm.blo</b>	

		<i>emblo</i>	
4.69	36:04	<a href="#">AUDIO</a> <b>em.blo, le.zin</b> <i>emblo Lezine</i>	really, lezine?
4.70	36:08	<a href="#">AUDIO</a> <b>da.lam bi a un naf gʁok kum</b> <i>Dalamme bi äoune nache groque coum.</i>  <b>Serafina:</b> This strange /a un/ sound must be a word that fills the function of ‘something’ here, although the lemma itself might actually be something more like ‘what’, ‘the thing’, ‘that’ if we translated literally to English. Basically, a relative pronoun that represents a whole particular that was mentioned.	That’s actually <b>something</b> we don’t know.
4.71	36:11	<a href="#">AUDIO</a> <b>a.dɛlv i naf kum.wa tɔk kɛʃ</b> <i>adelve i nache coumois tor criche</i>  <b>Serafina:</b> now we also have /kum.wa/ in 7.13, so probably that’s nothing – makes sense that the general negation word and nothing would be different but related.	At this point we have nothing but rumours.
4.72	36:23	<a href="#">AUDIO</a> <b>vaʃ bi pel</b>  <b>Serafina:</b> we hear the same thing in 8.7, but in that one it doesn’t sound like there’s an /l/ on the end, but here it definitely does. I used to think they might be saying /vaʃ/ as well, but in both I don’t hear any /v/, only /aʃ/. ItReachesOut said that they saw Enza’s mouth make a V shape here, so let’s go with /vaʃ/.	there <b>you</b> are
4.73	26:25	<a href="#">AUDIO</a> <b>te saj lon mǎ.gõ</b>  <b>Serafina:</b> I’m guessing, based on the /i saj/, that they are literally saying ‘the father has/possesses fun’. I wondered if /lo(n)/ here could actually be connected to what I heard as /lof sik/ back in 4.17	<b>Your father</b> is having fun.
4.74	36:26	<a href="#">AUDIO</a>	it’s a nightmare

		e u ʒi.ʒu	
		<b>Serafina:</b> I can only guess that 'nightmare' is /ʒi.ʒu/ - not sure what the /e u/ is doing before it.	
4.75	37:42	<a href="#">AUDIO</a>	<b>Father...</b>
		<b>saj.jo</b>	
		<i>saillau</i>	
		<b>Serafina:</b> The only time we hear /saj.jo/ is between Enza and her father Rylanz, so we can presume that this is some sort of child-parent form of address.	
4.76	37:44	<a href="#">AUDIO</a>	<b>We should probably get going.</b>
		<b>naʃ xod pwi.kom pʁes.to</b>	
		<i>nache hodde priquom prestau</i>	
		<b>Serafina:</b> 8.4 also has this as 'get ready', meaning /pwi.kom/ is likely 'probably', and /xod/ is 'should'	
4.77	39:20	<a href="#">AUDIO</a>	<b>Till we meet again.</b>
		<b>do naʃ ba.dɔ.ʁ i.nɛks</b>	
		<i>dau nache bador i nexé</i>	
		<b>Serafina:</b> I'm curious what the /i/ is doing here. It pops up in some other unexpected places as well, even besides the possession 'have' construct.	
4.78	39:24	<a href="#">AUDIO</a>	<b>Till then till it again</b>
		<b>do i.nɛks</b>	
		<i>dau i nexé</i>	

## Episode 5

5.1	6:05		<b>Cut the signal!</b>
		<b>ska.ʁa bwi.nõ</b>	
		<i>scara brinon</i>	
		<b>Serafina:</b> I think, based on this and the following entry, that we can add these words. The only thing I'm not sure about is whether the /b/ is attached to the end of "scara" or the start of "rinon".	
5.2	6:06	du get bu <b>ska.ʁa</b>	<b>Shut it down! Cut it!</b>
5.3	6:10	<b>ʃak.lə</b> <i>chacleu</i>	(unspecified, curse or exclamation)

		We can simply add this as a generally mild curse word I think.	
5.4	10:09	<p><b>po.ʒɛ kvi.lis dan kaɤn naʃ lo kɛ.bɛ</b></p> <p><i>Pojé krilise dan Karn; nache lo queber.</i></p> <p><b>Serafina:</b> I know it's probably coincidental, but in Russian we have позже meaning "afterward, later" and прежде meaning literally "prior". In any case, I think it's a reasonable guess that the word order lines up with English in this case.</p>	Karn's prior record. We found him.
5.5	10:13	<p><b>dan vɛg bi da.lam</b></p> <p><i>Dan vegue bi dalamme?</i></p> <p>(note: also /veg/ in 7.11)</p>	Where's this from? <i>From where be this?</i>
5.6	10:16	<b>мав.ла.на ван</b>	Morlana One.
5.7	10:17	<p>le ba.go <b>dan ma.de.vɔɤ pɤɛ.ɤks мав.ла.на</b></p> <p><b>Serafina:</b> with Rac's audio, it seems quite compelling that the first syllable is "le". Now, it might be that they've dropped the subject "we" here and /bago/ still means something like 'get', but it's also quite possible that /bago/ means something like 'come, originate'. As in 'this came from...'</p>	We got this <b>from a Preox-Morlana database.</b>
5.8	10:20	<p><b>kum fig stɤɛ.fod</b></p> <p><i>Coum figue strefodde.</i></p> <p><b>Serafina:</b> I know that "trefodde" would probably look more natural than "strefodde", but we just have so many cases where /fig/ or /fik/ doesn't have an /s/ sound.</p>	It <b>wasn't</b> easy. <i>not was easy</i>
5.9	10:22	<p><b>бавн fig ɛɤ.mɛt</b></p> <p><i>Borne figue ermette.</i></p> <p><b>Serafina:</b> I note the similarity between /ɛɤ.mɛt/ and "hermetically", which means sealed so completely that it is airtight. There's no sign that Ghor uses silent H like French, so I'm going to spell it without it for now.</p>	The file <b>was</b> sealed <i>file was sealed</i>
5.10	10:24	<b>ʒu.mɛs.tõ</b>	Interesting.
5.11	10:27	<p><b>ɛ vul ʒi.mɛ.to ka:ɤn pɛl мав.ла.на ван</b></p> <p><b>Serafina:</b> After listening to Rac's clean audio, I think it's /pɛl/ and not /per/. I've also updated what the unidentified word after /vul/ sounds like, but still not</p>	What was our friend <b>Mr. Karn</b> doing <b>on Morlana One</b> ? <i>and what ___ ___ Karn on Morlana One.</i>

		sure on meaning. It really could be so many different things: “friend”, “doing”, “purpose”, or if it’s two words, the possibilities are even more endless.	
5.12	10:31		<b>He was</b> there for <b>five years</b> . He <b>was a corporate cop</b> .  <i>He/his ___ be five years ___ - was job corporate-cop</i>
		<b>lo fig bi sev gam bøl — fig tɒv ɛ.ta.ʒø</b>	
		<i>Lo figue bi seve gam beule - figue trove etageur</i>	
		<p><b>Serafina:</b> we have a second /gam/ and ‘year’ in Episode 7.8, so this makes me fairly sure this means ‘year’. I’m not sure why we have “figue” and “bi” in the same clause - that hasn’t happened before, and it’s not clear what that means. Unless we don’t have “bi” here, and “five” is /besev/ instead.</p> <p>I’m confused about the /bøl/ – in 7.8 there is /bu.liz/, but there it’s ‘years ago’. It might be that /bol/ is a word that indicates a period of time.</p> <p>I think /sev/ must be the number “five”. Also, given that “work” in French is “travail”, I think we can draw allusion to the word “tɒv” here. It could be either a verb or noun. That would leave /ɛ.ta.ʒø/ as a corporate cop, or something along those lines?</p>	
5.13	10:34		Scroll down.
		su.wɛl	
		<i>Souële.</i>	
		<b>Serafina:</b> There’s not really much to guess here. I think we can add this to the dictionary.	
5.14	10:37		<b>Apparently his departure</b> there <b>was</b> quite a scandal. <i>apparently, he departure ___ was quite scandal</i>
		<b>пек.се lo се.ли.зã du? fig smaks ka.le.ny</b>	
		<i>persé, lo seléjan ??? figue smaque squelenu</i>	
		<p><b>Serafina:</b> “squelenu” sounds a bit like “scandal”. “Smaque” is probably “quite” in that case (associated with “max”). Still, it looks more natural to have “figues maques quelenu”, with S at the ends, so I haven’t added to the dictionary until we can be 100% sure that “figue” doesn’t have S.</p>	
5.15	10:41		<b>He was fired.</b>
		<b>lo fig flu.pit</b>	
		<i>Lo figue chlopite.</i>	
		<p><b>Serafina:</b> I initially had “chubit” down as “fired”, but after hearing Rac’s audio, it’s a bit more complicated. I’ll mark this as Sigma-0 in the dictionary until we can be more sure.</p>	
5.16	10:43		<b>It’s better than that.</b>
		<b>bi bwɛ.na zo da.lam</b>	
		<i>Bi bouëna zo dalamme.</i>	
		<p><b>Serafina:</b> I think it’s reasonable to guess that /zo/ is a type of comparative function word, and /bwena/ is “better” (even sounding like the Spanish word for “good”).</p>	

5.17	10:45	<b>fig flu.pit dan e sa ba</b>	<b>He was fired by the ISB.</b>
5.18	10:46		<b>Fired by the ISB and sent packing with full dishonour.</b>
		<b>flu.pit dan e sa ba e gi.gõ bel</b> gba.ko.nɛz	
		<i>Chlopite dan ISB, e gigon bel caquonezze.</i>	
		<b>Serafina:</b> Having heard Rac's audio, I'm more certain about the sounds. I think we can render "gigon" as something like "exiled" or "banished", rather than the very idiomatic English "send sb packing" in the passive. Probably can assume /bel/ is "with" then. That just leaves /kakonez/. Is it one single word capturing the idea of "full dishonour", or are these two words - adjective + noun?	
5.19	10:51	<b>seb seb</b>	<b>Well, well...</b>
5.20	10:55		<b>That would explain a great deal, wouldn't it?</b>
		<b>da.lam spi.la vɛ ʒo.blo ki kɛ</b>	
		<i>Dalamme ____ ____ quiqué?</i>	
		<b>Serafina:</b> We kind of lack enough other examples to really pin down the sounds in the middle here. Does Ghor use a hypothetical modal like 'would'? There is a possible connection between /em.blo/ and the /blo/ we have here, but I dunno.	
5.21	19:43	<b>da.lam kon</b> kɔk	<b>Look at this...</b>
		<b>Serafina:</b> Is /kɔk/ here at all related to the word for 'listen' - /kɔkɔ/? is he saying like, 'look and listen to this'?	
5.22	19:46	<b>lai po.ta.mɛ</b>	<b>every transport</b>
5.23	19:47		<b>every item</b>
		<b>lai sɛ.ʒy</b>	
		<i>Lai seju</i>	
5.24	19:49	<b>lai bi fɛ</b> (note: 7.21 also has /fɛ/ as 'here')	<b>it's all here.</b> <i>all is here</i>
5.25	19:50		<b>Precise, aren't they?</b>
		<b>sim bi fɛ.stɛ, ki kɛ</b>	
		<i>Sim be festé, quiqué?</i>	
5.26	19:52	<b>stõ</b> kɔk kɔk.tɔp	Wait, hang on.
5.27	19:54	<b>vu.la bi da.lam — vu.la bi ma.sa.ɔ</b> <i>Voula bi dalamme? Vula bi MSR?</i>	<b>What's this? What is MSR?</b>
		(note: pretty strong evidence that /vu.la/ is 'what' in the sense of asking for or explaining the identity of something. Here in 5.27 used as a question adverb, and in 7.10 used as a conjunction.)	

5.28	19:56		<b>That's</b> a military code.
		<b>da.lam bi</b> bɔignaz ɡʁɔ̃dɔ̃dɤə	
		<i>Dalamme bi briknaze grondondre.</i>	
		<b>Serafina:</b> We have at the beginning of this episode the word like /brinon/ meaning signal. I wonder if this is a noun-adjective pair, and /brignaz/ is “code” and somehow connected with /brinon/. In any case, I guess we don’t have any other examples to falsify or confirm this, so I think it’s the best way to go.	
5.29	19:58	<b>naf mik li.za</b>	<b>We need Leeza.</b>
5.30	20:03		It means the <b>drivers need</b> special clearance.
		kʁø ʒo <b>vødz mik</b> bɛn bɛk iz waf	
		<i>Creu-je veudz mik ren bek ize ouäve</i>	
		<b>Serafina:</b> Interestingly, in Russian, водитель (voditel) means driver. It’s position before “mik” makes me pretty sure that’s what this is.	
5.31	20:06	le ʁu fɛst	There it is.
5.32	20:09	<b>la.mɔɤ ti saj</b>  (note: I thought it was /dɛ saj/ but after seeing potential /ti/ for ‘your’ and listening to this again, it’s clearly /ti/. There’s our possessive ‘your’, then)	<b>Get your father.</b>
5.33	20:11		<b>Let’s break it down and</b> get the <b>schedules first.</b> <i>Firstly, we it analyse and get schedules.</i>
		<b>afi naf</b> lə skɛbɤɛn ɛ bɔɤ <b>pliɛm</b>	
		<i>Afi, nache le scebrenne eh bor pliemmes.</i>	
5.34	25:37	<b>fy.zi ni.ʒon dib</b>	<b>Neejon tea, please.</b>
5.34a		<b>sa sim</b>	

## Episode 6

6.1	19:36		<b>Enough from you.</b>
		<b>dan tɛm lid</b> zam	
		<i>Dan tem lide zamme?</i>	
		No idea what /zam/ is here. Other cases of /lid/ are other /lid/, /lide/, and here /lid zam/.	
6.2	19:38		<b>I’ll say what I want.</b>
		<b>mo ɤok vul</b> kɤɔv	
		<i>Mo roque vuelle creuve.</i>	
6.3	20:55	<b>dib</b>	<b>please</b>
6.4	20:57		<b>It’s a bit rough</b> taking orders from <b>strangers.</b> <i>be difficult ____ to? strangers</i>
		<b>bi bu.mɛ</b> ɡɛ̃.pɔ(ɤ) va <b>ɤan.do</b>	
		<i>Bi bumé genpor va randos.</i>	



		<p>I love the idea that /ʋando/ (rando) is “strangers”, and it probably is. The literal translation must be quite different from the English though. If we consider that /va/ only appears definitely in the anthem as “to, up to”, unless it is a versatile preposition it likely at least has a similar meaning.</p> <p>It occurred to me that the literal translation might be something more like “Is hard listen/obey to strangers”. As I say, we only know /va/ having this sense of movement <i>towards, in the direction of</i>, whereas “taking orders from” feels more <i>inwards</i>.</p>	
6.5	31:34	<p><b>tɛ.z</b> i jo.bu</p> <p><b>T'èze</b> i chobou?</p> <p>We have “eze” from the anthem, probably meaning ‘eye’. It would be convenient to imagine this as:</p> <p><i>Teze chobou.</i> (your eyes stay-open).</p>	Keep your <b>eyes</b> open.
6.6	38:44	<p><b>fig mu seɓ.ʋon</b></p> <p><i>Figue mou sebronne.</i></p> <p>After comparing my own and Rac’s audios, I’m still convinced the first two words are “Figue mou”, which means “there was” and is corroborated by other examples. That leaves us nicely with the word for “accident”.</p>	<b>There was</b> an <b>accident</b> .
6.7	38:46	<p><b>vu.da?</b></p> <p><i>Vouda?</i></p> <p>The audios here are very hard to make out, but given that we have “vouda” from several other cases meaning this exact essence of “what”, I think it’s clear that this is the intended sound.</p>	What?
6.8	38:48	<p><b>tɛm fik sa.sɔʋ yn byl.ɣɛʒ</b></p> <p><i>Tem figue sassor un boulgege.</i></p> <p>I think I’ve figured out what 6.24 “sassor” means - it means “help”! It fits both here and there! I don’t know why /fik/ is here - /mik/ is expected for the sense of “need”. Is it possible the actress made an error here? /fik/ would create a past tense.</p> <p>I think /byl.ɣɛʒ/ is clearly bags (association with baggage, luggage). That means /yn/ must be a sort of preposition linking “help” and “bags”.</p>	Do <b>you</b> need <b>help</b> with the <b>bags</b> ?
6.9	38:50	<p><b>balɔʋ — fig mu(n?)</b></p>	But I <b>was</b> ... almost home. <i>get away - was ___?</i>

		Even with Rac's audio, I don't feel confident with this. We clearly have the verb for "go home, get away", and "figue", but the word order doesn't seem to line up with the English at all. I thought maybe we have "mu", as in "there was / figue mu", but it still doesn't really make sense.	
6.10	39:19	<b>zip zip zip</b> (subtitles say "zippe zippe zippe")	Faster? Carefully? Go go go?
6.11	40:55		What <b>is this</b> ?
		<b>da.lam bi te</b>	
		<i>Dalamme bi te?</i>	
		Maybe he's saying "this is yours?" literally?	
6.12	40:58	<b>AUDIO</b>	<b>Hey! Hello – slow down, slow down, ...</b>
		<b>aj an.ja — lo.ʁis, lo.ʁis, lo.ʁis</b>	
		<i>aille, agna - loriz, loriz, loriz</i>	
6.13	40:59		<b>You need to turn around and go home.</b> <i>you need turn-around and go-home</i>
		<b>tɛm mik bi.noʁ ɛ ba.loʁ</b>	
		<i>Tem mik binor eh balor.</i>	
6.14	41:02		This <b>isn't</b> for <b>you</b> . <b>Just turn around</b> and <b>walk away</b> . <b>Walk away!</b>  <i>and not be you ????. Just turn around; walk away! Walk away!</i>
		<b>ɛ kum bi tɛm sã.pit sel.mu binɔʁ skɛ.da.dɔʁ — skɛ.da.dɔʁ</b>	
		<i>Eh coum bi tem ????. Selmou binor; scedador - scedador!</i>	
		The only mystery here is /sã.pit/. It might make sense if the prior word is /te/, and then it could be "not be your business".	
6.15	41:09		Get the chob <b>out of my</b> way.  <i>From me get-away</i>
		<b>dan mo ba.lɔʁ ʃɛk</b>	
		<i>Dan mo balor</i>	
		The first word is definitely /dan/ - supported by the meaning "out of/from" and it's clearly heard in my own audio of 6.15. In Rac's audio, I think I can still hear it, but probably the cleaning has muffled it a bit.  Okay, I wasn't sure what "chob" was at first, but looking it up, it turns out that it is a commonly used term in various interjections and curses. I thought Lezine was literally telling the guy to remove some item from his way, but Lezine is actually just saying, essentially, "Get the hell out of my way".  Wait, oh my god. It's "balor"! Not sure what the next word is, but it could be some sort of curse. The word "chacieu" means "crap/shit", so this might be the same or some variation of that word?	
6.16	41:11		<b>I said stop!</b>

		mo tʁɛ.no fʁɛ.ʒɛk	
		Mo trenon frejeque.	
6.17	41:18		Is that a toy?
		da.lam bi giz.mo	
		Dalamme bi gizmo?	
6.18	41:20		Just turn around and go home. Go home!
		sil.mu bi.ɲɔ ɛ ba.ɬɔ	
		Selmou binor, eh balor!	
6.18a		ba.ɬɔ	Go home!
6.19	41:22		It had better be a <b>toy</b> .
		po ti.ti giz.mo	
		Having listened to my own and Rac's audio carefully, I feel quite certain that the second word is a repeat of the same syllable, and to me it sounds like /ti.ti/.	
		It's also tricky because "it had better be" in English is a very idiomatic phrase, and every language is going to express this concept quite differently. In French, for example, we have "il a intérêt à être" in French, or "sarà meglio che sia" for Italian. I can't see any connection with the Ghor phrase to another word, so I think our only way forward here is to treat /po ti.ti/ as an inseparable stock phrase that means "it had better be".	
6.20	41:25		Because if <b>it</b> isn't, <b>I</b> 'm going to stuff it down <b>your</b> ignorant little throat.
		tɛ mo la skafsjɔ ʋobal katɔ ti fʁɛfuskakɛt	
			?? I it ??? ???? ???? your ?????????
		This is hard. Not sure what initial /te/ is. I don't here an L sound here, although it's very fast. I thought the /la/ might be another case of "it" = /le/, and matches the common Ghor SOV word order. There is a /ti/ or /tim/ at the end. Since we are looking for "your", I thought this might be /ti/ followed by a word that starts with /imf.../, which gives the impression of /tim/ or /tem.	I it (otherwise?) stuff down your (derogatory) throat.
		I don't think we should look for a literal matching translation here. I certainly don't think we literally have "because if it isn't". Probably one of these words is closer to something like "otherwise", which in English carries the same meaning.	
6.21	41:28		This is serious shit here.
		da.lam bi ʃi giv.ʋɛn	
		Dalamme bi chi givrenne.	

		<p>Personally I don't hear /giv.ɤl/ here. The consonant stop at the end sounds too quickly occluded to be L.</p> <p>As for meaning, I wonder if "chi" here is "shit" and "givrenne" is the adjective "serious". It seems more likely than the reverse.</p>	
6.22	41:30	<b>ba.loɤ</b>	<b>You need to go.</b>
6.23	41:31		<b>You dare point that thing at me?!</b>
		<b>tɛm</b> pri gastɔ prijen	
6.24	42:31		<b>Move, move, he</b> (stique) help
		<b>ʒa.kem, ʒa.kem – lo stik sa.sɔɤ</b>	
6.25	42:33		<b>We need to go, they told us</b> (telpo?)
		<b>naʃ mik ba.loɤ sim ɤo naʃ tel.po</b>	

## Episode 7

7.1	17:25	<b>naʃ mik ɤɛ.gu.lã</b> <i>Nache mique regulont.</i> (note: /naʃ/ and /mi:k/ are quite conclusive, so it's an easy deduction to get the word for 'decision' here.)	Let's make a decision.
7.2	17:27	te la pon.dɔɤ a niz dɔɤ ma.dɛl bjom.bej (ø)	You were the one that started this.
7.3	17:30	<b>tɛm</b> kymy bas ʃɛit xon.gɔɤ	<b>You</b> keep changing your mind.
7.4	17:32	<b>fon.ta.lɛsk bi mu kaɤ bi vul di.kat</b> <i>Fontalesque bi ____ bi ____</i>	<b>Pretending there is</b> a chance is <b>what's</b> stupid. <i>pretending is existing (kar) is what's (dikat)</i>
7.5	17:35	siv fɔ.dɛlt <b>kum bi fon.ta.lɛsk</b>	Peaceful resistance <b>is not pretending.</b>
7.6	17:38	a laj fig bre.naʃ bi sɛl.mo poʃ fig ab <b>sɛ.ɤɛ.fos</b>	It's the only thing that carries any <b>dignity</b> . <i>A all was BRENACHE IS SELMO POCHE WAS AB dignity.</i>
7.7	17:42	<b>sɛ.ɤɛ.fos</b> <i>Serefosse?</i>	<b>Dignity?</b>
7.8	17:43	<b>naʃ fig</b> skɛ.tan <b>sɛ.ɤɛ.fos</b> a do <b>gam.</b> bu.liz	<b>We left dignity</b> behind <b>years</b> ago.
7.9	17:45		<b>To what purpose?</b>

		<b>va vul fi.ně</b> <i>Va voule finen?</i> Hard to make out the exact final sounds of the final word. Look forward to hearing Rac's cleaner audio. I thought there was a /g/ here, but on closer listenings I think this is just a nasal.	
7.10	17:46	<b>naʃ ɡʁok vu.la fɔʁ</b> <i>Nache groque voula fort.</i>	<b>We know what's coming.</b>
7.11	17:48	sɛl.mo si.kœ ɛ lo bʁaf	Should we stand <b>and</b> take <b>it</b> ?
7.12	17:49	<b>da.lam bi veg</b> fig ɛm.bœ <b>Serafina:</b> in 5.5 we also have /veg/ and 'where'. Also, this could be /fig/ + /ɛm.bœ/. I'll come back to this.	<b>This is where</b> we started.
7.13	17:53	<b>ten fig kum.wa sku.be</b> (note: there's a few places where it really sounds like the word for 'you' is /tɛn/ or /tɛm/ rather than /tɛ/. Here 'you' is in a subject position as well, so I can't imagine the /n/ or other nasal sound that I'm hearing before /fi/ is some sort of case marker. Also, I guess he is saying /fig/ or /fik/ here before /kum'wa/ and using this past tense marker to convey the past tense invoked by English 'have you learnt'.)	<b>Have you learnt nothing?</b>
7.14	17:54	<b>mo fig sku.be, nad bi bo nan sim naʃ go.da.lo</b> (note: oh, this is an interesting sample! it tells us that Ghor certainly doesn't have perfect aspect and uses past marker. I'm tempted to analyse /nad/ as a form of /naʃ/, given that the following /bi/ is probably the verb 'be, are'. Probably, then, /bo nan/ is something like 'allow', or 'enable'. That's the only way I can really imagine the semantic core meaning of the English translation being encoded in the Ghor given here.	<b>I've learned</b> how good we <b>are</b> at letting <b>them</b> <b>provoke us</b> .
7.15	17:58	<b>ten mik</b> me bœd   <b>Serafina:</b> Question is, is the word 'listen' /me.bœd/, or is she actually saying /me/ as a sort of object case of /mo/ and the verb is simply /bœd/? 8.14 also has /bœ(du)/, so we might be onto something with this verb.	<b>You have to</b> listen.
7.16	18:00	<b>viʁ kum tɛm</b> bjed dop ti.kil su.kœ to mas tek vaʃ (note: okay, /tɛm/ sounded really clear here. I'm going with that as the sound for 'you'. Given how closely Ghor follows French phonology, we can	<b>You can't</b> keep screaming the same ideas expecting change.

		<p>assume /tek/ and /vaʃ/ are separate, but maybe /mas/ and /tek/ are one word.</p> <p>Oh, I found a repeat! The word sounding like German “wir” is here and in 8.16, both with “can’t”, and also “kum” adding the negation. So I guess we found the word for “can”.</p>	
7.17	18:03	<b>li.dɛ</b>	<b>Enough!</b>
7.18	18:09	<b>naʃ kont</b>	<b>Look at us.</b>
7.19	18:11	<p><b>kont vul se.mad sim naʃ</b>  <i>Cont voulle semade sim nache.</i></p> <p>(note: since French phonology doesn't have natural words starting with /sm/, I'm guessing there's a very tiny elided vowel sound in between. I think the audio bears this out too.)</p>	<b>Look what they've done to us.</b>
7.20	18:15	<b>naʃ li.ɔʁ.ʒɛ</b>	Poisoned <b>us...</b>
7.21	18:17	<p><b>sə bi fɛ ma.dal naʃ tʁom.bãnt</b></p> <p>(note: /ma.dal/ is already established in 4.18 as meaning 'right now' – interestingly they don't provide that in the English translation but it fits here.)</p>	... as if they're <b>in here laughing</b> at <b>us</b> . <i>(as if?) are here now, us laughing</i>
7.22	18:22	<p><b>mo swa dial</b></p> <p>(note: given the lack of /kum/ negation, I'm assuming the verb here already encodes the meaning of 'don't care' into itself, such as a verb like 'disregard' or 'brush off'. /dial/ appears in the anthem as 'if' as well.)</p>	<b>I don't care... (if)</b>
7.23	18:24	<p><b>tem da.bɔʁ sa lymz sin plazʒ</b>  <i>tem dabour</i></p> <p>(note: 4.46 seems quite conclusive for /daʃ/ being 'street', but /plazʒ/ here would make more sense – being quite similar to English 'plaza' or French 'beach'. Listening to both again closely, they're definitely different. Hard to say if /sa.lymz/ refers simply to rose petals, or if this is two words including a verb + noun. /sa/ would be quite a short verb, but not impossible.)</p>	... <b>you fight</b> or lay rose petals <b>in</b> the street...
7.24	18:28	<p><b>ʁis kɛl.kɔʁ sin kum.bons</b>  <i>riz quelcour sin coumbônce</i></p> <p>(note: we haven't seen 'or' yet – not sure if it's /bi skɛl.kɔʁ/ or /ʁis kɛl.kɔʁ/, but French phonology would probably prefer the latter.)</p>	... <b>or hide in the basement.</b>
7.25	18:30	<p><b>mo swa kom bɛ̃(n)</b></p> <p>(note: so in conjunction with 7.22, we should conclude that 'don't care' is /swa/. What /kom bɛ̃(n)/</p>	<b>I don't care</b> for any of it.

		is, I'm not sure – perhaps an adverb like 'at all', as in, 'I don't care <u>at all</u> '.)	
7.26	18:38	<b>naʃ bi dym ɡɔʁ</b>  (note: is this a case of verb conjugation? /naʃ/ + /bi/ = /naʃ bi.dəm/? not sure what else it would be.)	<b>We are the Ghor.</b>
7.27	18:45	<b>dial</b> lan mo.lan vo laj  Now that we know /dial/ is 'if', I wonder if the first word here is a very quickly-spoken /dial/.	<b>If</b> they take that from us...
7.28	18:48	<b>mu kum</b> kaz ma.la bliv ma.dan  (note: frustrating – there are three cases of 'worth' and no consistent Ghor words for it.	... then what's worth saving? <i>there is nothing?</i>
7.29	33:12	da vonz ʃi pa.da <b>bi ma.dal</b>	Attention! Curfew <b>is now</b> in effect!

## Episode 8

8.1	4:46	mɛs i mo kʰast	(translation not provided)
8.2	4:47	nam vek <b>sim</b> un tʰask	<b>They're</b> opening up the plaza.
8.3	4:49	vi lam diazh mɔg	Let everyone know!
8.4	5:02	ãm <b>pʁes.to</b>	Let's get ready.
8.5	5:03	vi lam diazh mɔg	(translation not provided)
8.6	7:27	??? ??? ??? <b>naʃ</b> pʁɛ.bo.no sxat?	They've opened the plaza. <b>We're</b> taking back the plaza.
8.7	7:45	<b>tem</b> aʃ pi.pi  (Note: we hear the same thing in 4.72; Here you can hear 'tem' which means it can't be /vaʃ/ - and also, it seems like 'vache' really is a formal form, so unlikely that Enza would address her father with it.  It really sounds like /pi.pi/	There <b>you</b> are...
8.8	7:48	<b>bi ko.kam</b>	<b>It's a trap.</b>
8.9	7:50	u ni tʰi ʋo tʰaz (ʋul / vul?)	I've been worried about you.
8.10	7:53	<b>sim naʃ kʰɔf wa.lond</b> <i>Sim nache creuf oualonde?</i>	<b>They want us</b> out <b>there</b> .
8.11	7:55	<b>saj.jo dib</b>	<b>Father, please...</b>
8.12	7:57	<b>tem</b> muk lu <b>fʁɛ.ʒɛk</b>	<b>You</b> could <b>stop</b> this.
8.13	7:59	<b>kum bi</b> ð.bu	<b>It's not</b> too late.

8.14	8:00		<b>People need to be heard.</b>
		<b>su.ə mik</b> <i>ʁɛn bi a bɔ̃ʁ.du</i>	
		<i>Souer mik ren bi abordu.</i>	
		<p><b>Serafina:</b> I guess this helps us figure out ‘people’ 4.35. God knows what the /ʁɛn/ here is. I haven’t noticed it anywhere else except at the end of /ku.va.ʁɛn/ in 4.30, appearing to mean ‘let sth happen’. Oh, also in 5.30, we get /mik ʁɛn/. We also hear /bɔ̃ʁ/ in 7.15 where we have ‘listen’. Could it be that /a/ is acting like a passive marker here?</p> <p>It seems clear that /bɔ̃ʁd/ is related to ‘listen’ or ‘hear’. Why the /u/ at the end, though? Is this a verb form? In this case, a passive marker perhaps?</p>	
8.15	8:03	<b>sim u fig naf</b> <i>ʁɛz da.bɔ̃ʁ</i>	<b>They’ve been begging us to fight.</b>
8.16	8:06		<b>We can’t stay silent any longer.</b>
		<b>naf kum viɛʁ stan so.ʁɛft i.nɛks</b>	
		<i>Nache coum viere stanne soreft i nexé.</i>	
		<p><b>Serafina:</b> Looks like “viɛʁ” means “can”. I’m going to go with /stan/ being “stay”. Not only does it fit well, but it looks and sounds like “stay” / “stand”, etc.</p>	
8.17	8:09	<b>so.ʁɛft?</b>	<b>Silent?</b>
8.18	8:11	<b>naf bi so.ʁɛft vla naf bi gas.tam</b>  (note: this snippet is more evidence that Ghor doesn’t seem to mark for future. Nice to know that /gas.tam/ here confirms my suspicion that the Ghor word for killing in 4.28 and 4.29 /bɔ̃ʁon gas.tam/ was two words, not one. More support for relying on French phonology to find word barriers.)	<b>We’ll be silent when we’re dead!</b>
8.19	8:18	<b>saj.jo saj.jo</b>	<b>Father. Father!</b>
8.20	8:21	(impossible to understand)  (note: too much noise interference, but it sounds like whatever he’s saying, it’s a single word that he repeats twice – something like /pɔ̃i.kɛ/	I have to stop it.
8.21	8:29	<b>naf ba.dɔ̃ʁ</b> <i>Nache bador (subtitles)</i>  (note: we have /ba.dɔ̃ʁ/ from Ep4 at the end, so it could be that he is saying here ‘we’re meeting’.	<b>we</b> are meeting?
8.22	8:32	<b>ʃlat gi.a.fel?</b>  (note: extremely hard to hear sounds here. We have ‘memorial’ from Ep4 as well but I don’t hear any of those sounds here – but the first word does sound similar to the word they use for ‘plaza’ in 8.6)	The memorial is open!
8.23	8:35		Come to the plaza...
8.24	8:37		and show them who we are!



8.25	8:39		Take back the homeland!
8.26	9:06	daʃ ba.ɬɔ (note: in 4.46 they translated /daʃ/ as 'streets', but maybe 'home' is the real translation? Unless I'm mishearing this)	Go home!
8.27	9:07	tʰan ɣɔɰ <b>dib</b> (note: what the hell is /tʰan/ doing here?)	Ghormans, <b>please!</b>
8.28	9:09	<b>bi fu.la.diz ko.kam</b>	<b>It's an Imperial trap!</b>
8.29	9:11	____ bi <b>naʃ</b> (note: now that we can be confident that /mu/ expresses 'there is _', I'm expecting to hear /mu/ here as well, but the background noise is simply too strong to be sure.)	There's nothing here for <b>us!</b>
8.30	9:14	sen mog vi.naʃ <b>bi</b> ʃon pɛ—	The only path <b>is</b> silent resist-
8.31	10:20	<b>tɛm</b> va.li <b>mo</b> I guess we can probably safely assume that /va.li/ is a verb like 'assist' or 'help', right?	Can I help <b>you?</b>
8.32	13:22	<b>tɛm fig</b> ap.ti <b>mo saj</b> <i>Tem figue aptille mau saille?</i> (note: this really shows that /saj.jo/ when Enza speaks to her father must be some sort of vocative form – reserved for the child to her father or something like that. Here we just have /saj/.	<b>Have you</b> seen <b>my father?</b>
8.33	13:24	ɛlf (note: I'm guessing this is the elusive word for 'no' that we haven't seen yet. Or else it's a particular type of short answer used in negative responses.)	I haven't.
8.34	13:25	pɔ.ɬɛ.stɔɰ	Stay with me.
8.35	17:42	<b>ɖi.na</b> ____ (really hard to hear)	<b>Dreena!</b> Over here!

## ANTHEM

8.36	19:14	<a href="#">AUDIO</a>	<b>Raise</b> your eyes to homeland skies
		oŋɣ dum ɛz va la.vɛ glɛʒ	
		<b>Ange</b> dum èze va l'ave-glège	
		<b>Serafina:</b> For now, I'm going to propose contested dictionary entries based on likely word order. I don't see that we have any other sources for a lot of these words at this point, so unless new material comes to light, we can go with this.	
8.37	19:18	<a href="#">AUDIO</a>	We are the Ghor

		gam.bol dym ɣɔɤ	
		<i>Gambol dum Ghor</i>	
8.38	19:22	<a href="#">AUDIO</a>	Breathe the air and <b>know</b> you're there
		tɤas.pu flond tɛm ɣɔk ua.lond	
		<i>Traspu flonde tem groque ouälonde</i>	
		<b>Serafina:</b> 8.10 and this one have something like /va.lo/ meaning 'there', as in 'that place which is seen or mentioned'. 5.14 should also include 'there' in the same sense, but it's possible that's just an addition from the English translation and not reflected in the Ghor speech there.	
8.39	19:26	<a href="#">AUDIO</a>	We are the Ghor
		gam.bol dym ɣɔɤ	
		<i>Gambol dum Ghor</i>	
8.40	19:31	<a href="#">AUDIO</a>	<b>Valley</b>
		va.lɛn	
		<i>Va-leine.</i>	
8.41	13:33	<a href="#">AUDIO</a>	<b>Highland</b>
		mɛʒ.ka	
		<i>Mèje-gah</i>	
8.42	19:35		Let me spend my <b>every day</b> there
		dib mo laj mun laj sol lɛʒ.na	
		<i>Dibe-mo lai mounè lai sol lèʒe-na</i>	
		<b>Serafina:</b> interestingly, they use /mun/ here (night) instead of /ta:n/ (day))	
8.43	19:41		Call your kin to come and sing
		bɛk tɛm bɔl o.fot ka.ɔ	
		<i>Béke tem brôles enforde-carole</i>	
8.44	19:46		We are the Ghor
		gam.bol dym ɣɔɤ	
		<i>Gambol dum Ghor</i>	
8.45	19:50		Voices loud and standing proud
		vai bi gas e tɤɛm bi tɤa	
		<i>Paipes bi ouämes sti kren mikammes</i>	
8.46	19:55		We are the Ghor

		gam.bol dym ԳԾԽ	
		<i>Gambol dum Ghor</i>	
8.47	19:59		<b>Valley</b>
		<b>va.lɛn</b>	
8.48	20:01		<b>Highland</b>
		<b>mɛʒ.ka</b>	
8.49	20:03		Let me spend my every day there
		dib mo <b>laj mun</b> laj sol lɛʒ.na	
		<i>Dibe-mo lai moune lai sol lège-na</i>	
8.50	20:10		Tight the weave and roll the sleeve
		<i>Haberdache, vefan, prestache</i>	
8.51	20:15		We are the Ghor
		gam.bol dym ԳԾԽ	
		<i>Gambol dum Ghor</i>	
8.52	20:18		From Navishare <b>to Palmo</b> Square
		na.vi mid <b>ɛ pal.mo</b> sid	
		<i>Navi-Mide eh Palmo Zide</i>	
8.53	20:23		We are the Ghor
		gam.bol dym ԳԾԽ	
		<i>Gambol dum Ghor</i>	
8.54	20:27	<b>va.lɛn</b>	<b>Valley</b>
8.55	20:29	<b>mɛʒ.ka</b>	<b>Highland</b>
8.56	20:39	la di don gifel	(translation not provided)

8.57	27:27	<b>zip</b> <i>Zippe!</i>	<b>Hurry!</b>
8.58	27:49	kja.mo	Come on!
8.59	27:56	ma.lam	Now!
8.60	28:28	<b>bi fe.fon</b>	<b>It's blocked!</b>
8.61	28:29	a bo fej	Turn back!
8.62	28:39	<b>ba.ɬɛ</b>	<b>Go!</b>
8.63	28:44	as / aʃ <b>ba.ɬɛ</b>	<b>Go back!</b>
8.64	28:51	<b>gam.laɛ</b>	<b>Bastards!</b>
8.65	29:53	<b>ʃu.ɣuk ma.dal</b>	<b>Get away now!</b>
8.66	29:55	<b>ba.ɬɛ</b>	<b>Go!</b>
8.67	29:56	<b>ba.ɬɛ zip</b>	<b>Go! Hurry!</b>
8.68	30:08	<b>ɛn paz ig.lõ</b>  (note: /ɛn/ here and at 8.52 make me fairly sure that it means 'to' or 'towards', and we heard /ig.lõ/ in 4.58 meaning 'building'. Really not sure what /paz/ could mean here. I don't think we've seen it anywhere else – it's definitely not an article.)	<b>To the building!</b>

## CREDITS SONG

8.69	42:50	uʃ tu dɛʃ va.lav lai glɛʃ	
8.70	43:00	gom.bo dyn ɣɛ	we are the ghor
8.71	43:10	tɕo spɛ flo tɕɛm dug hoj lo	
8.72		gom.bo dyn ɣɛ	
8.73		<b>va.lel meɜ.ka</b>	<b>Valley! Highland!</b>
8.74		di mo lai mun lai so.lel ʃna	let me spend my every day there
8.75		lej tem vo.la fo ta mo:n	
8.76		gom.bo dyn ɣɛ	
8.77		vai bi gas e tɕɛm bi tɕa	
8.78		gom.bo dyn ɣɛ	
8.79		<b>va.lel meɜ.ka</b>	<b>Valley! Highland!</b>
8.80		di mo lai mun lai so.lel ʃna	let me spend my every day there
8.81		<b>va.lel meɜ.ka</b>	<b>Valley! Highland!</b>
8.82		di mo lai mun lai so.lel ʃna	let me spend my every day there

8.83		lel ʃna	
8.84			
8.85			
8.86			
8.87			
8.88			
8.89			
8.90			

Another song to analyse for language: (end credits, episode 7)

<https://www.youtube.com/watch?v=o89yyzGf9Lw>

and lyrics in English:

<https://screenrant.com/andor-season-2-episode-7.tony-gilroy-brandon-roberts-composer-end-credit-song-meaning-explained/>

## Comparison Checking

**su.ə mik** ʁən **bi** a bɔʁ.du - People need to be heard.

**da.lam bi** ʃi giv.ʁən - This is serious shit here.

a.fi **naʃ** ʁu skɛb.ʁən a.boʁ pʁi.ɛm - Let's break it down and get the schedules first.

kø zo vødz mik ʁən bɛk iz waf - It means the drivers need special clearance.

