

The Lalafell Language Manual

The Lalafell Language Manual: First Edition

A Final Fantasy XXIV Conlang

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Preface

This is the Lalafell manual, a full grammar of the Lalafell conlang from its proto stage to its modern day spoken form in the Southern Seas. The Lalafell manual is a full in depth explanation and display of the proto and modern Lalafell's: phonetics, grammatical rules, word lexicon, phrasal lexicon, chrestomathy, and writing system. The Lalafell manual was not created in mind to be a self study book for one to learn how to fluently speak Lalafell, although it would be possible to use it as such but with great difficulty.

This manual brings out one of the most beautiful aspects of FFXIV that is only lightly touched on in the community today, the languages spoken in The Source. Fleshing out even a single race's language in the world will bring extra depth into the stories of those races, add mystique, make players curious about the cultures of the different races in the game, and bring together more players as a community all for the sake of their love of FFXIV. All of this is via one of the most eye catching interests of many people in the world, language.

Regarding the importance of this manual, the need to have further fleshed out language systems in The Source is precedent given the very lack of within the game, the lore and community discussions in forums such as reddit and the official FFXIV forums. Currently there are only two major examples of language in the game itself, both on the small scale. The most detailed of the two is Dragonspeak, created by Fernehalwes. The language sits at a decent but small lexicon with easily accessible grammar for those who know Japanese or English to grasp quickly. As a naming conlang, this conlang works wonderfully and the purpose for the language

was likely only to fulfill that role; however, in terms of Dragonspeak being a full fledged language, it is lacking in depth and lacks the potential to give players a complex instrument to become more involved within the universe of the game. The other most common language system is Eorzean. This “language” is more of a code than an actual language, as all one needs to do to match the Eorzean alphabet key to the letters of the English Latin alphabet and read it in normal English.

There are numerous examples of other languages existing within the FFXIV universe, but most are barely worth mentioning as they have no official words or only have a lexicon of less than five words. These smaller conlangs are in the game to add cultural flavoring to the various races or to give hints about which cultural the developers had used as inspiration to create these races.

With this absence of in depth languages in the game to give a full picture of races’ cultures, customs, identity, and history, there is a dire need for players to have this invaluable instrument of language to fully immerse themselves into the characters that they play and the world they inhabit. The Lalafell Manual© is a step into that direction to increase immersion and interest of FFXIV lore, and to make the process of immersing oneself into the brilliant fantasy world even more enjoyable.

With twenty-one months (May 2022-February 2024) of dedicated research, planning, development, experimentation and revision, there is a near boundless amount of fascinating material to unpack. Few conlangs are given this amount of dedication, let alone a conlang dedicated to a vibrant MMO whose lore reshapes the language with a unique fantastical twist that only FFXIV could provide. Even though this manual is primarily written in more linguistic wording and therefore is geared towards those with linguistic experience, there are sections of

the book that make it accessible to a broader range of audience such at the glossary and appendix.

For the sprout who wants to feel like their character, to the veteran dungeon crawler who wants to add some spice in their roleplaying, to the conlanger who wants to study the manual as a guide to their own conlang, and to even the random person who only wants to pick and choose a few words to learn, the Lalafell manual is meant for everyone. This in depth well of knowledge that can be used by anybody and everybody. Taking in the beauty and the soft sounds of the language would delight anyone.

If any reader would like to request any information from the author pertaining to The Lalafell Manual©, please message the author via one of these links or sites:

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I want to thank the FFXIV community for just simply existing and being the lifeblood of such an interesting world.

Finally, I want to thank those who continue to preserve Polynesian culture and language. We, those who are interested in your languages and your way of life, are deeply indebted to you for keeping those beautiful aspects of humanity alit and easily accessible to learn from.

Introduction

The goal of the Lalafell manual is to give a headcanon interpretation of the development of the Lalafell language through a linguistic lens. The evolution of the language is meant to correlate to the history of the Lalafell who live in the Southern Seas, not the Lalafell who immigrated to Eorzea.

The proto language correlates to the pre historic language of the Lalafell, before they even had their five vowel system. Old Lalafell correlates to the early trading and migration from some of those in the Southern Seas to Eorzea. These Lalafell founded the city of Nym and Mhach in the Fifth Astral Era. When Nym and Mhach collapsed, there were those Lalafell from Nym who returned back to the Southern Seas, and in doing so created a massive change in the Lalafell language sparked the Middle Lalafell period. This period was marked by rapid linguistic change in the language with the rapid changes of phonemes, introduction of many Hyur loanwords (WIP), morphological, and syntactic change. Unlike the previous linguistic eras of the Lalafell language, the introduction of the Modern Lalafell era instead distinguished itself via a new standard of writing instead of a shift in the spoken language. And thus, this all explains how the Lalafell language integrates itself within the world of The Source.

Within Part 1, the Proto Lalafell section, there are the seven major sections that explain the function of the language and cultural background of the Lalafell and history of The Source that affects the Lalafell listed as: “Phonetics”, “Phonotactics”, “Basic Morphology and Syntax”

“Grammar (Morphology and Syntax Con.)”, “Lexicon”, “Chrestomathy”, and “Proto-Lalafell Writing System”.

The “Phonetics” section simply shows the Proto Lalafell phonology

The “Phonotactics” section explain syllable structure and the stress system of Proto Lalafell.

The “Basic Morphology and Syntax” explains the fundamentals of how Proto Lalafell creates complete sentences with the minimal amount of words.

The “Grammar (Morphology and Syntax Con.)” section further elaborates on the previous section, giving much more nuanced and detailed descriptions of other features in Proto Lalafell to create mor complex sentences.

The “Lexicon” section lists a complete dictionary of the Proto Lalafell languages, listing personal pronouns, numbers, nouns, and verbs/adjectives in their own respective sections. Please note that the section for the nouns, verbs/adjectives, and affixes are not listed in any particular order. Please use the word find tool in google docs which is activated by pressing Ctrl + f (⌘ + f on a Mac) and typing in the English word to find the correlation Lalafell word. Description of how to fully use the dictionaries are at the beginning of each respective section.

The “Chrestomathy” is a large collection of sentences to show all the practical aspect of Proto Lalafell in order to give ideas to the reader of how Proto Lalafell would have sounded like.

The “Proto-Lalafell Writing System” lists gathered research on Polynesian scripts that all helped influence the creation of the Proto Lalafell logographic script. At the moment of writing the full Proto Lalafell logographic dictionary has not been completed, but hopefully will be by the release of the second edition of the manual.

Within Part 2, the Modern Lalafell section, there six major sections that explain how the language functions listed as: “Phonetics, Phonology and Pitch”, “Grammar: Morphology and Syntax”, “Lexicon”, “Pragmatics”, “Chrestomathy”, and “Writing System”.

The section of “Phonetics, Phonology and Pitch” goes over the phonological inventory of Modern Lalafell, its romanization, the phonotactics, short explanations of language conventions that would be too jarring to fit elsewhere which as the syllabic shortening, and basic suprasegmental information and easier pronunciation conventions to help aid with pronunciation of the language.

The “Grammar: Morphology and Syntax” section is the most densely packed of all the section. It contains a detailed explanation of each grammatical aspect of the language sectioned into three parts: Basic concepts like word order and head directionality, morphology, and then syntax.

The “Lexicon” is the section containing the complete list of words in the language, listing the pronouns, numbers, noun, verbs/adjectives, and affixes all in different section. Just like the Proto Lalafell lexicon section, please note that the section for the nouns, verbs/adjectives, and affixes are not listed in any particular order. Please use the word find tool in google docs which is activated by pressing Ctrl + f (⌘ + f on a Mac) and typing in the English word to find the correlation Lalafell word. Description of how to fully use the dictionaries are at the beginning of each respective section.

The “Pragmatics” section lists the cultural influenced words and phrases in Lalafell such as: Filler words, greetings, idioms, jokes, taboo words, etc.. As explained previously, many if not all of these entries in this section have been influenced by the culture of the Lalafell, and so some

of the words and phrases have been preserved for a very long time, becoming fossilized and creating words or phrases that do not exist elsewhere in the language.

The “Chrestomathy” section is a collection of sentences and two stories showing how the Modern Lalafell language functions with increasingly complex literature. If one where to learn how the Modern Lalafell language practically operates and if one where to want to learn Modern Lalafell more efficiently, that reader should read the basic grammar of the language and use the chrestomathy as soon as possible to reach their goals.

Finally, the “Writing System” section details the history of the Lalafell writing system and the full syllabary of Modern Lalafell. There are currently no long form examples of the Modern Lalafell writing system, but hopefully they will be added into the Lalafell manual by the second edition.

Within Part 3, the Cultural Notes, this section is the cumulative research for that gave the paper proper context to the world of FFXIV as well as to the Lalafell. There are some amounts of educated guessing, marked as headcanon next to the titles, used to filled in gaps of the Lalafell culture and history in order to have a more complete picture of the people.

Abbreviations

PL - Proto Lalafell
OL - Old Lalafell
MiL - Middle Lalafell
MoL - Modern Lalafell
TAM - Tense Aspect Mood
AN = Animate
IN = Inanimate Classifier
AB = Abstract Classifier
I = Inflected form
COLL = Collective
PAL = Paucal
STV = Stative
HAB = Habitual
MOM = Momentaneous
MUL = Multitude
DIMP = Delayed Imperative

Part 1: Proto Lalafell

A Sunset Sea of Islands to See

Phonetics

PL Phonology

PL Consonant Inventory						
	Bilabial	Labio-dental	Alveolar	Palatal	Velar	Glottal
Plosive	p		t		k	(ʔ)
Nasal	m		n			
Tap						
Fricative		f				h
Affricate						
Liquid			l	j	w	
	PL Vowel Inventory					
		Front	Mid	Back		
	Close	i		u		
	Open		a			

Phonotactics

PL Syllable Structure: (C)V¹(V²)

There cannot be two of the same vowel next to one another in the (C)V(V) structure. I.e. *paa is an illegal sound. It must be pau or pai. If it does occur word internally, add a /w/ between vowels. /Paa/ > /pawa/. If it occurs word externally, put a /ʔ/ before the second word. Ex. /Pa#a/ > /pa#ʔa/.

Fixed Stress

Stress always falls on the first mora. Single mora words are stressed

Rhythm

Despite having stress, PL is a mora timed language. Each mora is pronounced with relatively the same length of time, regardless of stress. Stress then only adds to the volume and pitch of a sound, similar to Spanish or European Portuguese.

Basic Morphology and Syntax

Basic Words: Basic Examples

Personal Pronouns:

pu - I
tu - You (sg.)
ku - S/He

pa - We
ta - You (pl.)
ka - They

Nouns:

lala - Person
fafa - Animal
kiku - Rock
paka - Man
mulu - Carbuncle

Verbs:

titi - To see
wapu - To sit
u - To give
hufu - To be big
paupau - To pet

Head-Final Language

Word Order: SOV

<i>taliau</i>	<i>lala</i>	<i>taliau</i>	<i>fafa</i>	<i>titi</i>
CL.S9	person	CL.S9	animal	see

‘The person sees the animal.’

Verb Like Adjectives: Adj - Noun

<i>taliau</i>	<i>lala</i>	<i>hufu</i>	<i>taliau</i>	<i>fafa</i>	<i>titi</i>
CL.S9	person	big	CL.S9	animal	see

‘The person sees the big animal.’

Verb Like Postpositions

<i>taliau</i>	<i>lala</i>	<i>pawuta</i>	<i>kiku</i>	<i>wapu</i>
CL.S9	person	CL.S2	rock	on;sit
‘The person is at/on the rock.’				

Possession: Possessor - Possessee

<i>taliau</i>	<i>paka</i>	<i>taliau</i>	<i>mulu</i>
CL.S9	man	CL.S9	carbuncle
‘The man’s carbuncle.’			

Grammar (Morphology and Syntax Con.)

Grammatical Number:

Singular - Paucal - Multitude - Collective

- Singular - Unmarked

paka - man

- Paucal - Reduplication of first syllable

papaka - some men (2-10 men)

- Multitude - Reduplication of first and last syllable

papakaka - men (10+ men)

- Collective - Reduplication of whole word (with a heavier stress on the first word)

paka paka - Every man, all men; Every single man, all of the men

Plurals can mark: The speaker, speech act participant (listener or hearer), humans, animals, and individual objects. Other things such as collective nouns or abstract nouns cannot be made plural at all. Instead, it is common to simply use the word “munu” (many) before collective and abstract nouns to indicate plural.

To differentiate between the multitude form and collectives of some words, such as “lala” and “papa”, the stress is phonemic. Simply, the multitude form will only have one stress at the start of the word, and the collective will have each word stressed in their respective syllables.

Ex. (an acute accent (´) will be used to mark stress)

Multitude - lálalala, pápapapa

Collective - lála lála, pápa pápa

Nouns of general concepts, such as the word “stranger” in the example, “Strangers are bad,” and “bugs” in, “Bugs are cool,” are put in the collective form.

TAM & Verb Conjugation

Verb + Aspect + Auxiliary Verb

- Imperfective - unmarked

pu *haupa*
I eat[INFV]

- Perfective - impf. + “wa” (to throw)

pu *taliau* *paka* *titi-wa*
I CL.S9 man see-PFV
‘I saw the man.’

- Repetitive - impf. + “fu” (for a wave to crash; i.e. waves breaking repeatedly)

ku *taliau* *mulu* *paupau-fu*
he CL.S9 carbuncle to.pet-REP
‘He is petting the carbuncle over and over.’

- Delayed Imperative (Commanding an action to be done later)

- Imperfective Verb + “i” (To obey/follow)

<i>tu</i>	<i>wapuliliu</i>	<i>lilifali</i>	<i>pika</i>	<i>i</i>
you	CL.S8	ocean	go	IMP

‘Go to the ocean later.’

- Immediate Imperative (Commanding an action be done immediately)

- Perfective Verb + “i” (To obey/follow)

<i>tu</i>	<i>wapuliliu</i>	<i>lilifali</i>	<i>pika-wa</i>	<i>i</i>
you	CL.S8	ocean	go-PFV	IMP

‘Go to the ocean now.’

Tense in Lalafell can be expressed by either context or by explicitly stating the time through extra words.

Valency Changing Operations:

- Passive: Noun *i* (with) + Verb-*ta* (to take)

<i>pa</i>	<i>taliau</i>	<i>lala</i>	<i>i</i>	<i>titi-ta</i>
we	CL.S9	person	AGN ¹	see-PASS

‘We are seen by the person.’

<i>pa</i>	<i>taliau</i>	<i>lala</i>	<i>yu</i>	<i>titi-ta</i>
we	CL.S9	person	to.move	see-PASS

‘We are seen by the person.’

The passive is seldom used in PL, often being replaced by sentences in the active voice.

- Causative: V-u (to give)

<i>pa</i>	<i>taliau</i>	<i>fafa</i>	<i>tau</i>	<i>pawuta</i>	<i>kiku</i>	<i>titi-u</i>
we	CL.S9	animal	for ²	CL.S9	rock	see-CAUS

‘We make the animal see the rock.’

¹ AGN = Agent, the doer of a passive action.

² Speakers indicate the subject that is being made to do the action with the postposition “tau”.

To be/To Have

There is no “to be” copula or verb “To have”. For “to be”, the word order of “Subject Object” dictates equative statements:

- Object

<i>ku</i>	<i>pu</i>	<i>taliau</i>	<i>yuyu</i>
s/he	I	CL.S9	sister

‘She is my sister.’

- Location

<i>ka</i>	<i>paiu</i>	<i>pahifuniu</i>	<i>wapu</i>
they	CL.S4	house	at

‘They are at the house.’

To form a sentence that have the meaning of “to have”, there are two options. One is a genitive construction, i.e. possessor possessee, and the other is a postposition construction where the postposition “i” follows the possessed object.

- Genitive Construction

<i>pu</i>	<i>kinau</i>	<i>ka</i>
I	CL.S3 ³	money

‘I have money.’
‘My money.’

- Postposition Construction

<i>pu</i>	<i>kinau</i>	<i>ka</i>	<i>i</i>
I	CL.S3	money	with

‘I have money.’
‘The money is with me.’

Possession

Possession works by saying the possessor before the thing being possessed.

³ S3 = Classifier for solid objects #3. Please refer to “shape words” section to know more.

pu yitau yukukinu
 I CL.S6 heart
 ‘My heart.’

The possessed noun must have its shape word to fit grammatical rules; however, shape words for any of the possessor nouns in the phrase are optional.

liliu lili liliu funiu
 CL.N2 water CL.N2 wave
 ‘The water’s waves.’

lili liliu funiu
 water CL.N2 wave
 ‘The water’s waves.’

Adjectives

All adjectives in PL are verbal adjectives. I.e. adjectives are grammatically treated as verbs. Adjectives cannot act as nouns by themselves and must have the nominalizer suffix “niu” (thing) or “ti” (idea) to be grammatically taken a noun.

lala-niu taliau upunufikalala
 to.be.short-NMLZ CL.S9 islander
 ‘The short one is an islander.’

lala-ti uhau pahiulaluti atika
 to.be.short-NMLZ CL.N4 love NEG
 ‘A short one is not love.’

Multiple adjectives in the same phrase must come in this order:

Demonstrative > Numeral > Descriptive (any descriptive can be placed in any order for the same meaning) > Possesser > Shape Word.

pu kaha nu hufu yu-wauwu nana iawa haupa
 I those five to.be.big and-yellow CL.S1 fish eat
 ‘I eat those five big yellow fish.’

fa ulalulaufu yu-hafa yu-wauwu ku upuwu
 three to.be.beautiful and-to.be.big and-green s/he CL.S5

pahifuniuwu hifi

baskets to.be.small

‘His three beautiful, heavy, green baskets are small.’

Adverbs

Adverbs are simply adjectives placed in different parts of the sentence. Adverbs can modify verbs or adjectives, and can be placed either directly before or after the modified word.

ku tiyipafawa tiyi
He ran quick
‘He ran quickly.’

ku tiyi tiyipafawa
He quick ran
‘He quickly ran.’

pupu hufu nawa haupaniu haupa mali
I to.be.big CL.S0 meal eat quiet
‘We ate the big meal quietly.’

pupu hufu nawa haupaniu mali haupa
I to.be.big CL.S0 meal quiet eat
‘We ate the big meal quietly.’

Comparatives

There are 3 different levels of comparison in PL. Comparisons of equality, inequality, and superlatives. PL can compare nouns or entire phrases. In the case for phrases where both have verbs such as, “I float like a leaf,” you repeat the main verb in each phrase.

- Equality:

pu hufu ka tu hufu
I to.be.big and you to.be.big
‘I am as big as you.’

pu liliwapu ka ufuwu lunuwau liliwapu
I float and CL.S7 leaf float
‘I float like a leaf.’

Comparisons of equality can be shortened with simply having *ka* at the start of the phrase. The initial noun or phrase being compared is inferred through context.

<i>ka</i>	<i>wapuliliu</i>	<i>mali</i>	<i>lilifali</i>	<i>liliyu</i>
and	CL.S8	soft	ocean	float

‘Like floating on the calm ocean.’

- Inequality:

<i>pu</i>	<i>hufu</i>	<i>tu</i>	<i>tau</i>
I	to.be.big	you	than

‘I am bigger than you.’

<i>pu</i>	<i>tiyi</i>	<i>au</i>	<i>wapuliliu</i>	<i>ia</i>	<i>tau</i>
I	fast	swim	CL.S8	fish	than

‘I swim faster than a fish.’

- Superlative:

<i>pu</i>	<i>hufu</i>	<i>kaka</i>	<i>tau</i>
I	to.be.big	they	than

‘I am the biggest.’

<i>pu</i>	<i>iyulunufu</i>	<i>kakakaka</i>	<i>kaka</i>	<i>tau</i>
I	pretty	to.play.drums	they	than

‘I play drums the prettiest.’

Negation

- To negate any word or phrase:

Word/Phrase + *atika* (nothing/empty)

<i>pama</i>	<i>tu</i>	<i>pu</i>	<i>tau</i>	<i>pahiulalu?</i>	<i>atika</i>
YNQ ⁴	you	I	to	like;sing	no

‘Do you like me? No.’

<i>pu</i>	<i>liliu</i>	<i>paukilili</i>	<i>haupa</i>	<i>atika</i>
I	CL.N3	milk	drink	not

‘I do not drink milk.’

<i>pu</i>	<i>pawuta</i>	<i>mafina'ilifu</i>	<i>au</i>	<i>atika</i>
I	CL.S2	nighttime	swim	not

⁴ Yes or No particle.

‘Don’t swim at night.’

“Atika” only negates the phrase it is put after, and not the entire statement; therefore, one can put “atika” both after an oblique phrase and other word or phrase in the same statement to negate both at the same time.

<i>pu</i>	<i>taliau</i>	<i>papai</i>	<i>haupa</i>	<i>hiki</i>	<i>atika</i>
I	CL.S9	crab	eat	can	not

‘I can not eat a crab [i.e. I do not have the ability to eat crab].’

<i>pu</i>	<i>taliau</i>	<i>papai</i>	<i>atika</i>	<i>haupa</i>	<i>hiki</i>
I	CL.S9	crab	not	eat	can

‘It is not a crab I can eat [i.e. I can eat, but I am not currently eating a crab].’

<i>pu</i>	<i>taliau</i>	<i>papai</i>	<i>atika</i>	<i>hapua</i>	<i>hiki</i>	<i>atika</i>
I	CL.S9	crab	not	eat	can	not

‘It is not a crab I cannot eat [i.e. I cannot eat something, but that something is not a crab].’

Conjunctions

- Or:

pama

<i>pu</i>	<i>yitau</i>	<i>wawauwu</i>	<i>pama</i>	<i>kalau</i>	<i>‘ulalu</i>	<i>‘ulalufu</i>
I	CL.S6	books	or	SL.N3	poetry	read

‘I read books or poetry.’

- And, While:

yu (to move) + Verb

ka + Noun

<i>pu</i>	<i>titi</i>	<i>yu-i</i>
I	see	and-hunt

‘I see and hunt.’

<i>pu</i>	<i>kalau</i>	<i>wawa</i>	<i>ka</i>	<i>kalau</i>	<i>asimanufika</i>
I	CL.N3	sand	and	CL.N3	ash

‘I have sand and ash.’

“yu” is prefixed on verbs to show that the subject’s main verb is in some combination with another verb that the subject is also carrying out, whether it be transitioning from one action to another, happening at the same time, etc.

This prefix is not only used when an additional verb is directly next to the main verb, but is also with any other verb in a clause. Every verb that the subject is doing, other than the main verb, has to have the “yu-” prefix.

<i>pu</i>	<i>wapuliliu</i>	<i>ia</i>	<i>i</i>	<i>wapuliliu</i>	<i>wapulili</i>	<i>hulu</i>
I	CL.S8	fish	to.search	CL.S8	lake	into
<i>yu-au</i>	<i>nawa</i>	<i>haupaniu</i>	<i>yu-i</i>			
and-swim	CL.S0	food	and-to.hunt			

‘I look for fish, swim in the lake, and hunt for food.’

- But, However; Showing contrast to previous information based on: Corrective contrast;

Counterexceptive contrast:

Phrase + *pikau* (to release, i.e. “to release” here meaning to let go/exclude)

<i>pu</i>	<i>upuwu</i>	<i>pahifuniu</i>	<i>tikuna</i>	<i>pikau</i>	<i>pu</i>	<i>kinau</i>
I	CL.S5	basket	want	but	I	CL.S3
<i>ka</i>	<i>atika</i>					
money	NEG					

‘I want the basket, but I dont have money.’

- In order to, so that, so; Showing that a phrase is purposed or gives purpose for the information stated after:

Phrase + *tau* (in order to)

<i>pu</i>	<i>pu</i>	<i>kalau</i>	<i>hahaupaniuwu</i>	<i>kata</i>	<i>hiki</i>	<i>pu</i>	<i>liliyu</i>
I	I	CL.N3	wares	sell	can	I	sail
<i>tau</i>							
in.order.to							

‘In order so I can sell my wares, I sail.’

Question Words and Interrogative Statements

- Yes/No Question - *pama* (or) (use at the start of the phrase in question)

<i>pama</i>	<i>kuku</i>	<i>pu</i>	<i>ika</i>
YNQ	they	I	know

‘Do they know me?’

- Who; Which (human) - *ia-lala* (what - person)

<i>ialala</i>	<i>tu</i>
who	you

‘Who are you?’

<i>ialala</i>	<i>taliau</i>	<i>lala</i>	<i>pu</i>	<i>nana</i>	<i>kalulunui</i>
which	CL.S9	person	my	CL.S1	staff

‘Which person has my staff?’

- What; Which (nonhuman); Why - *ia-niu* (what - thing)

<i>ianiu</i>	<i>paha</i>
what	this

‘What is this?’

<i>ianiu</i>	<i>paiu</i>	<i>wama</i>	<i>liliwapu</i>	<i>hiki</i>
which	CL.S4	boat	to.sail	can

‘Which boat can sail?’

- What kind of; Which kind of - *ialala* X *nawa* ‘anu (human); *ianiu* X *nawa* ‘anu (nonhuman) (X = subject)

<i>ialala</i>	<i>lala</i>	<i>nawa</i>	<i>‘anu</i>	<i>ku</i>
what.kind.of	person	CL.S0	shape	he

‘What kind of person is he?’
‘What is the shape of that person?’

<i>ianiu</i>	<i>paiu</i>	<i>wama</i>	<i>nawa</i>	<i>‘anu</i>	<i>paiu</i>
what.kind.of	CL.S4	boat	CL.S0	shape	CL.S4

<i>tutufulala</i>	<i>nutau</i>	<i>hiki</i>
whale	to.carry	can

‘What kind of boat can carry whales?’

- Where - ia-fali wapu (what - place at)

pu *iafali* *wapu*
 I where where
 ‘Where am I?’

- When - ia-fu (what - time)

pu *iafu* *pika* *titi*
 I when to.leave can
 ‘When can I leave?’

- How - ia-(w)anu (what-manner, way)

tu *iawanu* *pahifu*
 you how to.weave
 ‘How do you weave?’

- How much/many - ia-ua (what-number)

maliu *kala* *iaua* *ufuwu* *kalawauhi*
 CL.N1 lava how.much CL.S7 volcano
 ‘How much lava is in the volcano?’

- How long (physical and temporal) - iaua limilayuwa (how much, to be summer - perf.)

tu *iuau* *lilayuwa* *piu-wa*
 you how.long how.long to.be.alone-PFV
 ‘How long were you alone for?’

- How often, how many times - iaua fufuniu; iaua fufuniuwu (how many - waves)

ku *iaua* *fufuniuwu* *taliau* *wakiu* *haupa-fu*
 s/he how.often how.often CL.S9 insect to.eat-REP
 ‘How often do he burst into eating insects?’

Interrogative Phrases Are Not Obligatorily Initial⁵

Question words are placed in accordance to the standard subject-oblique-object-verb sentence order.

tu *ialala* *ika*
You who know
'Who do you know?'

pu *ianiu* *a*
I what to.do
'What am I doing?'

pu *iafu* *paiu* *pahifuniu* *tau* *pika*
I when CL.S4 home towards to.go
'When do I go home?'

The exception to this rule is the question word “how much/many”, which has a fixed position by being said right after the word they are modifying since it actually is in a genitive phrase. It is in possessee part of the possessive phrase of what they are describing.

pu *kinau* *ka* *iaua*
I CL.S3 money how.much
'How much money do I have?'

Yes/No Response

Two Answer system

- Nufika - Yes (to both positive and negative questions).
- Atika - No (to both positive and negative questions).

Demonstrative Pronouns

Dem + N.

Person Orientated System

⁵ Matthew Dryer, n.d. “Chapter Position of Interrogative Phrases in Content Questions.” WALS Online. Accessed August 15, 2022. <https://wals.info/chapter/93>.

The demonstrative pronouns classify distance, visibility, and whether the object is inland or at sea. Each classification has its own sound, and when put together this order, create a unique demonstrative pronoun.

NS = Near Speaker
 NH = Near Hearer
 ASH = Away from Speaker and Hearer

Vis = Visible
 Inv = Invisible

IN = Inland
 AS = At Sea

NS = p-, NH = t-, ASH = k-
 Vis = -a-, Inv = -i-
 IN = -ha, AS = -hu

<i>pu</i>	<i>k-a-hu</i>	<i>ia</i>	<i>titi</i>
I	DEM-ASH-Vis-AS	fish	see

‘I see that fish over there at sea’

If a demonstrative pronoun is used to describe an object that the speaker has no information about, the default demonstrative pronoun will be “pihu” or “piha” depending on whether the speaker themselves is inland or at sea at the time of speaking.

Demonstrative pronouns can be used by themselves to mean, “This/That one”.

Speaker can use the *yu-* prefix with a demonstrative pronoun to create the meaning “to appear, to disappear, to become, to change into,” along with other meanings and nuances with distance, visibility, and inland/sea distinctions. However, even though it functions as a verb, it is conjugatable and aspect must be figured out with context.

yu-paha
 become-DEM.NS.Vis.IN
 ‘This thing is appeared on land.’

<i>yu-tihu</i>	<i>taliau</i>	<i>ia</i>
become-DEM.NH.Inv.AS	CL.S9	fish

‘That fish near you disappeared in the water.’

<i>yu-kiha</i> become-DEM.ASH.Inv.IN	<i>lau</i> CL.N6	<i>pahiulalu-ti</i> song	<i>nawa</i> to.be.loud
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‘That song over there is becoming loud.’

<i>yu-kahu</i> become-DEM.ASH.Vis.AS	<i>pawuta</i> CL.S2	<i>asima</i> sun
--	-------------------------------	----------------------------

‘The sun is starting to show from the sea.’

<i>yu-paha</i> become-DEM.NS.Vis.IN	<i>tu</i> you	<i>yitau</i> CL.S6	<i>wau</i> book	<i>wauwu</i> to.be.green
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‘Your book is changing to green.’

<i>yu-kihu</i> become-DEM.ASH.Inv.AS	<i>pu</i> I	<i>nana</i> CL.S1	<i>mahimahiyita</i> weapon
--	-----------------------	-----------------------------	--------------------------------------

‘My weapon went into the sea and disappeared.’

Distance Determiners

paha fali wapu - here (near speaker)

taha fali wapu - there (near hearer)

kaha fali wapu - over there (far from speaker and hearer)

It is possible to use the other combinations with the determiners to describe specific locations being talked about.

Indefinite Pronouns⁶

- Pronominal indefinite pronoun (showing a lack specific information):

Someone, Somebody, something;

Anyone, anybody, anything;

Everyone, everybody, everything;

Some place, every place, any one place;

⁶ Refer to appendix C for clarifications of the semantic and syntactics roles of the indefinite pronouns via the chart.

Another;

= kahi

- Indefinite demonstrative particle (showing a lack of general information); Some-, Any-,

Every- = ia- + N

<i>fuwu</i>	<i>ia-ti</i>
CL.N0	INDF-idea
‘Some idea.’	

<i>fuwu</i>	<i>ia-ti</i>
CL.N0	INDF-idea
‘Any idea.’	

<i>fuwu</i>	<i>ia-ti</i>
CL.N0	INDF-idea
‘Every idea.’	

<i>fuwu</i>	<i>ia-ti</i>
CL.N0	INDF-idea
‘Another idea.’	

- Negative indefinite pronoun (generally showing a lack of presence of any unspecified noun) - atika

<i>ku</i>	<i>atika</i>	<i>titi</i>
s/he	nobody	to.see
‘She sees nobody.’		

<i>ku</i>	<i>atika</i>	<i>titi</i>
s/he	nobody	to.see
‘She sees nothing.’		

- For negating a specific object, just negate the main verb

<i>ku</i>	<i>liliu</i>	<i>lili</i>	<i>titi</i>	<i>atika</i>
s/he	CL.N2	water	to.see	NEG
‘She sees no water.’				

<i>ku</i>	<i>liliu</i>	<i>lili</i>	<i>titi</i>	<i>atika</i>
s/he	CL.N2	water	to.see	NEG
‘She does not see water.’				

Noun Classifications

Nouns must have a word that classifies the noun based on their relative state of matter, shape of the object, and sometimes grouping. These classifying noun are called shape based measure words, or simply “shape words” for short. All shape words are adjectival-verbs that must directly precede the noun it is modifying. Any additional adjectives or obliques must be placed before the shape word.

Because shape words carry vital information for their modified noun, the stress on the shape words are pronounced louder than the word they modify. This gives a clearer indication to the speaker of what form and/or kind of word to expect after said shape word.

Two major classifications of shape words exist that describe the matter of the object, solid objects and non solid objects. Within the two major classifications are minor subcategories that further detail what shape the matter has taken form of.

Only one shape word can modify a word at a time. Many words have standard shape words that are given to the noun, but there is room for personal choice as to which shape word can be placed based on the speaker’s observation. One example of this flexibility can be shown through using different shape words with the word “rope”. Rope can be made to take many shapes. It can be made to take the shape of a circle, a square, a triangle, a line, or one can even describe it as cylindrical by its shape alone. All of these different shape words can be used to describe the current state of an object, all dictated by the speaker’s observation.

Choosing one of multiple viable shape words for a single noun will affect the meaning of the word entirely. Anger for instance is usually used with the N3 shape word, signifying a

fleeting feeling. If anger is with a N1 shape word, the meaning will change into something that conveys anger that stayed for a very long time, turning into malice, a grudge, or revenge.

Another example is the word for bow. Bow is usually used with the S2 shape word for curved objects, but if used with the cylindrical shape word S4, it turns into a gun or cannon, referring to the cylindrical shape of the barrel.

Each subcategory entry is explained in this order:

1. Classifying type number -
2. Word used for shape word (word's meaning):
3. Shape word definition >
4. Examples of common nouns that take the shape word and/or further explanation of the definition.

Solid/Compact Subcategories:

- Type 0 - nawa (to be hard): Catchall solid object >

Any type of solid without regard of detailing the shape of the object. Used when object being talked about is unknown, but can be used as a simple general marker for known objects.

- Type 1 - nana (To twist, to be linear): Linear >

Lines

Trees, branches

Units of distance

- Type 2 - pawuta (to be circular): Circular, Curved; Certain times>

Circular: The wheel, the sun, a ring, oval, etc.

Curved: Crescent moon, scythe, etc.

Time: Day, night, month, year

- Type 3 - kina-u (beachshell - sim., to resemble a beachshell): Spiral, Coiled, Curly >

Coiled rope

Beach shells

Anything related to trading, money, or economy

- Type 4 - pai-u (banana - sim., to resemble a banana): Cylindrical; Ovular >

Tree trunks, plant stems

Boats

Foods like yams and bananas

Traditional round baskets

- Type 5 - upu-(w)u (berry - sim., to resemble a berry): Spherical >

Breadfruit, coconuts, berries, seeds, etc.

- Type 6 - yita-u (hand - sim., to resemble a hand): Blockish >

Rectangle, square, square baskets

Buildings

Containers and holders of other solid or non-solid objects

- Type 7 - ufu-(w)u (mountain - sim., to resemble a mountain): Triangular >

Mountains, volcanoes

Leaves, fins

A pile of, mound of, group of, crowd of

- Type 8 - wapulili-u (lake - sim.): Flat >

Fields, plains

Piece of wooden boards, playing cards

Any sort of location

- Type 9 - talia-u (river - sim.): Meandering; Flowing/Wavey >

Rivers

Humanoids, animals

Flags, clothing, scarfs

Nonsolid/Noncompact Subcategories:

- Type 0 - fu-(w)u (for a wave to break - sim., to be fluid like a wave crashing on the shore): Catchall noncompact matter >

Any fluid-like substance like:

Water, sand, ash, sand, loose dirt, air, gas, etc.

Any abstract nouns like:

Thoughts, emotions, ideas, etc.

- Types 1 - mali-u (honey - sim., to resemble honey): Viscous fluids >

Fluids that are slow moving and/or sticky:

Honey, blood, syrup, mud, etc.

Long lasting feelings, emotions, or ideas that tend to stay with a person or something that is apart of one's personality such as:

Joy, hatred, depression, etc.

- Type 2 - lili-u (water - sim., to resemble water): Watery fluids >

Fluids that are similar to water in both texture and property such as viscosity.

Water, juices, urine, dirt, soil, etc

Feelings, emotions, or ideas that persist for periods of time, but are eventually replaced or forgotten:

Happiness, calmness, discontent, grief, etc.

- Type 3 - kala-u (oil/melted fat - sim., to resemble oil): Runny fluids >

Fluids that flow very easily:

Oils, melted fats, ash, sand, fire, etc

Fleeting feelings, emotions, or ideas that come and go quickly such as:

Crushes, anger, sadness, disappointment, etc.

- Type 4 - uha-u (to make fog - sim.) - Slow and Low Floating Fluids; Insoluble fluids >

Fluids that are slow; Fluids that prefer to stay at the lowest point of wherever they are, such as:

Fog, mist, mercury, etc.

This shape word can be used metaphorically for animals or objects that are currently not in flight when they have the ability of flight, like: A sitting bird, resting dragon, etc.

Fluids that tend to not disappear when mixed with other fluids and/or are hard to disperse, such as: Oil, fat, thick smoke, etc.

- Type 5 - ifui-u (smoke - sim.) - Quick or Raising Fluids; Soluble Fluids >

Fluids that are quick; Fluids that raise to the top most of wherever they are, such as:

Smoke, incense, etc.

Can be used metaphorically for animals or things in self propelled flight such as:

A flying bird, flying dragon, etc.

Fluids that disperse easily more mix with other substances very easily, such as:

Dye, juice, salt water, etc.

- Type 6 - lau (to make noise) - Sounds >

Anything that emits or produces sound, such as:

Talking, yelling, roaring, thunder, etc.

Intensifiers and Reflexives

Identical intensifiers and reflexives

launiu (voice) = -self

Phrase + launiu

The word for intensifying and reflexivity is the same, and below are examples in how to use the intensifier and reflexive.

- Adnominal Intensifier, emphasizing that there could have been other doers of the action in the sentence, but that it was the one mentioned who was the doer (Comes directly after the modified subject):

kaka *launiu* *kinau* *ka* *tawa*
 they themselves CL.S3 money take.PFV
 ‘They themselves took the money. (As opposed to smbelse taking the money)’

- Adverbial Intensifier, emphasizing on the action the subject has done (Comes directly after or before the verb phrase being modified, depending on which would be more comprehensible for the listener in each give sentence):

ku *lala~lala* *ahawa* *launiu*
 s/he person~COLL to.accuse her/himself
 ‘She accuses the people herself. (Emphasizes that she the the action of accusing)’

- Reflexive Pronoun, where the subject does something to themselves (Placed where the object is normally placed):

pa *launiu* *titi*
 we ourselves to.see
 ‘We see ourselves.’

Reciprocal

Reciprocal phrases show that both the subject and object are doing an action to one another. This is done by having the subject be repeated as the object of the sentence. As some confusion might arise from this and the collective form of nouns, intonation is used to differentiate. Reciprocals will put a heavier emphasis on the second word’s stress, unlike the collective form that will place their emphasis on the first word’s. Here are two examples, where the accent here represents the heavier intonation.

Reciprocal:

tata tata iwa
 you you to.challenge
 ‘You guys challenge eachother.’

Collective:

táta tata iwa
 you you to.challenge
 ‘All of you challenge.’

Relativization on Subjects⁷

Gap strategy both on subjects and obliques. These large phrases are basically large adjectival phrases, and so are not required to put a shape word before each noun.

<i>wawa</i>	<i>wapu</i>	<i>taliau</i>	<i>paka</i>	<i>yulunu-wa</i>
sand	on	CL.S9	man	sit.PF

‘The man who is on the sand sat down.’

<i>pu</i>	<i>laufu</i>	<i>taliau</i>	<i>yai</i>	<i>pika</i>
I	to.talk	CL.S9	girl	to.leave

‘The girl that I talk to is leaving.’

Purpose Clauses⁸ and Reason Clauses⁹

Use “au” (to cause) as a postposition after protasis phrase, or use “titiu” (to explain) postposition after apodosis phrase. The protasis phrase shows what caused the condition to start, and the apodosis shows the result because of the action. One of these postpositions is only needed to show the condition of the sentence, but both can be used to either show emphasis or for artistic purposes such as writing or poetry.

⁷ Bernard Comrie and Tania Kuteva. n.d. “Chapter Relativization on Subjects.” WALS Online. Accessed July 10, 2022. <https://wals.info/chapter/122>.

⁸ Sonia Cristofaro. n.d. “Chapter Purpose Clauses.” WALS Online. Accessed July 10, 2022. <https://wals.info/chapter/125>.

⁹ Sonia Cristofaro. n.d. “Chapter Reason Clauses.” WALS Online. Accessed July 10, 2022. <https://wals.info/chapter/127>.

These postpositions can be translated in a couple different ways depending on context, such as: If, because, then, in order to, so, etc..

Purpose sentence (protasis first):

<i>pu</i>	<i>Minsa</i>	<i>tau</i>	<i>pika</i>	<i>'au</i>	<i>pu</i>	<i>nawa</i>	
I	Minsa	towards	to.go	PROT ¹⁰	I	CL.S0	
<i>haupaniu</i>	<i>haupa</i>	<i>titiu</i>					
food	to.eat	APOD ¹¹					

'I go to Minsa in order to eat food.'

Reason sentence (apodosis first):

<i>pu</i>	<i>liliyuwa</i>	<i>'atika</i>	<i>titiu</i>	<i>kalau</i>	<i>lili</i>	<i>au</i>
I	to.sail	NEG	APOD	CL.N3	water	PROT

'I did not sail because it was raining.'

Order of Subject, Object, Obliques, and Verb¹²

S(X)O(X)V (Subject - Object- Oblique - Verb)

Oblique phrases of any time can be placed in any space in the sentence, as long as it comes after the main subject and before the main verb of the sentence. The closer an oblique is to the main verb, the more emphasis that it is given. These different types of obliques are:

1. Locative (expressing location)

<i>pu</i>	<i>wapuliliu</i>	<i>pahifuniu</i>	<i>kumu</i>	<i>haupa</i>
I	CL.S8	house	inside	to.eat

'I ate in the house.'

2. Temporal (expressing time)

<i>papa</i>	<i>pawuta</i>	<i>mafinaha</i>	<i>pu</i>	<i>ufuwu</i>	<i>talialalala</i>
all.of.us	CL.S2	month under	I	CL.S7	family
<i>tau</i>	<i>liliyu-wa</i>				

¹⁰ PROT = Protasis

¹¹ APOD = Apodosis

¹² Matthew Dryer and Orin D. Gensler. n.d. "Chapter Order of Object, Oblique, and Verb." WALS Online. Accessed July 10, 2022. <https://wals.info/chapter/84>.

towards to.sail
 ‘All of us sailed to my family this month.’

3. Durative (expressing a duration of time or distance)

pu *hana* *pawuta* *lililifufu* *yu* *pafa-wa*
 I sixty CL.S2 days for to.walk-PFV
 ‘For sixty days I walked.’

4. Purpose/Beneficiary (expressing for what purpose or who an action is being done for)

pu *pa* *tau* *nawa* *haupaniu* *auhiu-wa*
 I we for CL.S0 food to.cook-PFV
 ‘I cooked food for us.’

If no intended emphasis is given to the oblique phrase by the speaker, then the default place of the oblique is right after the main subject.

Complete Word Order

(R)S-(R)X-O-V

(Relative phrase) Subject - (Relative phrase) Oblique - Object - Verb

Lexicon

The hyphens inside of words in this dictionary are to show which words were use to create the new word, and to show the origin of said word. In writing, it is not typical to type out the hyphen.

Dictionary

Personal Pronouns

pu - I
tu - You (sg.)
ku - S/He

pupu - We (paucal)
tutu - You (paucal)
kuku - They (paucal)

pa - We (multitude)
ta - You (multitude)
ka - They (multitude)

papa - We (collective)
tata - You (collective)
kaka - They (collective)

Numbers

Base 60 counting system with base 12 auxiliary counting system. I.e. $13 = 12 + 1$, $70 = 60 + 10$. Multiples of 12 have special names [24, 36, 48, and 60]. Numbers come before the word they modify word just like adjectives.

Cardinals:

atika - zero

pi - One

mu - two

fa - three

ti - four

nu - five

la - six

wi - seven

yu - eight

ka - nine

i - ten

u - eleven

a - twelve

a ka pi - thirteen (12 and 1)

a ka mu - fourteen (12 and 2)

a ka fa - fifteen (12 and 3)

...

twenty four - fumu a (2 x 12)

twenty five - fumu a ka pi (2 x 12 and 1)

twenty six - fumu a ka mu (2 x 12 and 2)

...

thirty six - fufa 'a (3 x 12)

thirty seven - fufa 'a ka pi (3 x 12 and 1)

thirty eight - fufa 'a ka mu (3 x 12 and 2)

...

forty eight - futi a (4 x 12)

forty nine - futi a ka pi (4 x 12 and 1)

fifty - futi a ka mu (4 x 12 and 2)

...

sixty - hana

sixty one - hana ka pi (60 and 1)

sixty two - hana ka mu (60 and 2)

...

seventy two - hana ka 'a (60 and 12)

seventy three - hana ka 'a ka pi (60 and 12 and 1)

seventy four - hana ka 'a ka mu (60 and 12 and 2)

...

eighty four - hana ka fumu a (60 and 2 x 12)
 eighty five - hana ka fumu a ka pi (60 and 2 x 12 and 1)
 eighty six - hana ka fumu a ka mu (60 and 2 x 12 and 2)

...

one hundred twenty - fumu hana (2 x 60)
 one hundred twenty one - humu hana ka pi (2 x 60 and 1)
 one hundred twenty two - fumu hana ka mu (2 x 60 and 2)

...

one hundred eighty - fufa hana (3 x 60)

...

two hundred forty - futi hana (4 x 60)

...

three hundred - funu hana (5 x 60)

...

three hundred sixty - fula hana (6 x 60)

...

Four hundred twenty - fuwi hana (7 x 60)

...

Four hundred eighty - fuyu hana (8 x 60)

...

Five hundred forty - fuka hana (9 x 60)

...

Six hundred - tala

Ordinals:

Place number after modified noun. The numbers will be treated as adjectival verbs, standing for, "To be Xth place".

<i>taliau</i>	<i>lala</i>	<i>pi</i>
CL.S9	person	one;first
'The first person.'		

<i>taliau</i>	<i>lala</i>	<i>fa</i>
CL.S9	person	three;third
'The third person.'		

Multiplicatives:

Prefix "fu-" onto cardinal number to give it's multiplicative:

fu-pi - onefold/single/once
 fu-mu - twofold/double/twice

fu-fa - threefold/triple/thrice
 fu-ti - fourfold/four times
 fu-nu - fivefold/five times
 ...

Fractionals:

Suffix “-kakiniu” onto cardinal number to signify a fraction of a whole:

mu-kakiniu - One half $\frac{1}{2}$
 fa-kakiniu - One third $\frac{1}{3}$
 la-kakiniu - One sixth $\frac{1}{6}$
 a-kakiniu - One twelfth $\frac{1}{12}$

Distributives:

Add suffix “-tiniu” onto cardinal number to signify distribution (The meaning comes from the idea of how many things to put in each box, i.e. distributing things per box):

pi-tiniu - One at a time/one by one
 i-tiniu - Ten at a time/ten by ten
 ...

Numeral Adverbs:

Prefix any type of number onto a verb to modify the meaning of the verb:

mukakiniu-munu - To be half as many/much
 funu-hufu - To be five times as big
 ifiniu-(w)u - To give X ten at a time/To give ten X at a time

Nouns

Shape Words with Dictionary Entries

The purpose of marking shape word classifications on each nouns' dictionary entry is to give a consensus of which shape words are the most commonly used for each noun. Note however that these shape word dictionary entities are not hard set rules, as some speakers may use different shape words for the same noun. Take these dictionary entry classifications as solid guidelines for what most Lalafell speakers use.

All nouns in the PL dictionary will contain an abbreviation of the classification(s) and subcategory(s) generally used with each noun. These abbreviations are: First letter of major classification + Type number of subcategory. Ex:

S1 = Solid, Type 1
 S0 = Solid, Type 0
 N3 = Non solid, Type 3
 N0 = Non solid, Type 0

The dictionary entries for all nouns will be as such:

PL word | Shape word classification abbreviation (parsing for compound words) -
 Definition

A real example would be:

lala | S2 - Person

wau-fali | S8 (grass - place) - Plains, field

lala | S9 - Person; Lalafell (sing.)

fafa | S9 - Any terrestrial animal

kiku | S2 S5 S6 - Rock

paka | S9 - Man, male, husband

maka | S9 - Woman, female, wife

mulu | S9 - Carbuncle; Cat, squirrel, anything with a big and/or bushy tail

niu | S0 - Concrete stuff, thing; Thing made from sthelse

ia | S8 S1 - Fish, crustaceans; Any type of marine life; Meat, flesh; Prey

yita | S6 - Hand, fist; Arm, limb; Tool

lili | (modified form of limila) N1 (tears) N2 (water, mirror) N3 (rain) N6 (heavy rain) -
Water; Tears; Mirror (i.e. a mirror reflects like water does); Rain

fua | S4 (writing stand) S8 (bark, paper, table) S9 (clothing) - Fabric, cloth, clothing;
Skin, hide; Bark of tree, bark cloth, paper (i.e. bark used as a writing medium)

kukua | N3 - Disease, sickness

ti | N0 - Thought, idea; Opinion; Desire, want

lili-fu | S2 (time, day) N4 (tide) - Tide (body of water); Time (easy to keep track of time
of day through tides, as two tides can happen in 24 hrs); Day (as in the days of the week)

asimalilifu | S2 (Sun - Azeyma's tide) - Day (12 hrs), daytime; Noon, midday

mafimalilifu | S2 (Moon - Mephina's tide) - Night, nighttime, evening; Midnight

fali | S8 - Place, area, region, district, zone

auhi | S2 S4 (hole, door) S6 (door, window) - Hole, cave, gape; Door, gate; Window

ifui | N4 - Smoke

au | N4 - Cloud

wama | S1 S4 - Boat

wamafali | S2 (boat - place of) - Gulf, bay; Port

muwu-wama | S6 N2 (pair - boat) - Catamaran boat

uha-niu | N4 (to breathe - concrete N.) - Air, scent, smell, odor; Fog, mist (created from exhaling)

wufi-ti | N2 (to be dark (color) - abs. N) - Darkness, shade, shadow; Secret

asima | S2 (sun) S9 (goddess) N1 (A'ā lava) N3 (fire) N2 (light, lightrays) (from the goddess the sun, inquiry, and fire Azeyma) - Sun, fire, light (see to be bright); A'ā lava

nufika | S8 (land, pasture, yard, floor) S9 (buttocks, Nophica) N0 (soil, dirt) (from Nophica, the goddess of soils, harvest, and abundance) - Ground, soil, dust, land, pasture, yard, court; Floor, foundation; Buttocks, butt, ass, Nophica

asima-nufika | N3 (fire - dust) - Ash, ashes

limila-uha-niu | N4 (Limila's breath) - Fog; Mist (of nature)

fufali | S1 S2 S9 (waves crash - place) - Shore; Edge, top, top most; End; Lip(s)

pika-nufika | S8 (far away - land) - A large landmass (aka Eorzea or Othard); Continent, mainland, landmass; Land that is not part of the Southern Seas

pikanufika-lala | S9 (mainland - person) - Smb from outside the Southern Seas, smb from the mainland of Eorzea or Othard; Foreigner (derogatory), outsider (derogatory), stranger (derogatory)

upu | S5 - Berry

upu-nufika | S2 (berries - land) (i.e. lands dotted around the ocean like berries on the forest floor, since lalafell once lived on an island chain) - Island; One's native land/country

upunufika-lala | S9 (native land - person) - A native, aboriginal

upunufika-fali | S7 (island - place) - Island chain

wau | S1 (grass) S2-S5 S6 (book) S7-S9 - Grass, plant; Non magical book (i.e. when one wanted to put written-on-bark that had similar themes together to organize them, one would stack the bark on top each other and wrap it with two palm leaves, tying them together with some stem of a strong and flexible plant. Soon the word plant become shorthand for book); Greeness, yellowness, blueness; Roof, thatch

wau-yita | S1 S9 (plant - hand) - Branch; Club (weapon); Wand, scepter

wau-fali | S8 (grass - place) - Plains, field; The country

wawa | S8 (beach, desert) N3 (sand) - Sand; Beach, desert

wapu-lili | S8 (to sit - water) - Spring, well, pond, lake, pool

lili-fali | S8 (water - place) - Ocean, sea

limila | S9 (goddess) N5 (wind; air) (from the goddess of navigation and the seas

Llymlaen) - ruly wind (strong wind that blows in one direction)

mafina | S0 (ice) S2 (moon, month) S6 (snowflake) S7 (snow on the ground) S9

(goddess) N4 N5 (snow) (from the goddess of the moon and controller of ice Menphina) - Moon, month; Ice, snow

ya-fali | S1 (tree - place) - Rain forest, forest, jungle

ufu | S7 (mountain) S9 (god) N5 (wind) N6 (storm) (from god of vagrants and ruler of mountains with the element of wind Oschon) - Mountain, hill; Unruly wind (wind that is weak or blows in many directions (i.e. no good for sailing); Storm

lili-nufika | N1 (wet - soil) - mud

nimia | S2 (star) S8 (sky) S9 (goddess) (from goddess who watches the celestial bodies
Nymeia) - Sky, star(s)

lakulu | S0 (both lightning and thunder) S9 (lightning) N6 (thunder) (from god of
destruction and breaker of worlds and element of lightning Rhalgr) - Lightning
(Lightning closeby that is followed by thunder), thunder

pilako | S9 (lightning, god) (from the smithing god of art and element of lightning
Byregot) - Lightning (distant and unheard); Metal

pilako-lili | N2 (rainwater) N5 N6 (falling rain) (Pileko - water made from) - Rain, i.e.
Pileko works hard in his hot forge so much that he sweats, therefore producing rain

fu-niu | N2 (crashing of wave - concrete N) - wave

ya-niu | S2 S4 (tree - concrete N) - wood

limila lilifali | S5 (Llymlaen's/The Ruly Wind's ocean) - World

limila-mafina | S2 (Llymlaen and Menphina. I.e. everynight Llylmaen brings new winds
and Menphina's moon changes to help keep track of the wind patterns) - Day (24 hrs)

limila-ufu | S2 (Llymlaen and Oschon. I.e. Llymlaen's winds are more present in some
times of the year, and sometimes Oschon's are. Whichever is more prevalent at the time
tells the season, so combining the names refers to the change of winds year around) -

Year; Age (how many winds of limila and ufu that one has seen)

nimiayu-ti | S8 N3 (sky - move - gerund participle) (i.e. sky-moving) - weather

talía | S9 (river, god) N1 (wisdom) N2 (blood) N4 (kin, offspring, i.e. sth that stays
around for a long time) (from god of rivers, wisdom, and scholarship Thaliak) - River;
Wisdom; Blood, kin, offspring

ha-ufu | S4 (below, under - mountain) - Valley

pau | S9 - Grandfather, great-uncle, man around age of speaker's grandfather

yau | S9 - Grandmother, great-aunt, woman around age of speaker's grandmother

papa | S9 - Father, uncle, man around speaker's father's age

yaya | S9 - Mother, aunt, woman around speaker's mother's age

wuwu | S9 - Brother, male cousin, male peers of similar age to speaker

yuyu | S9 - Sister, female cousin, female peers of similar age to speaker

pipi | S9 - Son, nephew, males noticeably younger than speaker

yiya | S9 - Daughter, niece, females noticeably younger than speaker

piu | S9 - Grandson, great-nephew, males significantly younger than speaker

yiya | S9 - Granddaughter, great niece, females significantly younger than speaker

wai | S9 - boy

yai | S9 - girl

kaiki | S9 - Newborn

hifi-lala | S9 (to be small - person) - Child, kid; Baby

hifi-wai | S9 (small - boy) - male baby

hifi-yai | S9 (small - girl) - female baby

talia-lala | S9 (blood - person) - Relative, kinsmen, offspring (of lalafells and the other races)

talia-lalala | S9 (family member) S7 (family unit) (blood - person (pal.)) - Family; Group

pika-talialala | S9 (far away - relative) - Distant family, descendant, ancestor; Neighbor;

Stranger (polite), This term is used for when the speaker does not know any information

of the subject's age or gender, otherwise a familial term such as cousin, uncle,

grandmother, etc. would be used according to the age and gender of the subject;

kaki-yita | S1 (to split - inst.) - Scissors, shears, cutting saw; A tool for splitting objects apart

ya-kakilala | S9 (tree - splitter) - Lumberjack, carpenter

iwa-niu | S5 (to tie - concrete N.) - Knot n.; Joint (body)

nana-niu | S1 (to twist - concrete N.) - Line, thread; Stem (plant); Hour (12 lines on a sundial that look like the stems of plants, each line representing one hour)

nanafu-niu | S1 S3 (to twist - rep. - concrete N.) - Rope, string; Vine, ivy

nufika-ya | S1 (Nophica's trees) - Referring to the world tree planted by Nophica and nurtured by Althyk, said to have sprouted life itself

upuwu-niu | S2 S4 (red - thing) - Iron (because of the ore); A red object

wauwu-niu | S2 S4 (green - thing) - Copper (because of the ore), bronze, gold; a green/yellow/blue object

ifuu-niu | S2 S4 (black - thing) - Tin; a black object

mafinau-niu | S2 S4 (white - thing) - Silver; A white thing

tata-yita | S1 (to strike - hand) - Hammer, club; Blunt weapon

tatayita-iwaniu | S1 S4 (hammer - knot) - Nail (i.e. a nail fastens and stops materials from moving like a knot does to rope)

pilekonina-fali | S8 (to cast/forged metal - place) - Forge

nina-nufika | S2 S4 S6 N1 (to mold - soil) - Clay

pilekonina-lala | S9 (to forge - person) - Smith, blacksmith

nihu | S1 (needle) S4 (blades) S7 (axe heads)- Tooth; Blade, axe-head, spearhead, razor; Part of a weapon intended for harm; Needle; Knife, sword, etc.

pelikonina-nanafuniu | S1 S3 (to cast metal - rope) - Chain

kiku-tata-yita | S1 (rock - strike - instr.) - Chisel

pahifu-niu | S2 S5 (to weave - thing) - Basket

tata-fu-fali | S7 (to strike - rep. - place) - Anvil

yitayufu-yita | S1 (to wipe; to wave - instr.) - Broom, rake, sth used to clean spaces by wiping the floor

titi-yita | S2 (glasses) N3 (glass in general) (to see - instr.) - Glass; Glasses

nufika-nina-lala | S9 (soil - to mold - agen.) - Potter, smb who makes pottery

lalawa-niu | S9 - A doll, a statue/sculpture (of a human), a religious idol; Altar

kaki-wama | S4 (to split - boat) - Ship (i.e. a boat so large it splits the water it's riding on)

kaki-niu | S7 (to split - thing) - Wedge; Part, piece

lili-yita | S1 (water - instr.) - Oar, paddle; rudder

yunuta-liliyita | S1 (to turn - rudder) - yoke, tiller, instrument that turns the rudder

limila-yita | S6 S7 (ruly wind - instr.) - Sail

ufu-wama | S4 (unruly winds - boat) - Raft, i.e. a boat with no steering and is left defenseless against bad winds

liliwapu-(w)u-yita | S7 (to sit on water - caus. - instr.) - Anchor

nana-niu | S2 (to spin - thing) - Wheel; Spinning wheel used for making string and thread for cloths

nana-yita | S1 (to spin - instr.) - Axle, i.e. instrument that helps the wheel spin

nufika-wama | S1 (convoy of caravans; Train) S6 (land - boat) - Carriage, wagon, cart, etc.; Train, tram, etc.

ka | S2 S3 S7 - Seashell; Currency, money, coin; Price(s)

ka-fua (money -cloth) | S1-S9 - Jewelry, accessories; Jewel, any type of jewel or commodity worn in fashion such as: diamond, emeralds, rubies, sapphires, etc.

natala | S9 (Nald'Thal) - Merchant

pafa-yita | S1 S8 (to walk - instr.) - Bridge, i.e. sth to help you walk across sth

kaufu-ti | S0 (to pay taxes - abs. thing) - Tax, tribute

natala-fali | S6 S8 (merchant - place) - Store, shop

kata-fali | S8 (to sell - place) - Market; bazaar

yuwawau-lala | S9 (to lose sth - person) - Someone who spends their money too frivolously; A beggar

yu-ta-ti yu-(w)u-ti | S3 (transition - to take - gerund, transition - to give - gerund) - Debt; Having to give sth back for which you have taken

kata-fu-niu | S3 (to take money - rep. - thing) - Wages

nawa-lala | S9 - Stingy person, greedy person (usually used for smb who puts their own needs above the community's. I.e., a lalafell who shortchanges smb outside of the community like a random Au Ra is smart and clever, but a lalafell shortchanging another lalafell is viewed as greedy).

ua | N0 - Number

ua-tawa-niu | S6 (numbers - to keep - thing) - Ledger, record book; Object meant to keep track of expenditures which usually recorded in a book

munukatawa-ti | S3 N0 (to be monetarily rich - abs. N) - Wealth, richness

waka | S4 - Canoe

ya | S1 - Island Palm; Tree; Mast

pai | S4 - Wild banana tree; banana

fau | S1 - Bamboo

li | S4 S5 - Lalafellin Lentil; Bean

popoto | S4 - yam; potato

lutu | S5 - taro

wiwi | S5 - Breadfruit; Fruit; Egg; Yield (crop)

yipi | S2 S4 - Seed; Nut (any kind)

lunu-wau | S4 (writing stand) S7 (leaf) S8 (bed, plate) (to be high - plant) - Leaf; Bed; Plate; Writing stand (usually made out of a large single lead used for writing easier on the ground/lap)

ha-wau | S4 (stump) S1 (root) (under - plant) - Tree stump; Root; Minute (the little lines between the larger lines on a sun dial look like roots of a tree)

auhiu-yita | S1 S3 (to dig - instr.) - Shovel

nufikapahi-yita | S1 S6 (to build a mound - instr.) - Spade

wauta-yita | S1 S2 (to reap - instr.) - Sickle, scythe

tafu-niu | S0 (to collect - thing) - Harvest, crop

nufika-lala | S9 (earth - person) - Farmer

kuna-fu-nufika | S8 (to use - rep. - land) - Field (for cultivation), farm

haupawau-fali | S8 (edible plants - place) - Garden, small farm; Terrace, pavilion, porch

mua | S2 - Flower (see to blossom); Sundial (since the sundial uses plant parts at metaphors for explaining time, then the whole circular instrument can be described as a flower that is itself circular)

yayata-(w)auhi | S1 (to be narrow - hole) - Furrow n.

yayatawauhi-yita | S1 S6 (furrow n. - instr.) - Hoe n.

tata-fali | S8 (to thresh, to strike - place) - Fishpond trap, fish farm; Fighting ring;

Warzone, battlefield, front, warfront, theater (of war)

wuma | S9 - Waist (body) (see to be in the middle), side; Navel, belly button

yuku | S9 (face) N3 (expression) - Face, forehead; Side, surface; Expression, appearance;
Mood

wapu-niu | S0 (to remain - thing) - Remains, left overs

pawuta-ti | S1 (to be circular - abs. thing) - Circle

pawuta-niu | S5 (to be circular - thing) - Ball, sphere

pahi-niu | S7 (to make a corner - thing) - Tip (of concrete obj.), peak, edge, corner

hunau-ti | N1 (to make smb/sth hide sth - gerund) - Coverup; conspiracy

ti-ti | S6 (four - abs. thing) - Square

ti-niu | S6 (four - thing) - Box, box like thing

iu-ta-niu | S2 (to bend - pass. - thing) - Hook

pauki | N4 - Magic, mana, aether

mana | N3 - Miracle, divine power, miraculous or supernatural or divine power not
directly done with worldly magic

pauki-yita | S6 (magic - instr.) - Magical book (usually with “channels” already written
inside. See cultural notes for “channels”)

anu | S0 N2 - Concrete or abstract characteristic of sth/smb;

Kind, type, variety, sort;

Way, manner, shape, style;

Character, disposition, condition, color

Meaning;

Magic (via Lalafellian geometry based magic), aether

fu-anu (to repeat - shape/manner) - Pattern (both in design and in action)

anu-nufika | S6 (shape, magic - foundation) - Geometry, study of shapes through mathematical calculations

pauki-anu | S6 (magic - shape) - Arcane geometrics, arcane geometry, arcane shapes

wapuwu-ta-lala | S9 (to detain - pass. - person) - Prisoner, captive

wawa-ka | S3 N1 (inflation) N3 (anger, deceit) (sand - money) - Sand money, Sth that was given in a trade, but turns out to be worth nothing, like sth that is worth as much as sand (i.e. to be worth nothing, because of there being so much sand available to everyone on islands that no one needs to buy it; Inflation (from the previous sand metaphor, as there is so much supply and demand is not up, the obj is worth near nothing); Anger, hatred; Deceit, betrayal, lie

ia-ilala | S9 (fish/meat - hunter) - Hunter (of animals, esp. fish), fisherman

mahimahi-lala | S9 (to have war with - person) - Soldier, warrior, knight

mahimahilala mahimahilala | S8 S9 (collective plural - soldier) - Army

mahimahi-yita | S1 (to have war with - instr.) - Weapon, arms; Spear, sword, axe, etc

yitawa-yita | S2 (bow) S4 (guns) (to shoot an arrow/bullet - instr.) - Device used to propel another object, a bow, gun, cannon, etc.

wa-niu | S1 (To throw by hand - thing) - Projectile thrown from hand, javelin, throwing spear, dart, etc.

yitawa-niu | S1 (arrow) S4 (bullet) S5 (cannonball) (to shoot - thing) - Projectile thrown from a device, arrow, bullet, cannonball, etc.

fafau-ti | N2 (to be dangerous - abs. thing) - Danger, fear

papala | S2 (crown, wreath) S4 (hat, helmet) - Hat, helmet, crown, wreath; Type of head covering

tawa-papala | S4 (to defend - hat) - Helmet

pahifu-niu | S2 (nest) S4 (home) S8 (to build - thing) - Building, house, tent, hut, cottage; Home, nest; Room; Bethel, temple, church

lunu-pahifuniu | S8 (to be tall - building) - Tower; Skyscraper; Palace, mansion

tawa-pahifuniu | S8 (to defend - building) - Fortress, military base

yuku-nihu | S7 (forehead - tooth) - Ax, adze

honi | S7 - Nose (see to smell)

iwa-lala | S9 (to instruct - person) - Teacher

iwa-fali | S8 (to teach - place) - School, university; A gathering of pupils in an given area for the purpose of being instructed

titi-lala | S9 (to study - person) - Pupil, student

titilala-fali | S8 (student - place) - Classroom, class; Lesson

titiu-ti | N3 N6 (to explain - abs. thing) - Explanation, Example; Intention, purpose; Cause

kalulu-niu | S1 (To support - thing) - Cane, staff

ulalu | S7 (tongue) N5 N3 (story, poetry) N6 (word) - Word, language, speech; Tongue;

Story, poetry, narration

titi-fali | S8 N1 (to think abt. sth - place) - Mind, psyche

wawayu-yita | S1 (to write - instr.) - Writing utensil, finger, quill, pen, pencil, etc.

pahiulalu-lala | S9 (to recite poetry/to sing - person) - Poet, singer, musician

pahiulalu-ti | N3 (pleasant) N4 (Love) N5 N6 (poem, song, music) (to recite poetry/to sing - abs.) - Poem, song, music; Pleasantness; Love, likeness

pahiulalu-fali | S2 (festival) S8 (concert) (to recite poetry/to sing - place) - Festival, party;

Concert

mihi | N1 (regret) N3 (apology) - Regret; Apology, asking for pity

liliu-ti | N1 (to mourn - abs. thing) - Greif, sorrow, sadness

kalulutatiu-ti | N1 (to be real - abs. N) - Reality, truth, certainty, genuineness

fiata-ti | N1 N2 N3 (to be hurt - abs. N) - Pain, hurt

pauki-lala | S9 (magic - person) - Any type of mage or magic wielder; Mage, wizard, sorcerer, caster; Healer, doctor, etc. (one that uses magic to heal others)

atika | S1 (gape, zero) S9 (god) N1 (time, space, holy) N3 (change, empty, distance)

(watcher of change and god of time, space, and the element of Earth, Althyk) -

Time; Change (as a concept. The change of young to old, from empty to full, from winter to summer, etc.)

Space, the physical distance between two things, physical extent in all directions; Holy, sanctified (i.e. the distance between The Source and the heavenly realms, anything in between The Source and in those realms is separated from The Source and closer to the Twelve, thereby more holy)

A gape, emptiness, nothing

Distance (i.e. the space between objects); Zero

Negation particle

atika-lala | S9 (holy - person) - Saint

munuyu-lala | S9 (to be zealous - person) - Zealot; A devotee; One who abides by the rules of a belief rigidly; Priest, clergy

mana-kalulu-ti | N3 N5 (divine power - to believe - abs. thing) - Religion (i.e. to believe in the Twelve's intervention in worldly affairs)

akua | S9 - God, deity, Primal; Spirit, ghost; Demon, voidsent; Supernatural being; Idol

tawa-yita | S1-9 (to hold - instr.) - Container; Holder of sth

lili-tawa-yita | S4 (water - to hold - instr.) - Jug, vase, pitcher, ewer

i-fu-ninimiawa | S6 (gate) S8 (constellation, heaven, hell) N3 (a hell, torment) (to

obey/follow - rep. - pal. star) - Constellation; Gate, gateway; A heavenly realm, a heaven;

A hell, torment

kina | S3 - Beachshell, a spiral shaped shell often found on the shoreline; Shell of any

kind; Cup, drinking vessel

mali | N3 - Honey

kala | N1 - Oil, melted fat; Ointment, lotion; Fat (of the body/animal); Pahoe hoe lava,

lava, lava flow, magma

kinu | S6 - Body, torso; Trunk; Form, shape, physique

yuku-kinu | S6 (face/front - torso) - Chest, breast; Heart

kupa | S9 - Native person; Citizen, someone who has assimilated into a foreign culture

nufika-lala | S9 (ground - person) - Corpse

i-yita | S4 (to hear - instr.) - Ear

titi-yita | S2 (eye) S5 (eyeball) (to see - instr.) - Eye, eyeball

hifi-yita | S4 (to be small - limb) - Finger, toe

kalulu-yita | S1 (to support - instr.) - Leg, foot; Cane, walking stick

uhu | S1 - Hair, i.e. hair on the human head

hulu | S1 - Hair, i.e. hair not on the top of a human head; Beard, body hair, animal fur;

Root hair (tiny roots that grow from the main roots of a plant that look like hair); Second (time) (the extra small lines put between the minute lines of a sun dial look like the root hairs of a plant)

ti-tawa-yita | S3 (brain) S5 (head) (thought - to hold - instr.) - Head, brain

pikau-fali | S1 (mouth) S2 (open mouth, sphincter) (To open - place) - Mouth; Sphincter

ai | S4 (neck) S6 (scarf) S9 (flying flag/scarf) - Neck, throat; Scarf; Flag

hukua | S7 - Shoulder, nape of the neck

apu | S2 - Stomach, belly

kua | S8 - Back (anatomy)

iwi | S9 - Bone; Grave, burial (euphemistic)

titawayita iwi | S2 S4 (head bone) - Skull

tawatau-yita | N2 (To heal - instr.) - Medicine, drug; Potion (for buffing or healing)

auwa | S2 - Chin, jaw

yuku-kala | S2 (face - fat) - Cheeks (of the face)

nufika-kala | S2 (butt - fat) - Cheeks (of the buttocks)

pikaufali-lili | N1 (mouth - water) - Spit, saliva

iu-yita | S7 (to bend - instr.) - Knee; Elbow

tawatauyita-lala | S9 (medicine - person) - Healer (using potion or physical items); Doctor

yuku-yita | S1 S4 (horn) S2 (tusk) (face - arm) - Horn (on an animal); Tusk

yuna-yita | S1 S4 (To give birth/to beget - instr.) - Genitals, vagina

nufikapahi-fali | S8 (To stack dirt - place) - Grave, tomb

kalau-niu | S4 (to be oily/To be slimy - thing) - Liver

wiwi-fali | S8 (fruit - place) - Womb; A fruit grove, a fruit farm

uwu | S2 - A pair of breasts, boobs, tits

haupa-niu | S0 (food) N3 (wares, goods) (To consume - thing) - Food, drink, meal, breakfast, lunch, dinner; Goods, wares, merchandise, inventory, supplies, supply, product

fia-niu | S1 (wound) S2 (bruise) (to hurt - thing) - Wound, injury, bruise

pawa | S1 - Tail n.

munuka | S9 - friend (an old word still used from PL to MoL. Due to game stuff, the MoL version becomes “monka” or “munoqa”, but the word for friendship “monka onka”. For the sake of keeping that word, the MoL version of munuka will be “monka”king

munuka unuka | N1 - Friendship (an old word. Will become “monka onka” in MoL)

liu | N2 - salt

auhiu-fali | S8 (to cook - place) - Oven, stove, place used for cooking

lulu | S7 S9 N4-N6 - Any animal that can fly; Bird, flying insects, bugs, bat, etc.

haupaniu-lili | N1 N2 (food - liquid made of) - Soup

wiwi-kina | S5 (fruit - shell) - Fruit with shells just as the hard exteriors of coconuts and other nuts, gords; Vessel, jug, pitcher, i.e. sth you can use as a large liquid container; Pot, cooking vessel, kettle

haupa-wau | S0 (to eat - plant) - Edible plants, vegetables

momona-wau | S1 (to be sweet- plant) - Sugarcane

yi-ta-momonawau | N2 (to crush - pass. - sugarcane) - Sugar (this is often shortened to “yitaniu”, crushed thing)

fafau-niu | S9 (dangerous - thing) - Animal predator of Lalafell; Monster

muku | S9 - Elbst; Liopleurodon

fufali-muku | S9 (shore - elbst) - Sarcosuchus (crocodile)

lanalana | S9 - Spider

nihu-honi | S7 S9 (knife - nose) - Simurgh

kukua-wau | S9 (disease - plant) - Curupira

pua | S4 S9 - Pig

tiyi pua | S9 (to be young - pig) - Domesticated young pig; Piglet

yukuyita pua | S2 S9 (tusk - pig) - Domesticated adult male pig

upuwu pua | S9 (to be pink - pig) - Domesticated adult female pig

wiwi pua | S2 S9 (fruit - pig) - Domesticated adult pregnant female pig, i.e. female pig with “fruit”, piglets.

hiwa | S9 N4 N5- Chicken

tiyi hiwa | S9 - Young chicken

nawa hiwa | S9 N4 N5 N6 (rooster screaming) (to be loud - chicken) - Domesticated adult male chicken; Rooster

mali hiwa | S9 N4 (to be quiet - chicken) - Domesticated adult female chicken

wiwi hiwa | S9 N4 (fruit - chicken) - Domesticated adult female chicken that has successfully raised chicks to adulthood

iliu | S9 - Dog

tiyi iliu | S9 (to be young - dog) - Young dog

yita iliu | S9 (to beget - dog) - Domesticated adult male dog

tatafu iliu | S9 (to attack - dog) - Domesticated adult female dog

wiwi iliu | S2 S9 (fruit - dog) - Domesticated adult pregnant female dog

upuwupu | S9 - Opo-opo; Any rodent

piapia | S9 N4 N5 - Bat

lili-(w)iliu | S4 S9 (water - dog) - Seal

tufula | S4 S9 - Whale

kaka | S9 N4 N5 - Duck

lu | S9 N4 N5 - Hawk

nufika-lulu | S9 N4 N5 - Rail; Stilt (small birds with or without long legs)

pilupilu | S1 S8 - Fish with a flat body

malamala | S1 S4 - Fish with a round body

wakui | S0 S9 - Insect, bug

hipahipa | S9 - Moth; Butterfly

tikitiki | S4 - Cricket

munumunu | S4 - Fly

mali-munumunu | S4 (honey - fly) - Bee

mahiki | S4 - Shrimp

hihiwai | S3 - Snail

puna | S1 - Coral

waufali-fafa | S9 (field - animal) - Livestock (sg.)

fafa-niuwa-niu | S0 S1 S2 S5 (animal - to defecate - thing) - Manure

malu | S9 - Loincloth; Pants for males

pau | S9 - Skirt; Pants for females

kihai | S9 - Toga for both men and women; A Hawaiian *kihei*; Cloak, coat; Clothing or

armor put on the main body of a person

kapa | S9 - A decorative type of kihai worn by chiefs, usually decorated with geometric designs or even feathers

kihai-u-lala | S9 (kihai - caus. - agent) - Tailor for kihais

kapa-u-lala | S9 (kapa - caus. - agent) - Tailor for kapas

kumu | S2 - Ring (for finger)

yita-kumu | S2 (arm - ring) - Bracelet

ai-kumu | S2 (neck/scarf - ring) - Necklace; Rings put on the edge of a scarf for decoration; Tassels

pikau-yita | S1 (to release - instr.) - Brush, comb, pick, sth used to “untie” hair

wau-auhi | S1 S6 (roof - hole) - Chimney

nuhu | S6 - Chair, seat, saddle, sth you sit on

asima-fali | S8 (fire -place) - Fireplace

paia | S6 - Wall, fence; Boundary, limit, border

yita-(w)asima | S1 - (hand - sun) - Torch, lamp, candle

asima-lilifu | S2 (sun - tide) - Tide of the Sun; Daytime (12hrs)

mafina-lilifu | S2 (moon - tide) - Tide of the Moon; Nighttime (12hrs)

kahu lilifu | S2 (this.ASH.Vis.Sea - tide) - Today

kahu lililifu | S2 (this.ASH.Vis.Sea - tide(pal.)) - Soon; Recent, recently; For a short time (relative to time frame of the speaker’s choosing)

nutalilifu | S2 (to come - tide) - Tomorrow; Later

nutawa lilifu | S2 (to have come - tide) - Yesterday

kahu funiu | S2 (this.ASH.Vis.Sea - wave) - Now; Immediately, suddenly, instantly

pi funiu | S2 (one wave) - Rarely; To be rare (adverbial)

fufuniu | S2 (waves (pal.)) - Sometimes

fufuniuwu | S2 (waves (multitude)) - Often, frequently, habitually, usually

funiu funiu | S2 (waves (coll)) - Always

nai-ti | N3 (to end - abs. thing) - End (temporal)

la lilima | S2 (six - days) - Week (“lima” is a shorthand for “limilamafina”).

lilifu-yita | S2 (time - instr.) - Sth used to keep track of time; Clock, hourglass, waterclock, etc.

yuyuku-munuka | S9 (to be opposite of - friend) - Enemy

lalalala | S9 (people (multitude)) - Clan, tribe

lalalala-fali | S8 (clan - area) - Village, town, city

a-fu-ti | N1 (to do - rep. - gerund) - Custom, habit

lala lala | S9 (people (coll.)) - The people, populace

i-lala | S9 (to obey/to hunt - agent) - Someone who obeys; Subject, citizen;

Scout; Tracker, searcher; Hunter

a-yu-i-lala | S9 (to do - trans. - to obey - agent) - One who does and obey, one who does what they are told; Servant, slave

lau-lala | S9 (to govern - agent) - Ruler, leader; Officer, commander, general; Noble, nobleman; Judge; Smb with authority to command others

tawaniu-laulala | S9 (shield - ruler) - Ruler, chief, king/queen, president; A leader that protects those under him

fakama-lala | S9 (to host - agent) - Host

fakamata-lala | S9 (to be a guest - agent) - Guest

laulala nufika | S8 (Chief’s yard) - Court (a place for legal hearings)

laulala ulalu ulalu | N1 N2 N3 (chief - words (coll.)) - Law, i.e. all the words of the chief

au-ti | N3 (to judge - gerund) - Judgment, verdict

pauki-lili | N2 (to live - liquid) - Milk

hufu-lulu | S4 S9 N4 (big - bird) - Chocobo

hufu-iliu | S9 (big - dog) - Horse

ufulala | S9 - Wanderer, traveler, explorer, voyager, vagabond, i.e. one who obeys the unruly winds going to and fro; One who has lost their way in life; Exilee, an excommunicated; Loner

nawa-yita | S2 S4 (to make noise - instr.) - Sth used to make a loud noise; Whistle, bell, ringer

pika-yita | S2 (portal device) N5 (portal itself, i.e. one gets whisked into the air as if flying) (far away - instr.) - An instrument that makes things go far away; Portal

lau-niu | N5 N6 (to voice, to make noise - thing) - Voice; Noise, sound; Soul, spirit (sounds and spirits are connected heavily, as it is believed that the soul of a thing or person can be examined/understood by what noises it gives off. If something gives a pleasant sound (like breathing, playing music, or saying sth positive), its spirit must also be benevolent. If something gives an awful sound (Screaming, yelling, curses, etc.), its spirit must be malevolent.)

pafa-yafali | S8 (to walk - forest) - Park, i.e. a place to walk that is surrounded by nature

hufu-pua | S9 (big - pig) - Cow, bull, ox, yak

pafa-nufika | S1-7 S9 (to walk - ground) - Path, road, street, trail, etc.

nufika-fua | S2 S4 S6 S7 S9 (ground - cloth) - Carpet, rug, mat, placemat

lunu-yita | S1 (ladder) S7 (wing) (high/to fly - instr.) - Ladder; Wing

pani-yita | S1 (unfurled parasole) S2 (open parasole) - Parasole; Umbrella

iwata-yita | S1 - Hitching post, sth meant to be tied

paukititiu-niu S9 (fairy) S1-N6 (to summon - thing) - Something that is summoned via magic; Familiar

aufu | S9 - Fairy

wufi-niu | S2 (time) S8 (place) - Party, festival, ball, gala (associated with “wufiniu ta”)

nufi | S8 - Deck of a ship (shortened form of “nufika” for ground)

yuku-iliu | S9 (horn -dog) - Deer, goats, boars, any mammal with antlers/horns

huna-yita | S2 S6 (to cover - instr.) - Sth used to cover sth else; Blanket, quilt, lid, veil, curtain, etc.

tiyita-lala | S9 (to steal - person) - Thief, robber

ki | S6 (image, drawing, picture) S1-N6 - Imitation, copy; Example; Doll, toy, carving, statue, figure; Image, drawing, picture, diagram; Etc.

upina | S1 (chain, linked objects) S2 S3 S6 S7 (net, fishing net) - Net, fishing net; Snare, trap (see to trap); Chain, linked objects

hulu-waufali | S8 (To descend - field) - Slope, declined slope, the downwards part of a mountain or hill

lunu-waufali | S8 (to ascend - field) - Slope, inclined slope, the upwards part of a mountain or hill

puluka | S5 S9 - Frog, toad, bufo

i-tiyipafa-niu | S1 S2 N1-N3 (Accompanying - to run - thing) - Race, competition

wufi-niu | S7 (victory - thing) - Booty, spoils of war; Reward

mahimahi | S8 S9 - A giant and fast fish of the Southern Seas

tawa-niu | S8 S7 (to defend - thing) - Shield, armor; Screen, sth to protect against the elements

umaka | S6 - bowl

lunu-umaka | S6 (to be long - bowl) - Spoon

natalu-anu | S0 S1 S2 S3 (to trade - method) - Job, occupation, profession, work

nataluanu-fali | S8 (job - place) - Work (location), job (location)

papai | S9 - crab

ula | S9 - Lobster, crayfish, crawfish

kala-(w)auhi | S7 (lava - hole) - Volcano

ika-ti | N1 (experience) N2 (memory of event) N3 (collective memory) (to remember - abs.) - Memory, recollection; Experience, collection of experiences

wawayu-yita | N2 (to paint - instr.) - Dye; color

upina-fali | S8 (to trap - place) - Fishpond trap, fishfarm (look at Hawaiian *loko i'a* for more on fishpond traps)

wa-lala | S9 (to stab - agent) - Jellyfish

wama-lala | S9 (boat - agent) - Shipman, seaman, sailor, someone whose job is on boats

puhu | S8 - Marsh, swamp, wetland

kakakaka | S1, S3-4, S6, S9, N6 - Drum

nahaka | S1 - Snake

manuwu | S1 - Shark

pahimanuwa | S1 - Hammerhead shark

Names of the Constellations

¹³ya-ninimia(w)a (tree - constellation) - The Bole constellation; The First Heavenly

Realm

wuma-ninimia(w)a (to be balanced - constellation) - The Balance constellation; The

Second Heavenly Realm

lunu-ninimia(w)a (to be tall - constellation) - The Spire constellation;

yitawa-ninimia(w)a (to shoot an arrow - constellation) - The Arrow constellation; The

Fourth Heavenly Realm

lili-tawa-ninimia(w)a (water - to hold - constellation) - The Ewer constellation; The Fifth

Heavenly Realm

mahimahi-ninimia(w)a (to have war with [to fight with a spear] - constellation) - The

Spear constellation; The Sixth Heavenly Realm

nimia nimia (coll. constellation) - Every constellation, gate, or heavenly realm; The

Seventh Heavenly Realm

Names of the Twelve

Halona - Halone

Mafina - Menphina

Talika - Thaliak

Nimia - Nymeia

Limila - Llymlaen

Ufu - Oschon

Pileko - Byregot

Lakulu - Rhalgr

Azima - Azeyma

Natala - Nald'Thal

Nufika - Nophica

Atika - Althyk

¹³ Please see appendix D10 for more information.

Verbs

titi - To see, to recognize; To understand; To be able to, can (To have the knowledge or permission to undertake a task. Interchangeable with “hiki”); To think (abt. sth), to ponder

titi titi (redup. - to see) - To look around

titi-wa (to see - perf.) - To learn; To study; To experience; To compare, to judge

titi-fu (to ponder - rep.) - (Smb) To be certain (that), to be sure (that)

titi-ta (to see - pass.) - To be seen, to appear, to be shown

wapu - To sit (and remain sitting); To be located at; To remain, to stay; To live (in a place), to dwell, to reside; At, on, on top of; From (origin)

u - To give; Caus. aux.; Simulative aux./suffix; To be thankful to/for, to be indebted to/for, to feel grateful to/for

ta - To take, to get, to obtain; To find, to discover; Near, close to; Beside, next to

ta-wa (to take - perf.) - To hold; To keep; To guard, to defend

hufu - To be big, to be large; To be wide, to be vast; To be strong

hufu hufu - To be powerful; To be great, to be incredible

hifi - To be small

paupau - To pet

fu - To crash/break (a wave); To repeat; Again, once again

wa - To throw, to hurl (by hand); To throw away; To divorce; To push, to thrust; To pierce, to stab; To push against, to criticize, to complain, to ridicule, to shame; To refuse, to deny; To forbid

yita-wa (instr. - to throw) - To propel sth via some instrument; To shoot (an arrow, bullet, cannonball etc.)

nai - To finish (intr.), to end (intr.), to cease (intr.), to stop (intr); To be last (place before noun modified, i.e. nai + N), the end of X

pika - To go (intr.), to leave; Far from, away; From (movement from a point), away from

kuna - To use; With, by (instr.)

munu - To be much, to be many; To be enough, to be full; Very, alot, really, directly;

General adverb of emphasis

munu-lala (to be many - person) - Crowd, a multitude

yu - To move (intransitive); For, through, while

pauki - To do magic, to cast a spell; to use aether (magical energy in FFXIV that gives everyone life and can be manipulated); To live, to breathe; to create channels (see cultural notes section)

uha - To breathe; To pause for a breath, to rest, to be on vacation; To cease temporarily and return to the task at hand; To create fog/mist (via exhaling in cold air)

wufi - To be dark (light); To be obscure, to be thick (clouds, liquids, etc); To be intense; Victory, conquest

ha - To lie down (and stay lying);

To wait (tr. and intr.), to expect (tr. and intr.);

To ambush (tr. and intr.);

To set (sun/moon), to pass (time)

For, while; Temporal postposition (ex. for three days);

To be late; Finally, at least (i.e. emphasis of when a task is being/has been done by noting that the sun is setting, i.e. that the task has taken all day to complete and is at last finished);

To be the bottom of, to be under (sth), to be below (sth)

ha ha- For the sun/moon to set over and over; To be a long time, to take a long time

ha ha uha (for a long time, to breathe) - To be patient; To wait a long time

lunu - To fly, to be high; To be tall, to be long; Above, over

asima-lunu (sun - to be dawn/morning) - For the sun to rise; To be dawn, to be morning;

To be early; To be first

asima-ha (sun - to set) - For the sun to set; To be sunset

mafina-lunu (moon - to rise) - For the moon to rise; To be twilight

lala - To be short, to be low (height); Below, under

lili-u (water - to give) - To water (sth), to make sth wet; To cry, to mourn, to grieve; To groan; To be sad

limila-yu (Llymlaen/ruly winds - to move) - To be spring/summer

ufu-yu (Oschon/unruly winds - to move) - To be fall/winter

yuna - To give birth to, to beget (tr.)

yuna-u (to give birth to - sim.) - To be fertile (humanoids)

yunawa-ta (to have gave birth - pass.) - To be born, to be begotten, to be conceived

mu-(w)u (two - caus.) - To be together, to gather (intr.); To be married; Together (adv)

talialalala-u (family - caus.) - To intentionally estranged oneself from one's family or culture (i.e. to estrange from one's family intentionally = being like an orphan. This is in the context that it is culturally expected that if one's parents pass away for a child, the

closest relatives and/or the community helps raise the child. Therefore culturally speaking, one is not considered an orphan unless one decides to leave the cultural family, that being the community, for good. For that not to happen is an extreme taboo); To be exiled (i.e. the community culturally “orphaning” a member from the group from the Lalafell community as a whole. This is still viewed as the member willingly throwing away one’s familial ties because it is always assumed that whatever offense the exilee has committed was well deserved the punishment of exile. I.e. It is assumed that the exilee willingly disregarded their familial ties if they were willing to commit an offense that heinous).

kaki - to split apart, to separate, to divide; to tear, to cut; to be short (length)

limila-pika (Llyemlaen - to go (away)) - To depart, to go on a journey, to explore, to travel; To make a pilgrimage to one or all of the Llyemlaen statues; To sacrifice, to offer (an offering); to make smb a widow/widower; to die; To cheat on (i.e. the person is riding their metaphorical sails on the ruly winds of Llyemlaen on their journey. Can be used as a metaphor for death)

limilapika-ta (Llyemlaen - to go - pass.) - To be widowed; To be cheated on

yi - To break, to crush; To destroy

a - To do, to make; To happen

iwa - To tie, to bind;

To challenge smb/sth, to put smb/sth through a trial, to make sth difficult (for smb);

To fast (no eating);

To instruct, to teach, to train smb/sth;

To try sth, to attempt to do sth (i.e. putting sth through a trial to see if it doable); To tempt, to dare; To taste sth

iwa-ta (to tie - pass.) - To be bound;

To be difficult;

To be challenged to do sth, to struggle;

To be tempted

a-fu (to do - rep.) - To work

pawu - To press; to squeeze, wring, to pinch; To knead

pawu-ta (to press - pass.) To be pressed; To be round, to be circular; Around, along, encircle, encompass (postposition); To be surrounded (by)

yita-yu (hand - to move) - To wipe; To salute

yitayu-fu (to wipe - rep.) - To rub, to sweep; to wave one's hand

yaya - To pull, to stretch; To row

yaya-ta (to pull - pass.) - To be pulled, to be stretched; To be thin, to be narrow; To be straight

nana - To twist; to spin (sth); To be a line, to be linear; In a line, in a row (as in a single file line, not succession)

pika-yi (far away - to break) - To spread out (sth), to scatter (sth)

lili-yitayufu (water - to rub) - To wash; To prepare for burial¹⁴

ifui-u (smoke - caus./sim.) - To cause create smoke, to cause sth to smoke; To make sth black/grey, to be black/grey

¹⁴ Suzanne Roig. 2015. "New Hawaii law legalizes traditional 'clean burial' practice." Reuters. Accessed July 5, 2022. <https://www.reuters.com/article/us-usa-burial-hawaii/new-hawaii-law-legalizes-traditional-clean-burial-practice-idUSKCN0PB39X20150701>.

mafina-u (Mephina - caus./sim.) - To cause to snow, to make snow; to make ice, to make sth freeze; To make sth white, to be white

upu-(w)u (berries - to give) - To make red/brown/orange/pink, to be red, to be brown, to be orange, to be pink; To burn (sensation)

wau-(w)u (grass - to give) - To sow crops, to plant a plant; to make green/yellow/blue/purple, to be green/yellow/blue/purple

tata - To hit, to strike, to beat; To kill, to murder; To thresh (spec. threshing nuts via stepping on)

tata-fu (to strike - rep.) - To fight; To attack, to punch

pileko-nina (metal - to mold) - To cast metal, to forge metal

nina - To mold, to shape

kaki-fu (to cut - rep.) - To cut repeatedly, to shred; To carve

kiku-tata-fu (rock - strike - rep.) - To chisel; To hit with a rock repeatedly

iu - To bend (intr.); To fold (intr.); To be crooked

nufika-kaki (soil - split) - To dig, to bore

pahi - To stack; to wrap (sth);

To make sth overlap, to make sth cross another thing;

To make a corner (i.e. a corner formed from overlapping);

pahi-u (To make a corner - caus.) - To sharpen sth (i.e. to make sth have a corner)

pahi-fu (to stack - rep.) - To build; to weave

wawa-yu (sand - move) - To move sand with one's finger to draw images; To draw, to paint; To dye; To write, to spell

lili-nina (water - to mold) - To pour

pauki-pika (magic - to go) - To go through sth, to phase through sth; Through, across, on the other side of, beyond;

(When using this word as the postposition “through” this indicates that the action is being done from initially outside of the object. For example, “he sees through the leaves”, when using this postposition, indicates that the subject is doing the act of seeing while outside or away from the leaves.)

(This comes from the idea that if one phases through sth, they must have been outside of what they phase, like through a wall.)

lala-(w)a (person - to make/do) - To make a humanoid figure (i.e. dolls, statues, etc); To sculpt a statue/idol; To construct an altar

nuta - To approach, to come to; To arrive, to reach, to extend to; Until, up to, up until, up till, at

lili-wapu (water - to sit; on, at) - To float (on water); To sail (intr.)

uhaniu-wapu (air - to sit; on, at) - To float (in air), to glide; To wave in the air

liliwapu-yu (float - move) - To flow (intr.); To travel in a current

yu-lunu (to move - to be tall) - To jump, to leap; To be scared, to be surprised; To rise, to go up (intr.); To wake up (intr.); To stand

nufika-yu (earth - move) To transport oneself via sitting and directing a horse, bike, etc. on land; To ride; To go

nufikayu-ta (to ride via land - pass.) - To ride as a passenger on a horse, bike, etc on land; To be transported via horse, bike, etc.; To ride, to drive; To go

lili-yu (water - to move) - To captain or conduct a boat or floating vessel on water; To sail; To ride, to drive; To go;

liliyu-ta (to captain a boat - pass.) To ride as a passenger in a boat or floating vessel on water; To go; Through; For (a duration of time/distance)

(When used as a postposition this indicates that the action is being done while inside of said object. For example, “He sees through the leaves”, while using “liliyuta”, would indicate that the action of seeing occurring inside or among the leaves);

(The meaning comes from the idea that if you are on a ship with a poor captain, he often misses the dock and goes beyond it, hence, the postposition “beyond”)

lunu-yu (to fly - to move) To captain or pilot a plane or flying object in the air; To ride, to drive; To go

lunuyu-ta - To ride as a passenger in a plane or flying object in the air, to ride; To go

pafa - To walk, to take a stroll

tiyi - To be fast, to be quick; To be energetic, to be lively; To be light (weight); To be young

funu - To be slow; To be old (animate things); To be cautious, to be alert, to be careful

tiyipafa (to be fast - to walk) - To run; To flee

funu-(w)u (slow - caus.) - To make slow, to delay (smb/sth); To cause smb to be old, to age smb

i - To obey; To follow (tr), to pursue; To hear, to listen; To seek, to look for, to search, to chase, to follow; To hunt; To scout; With, accompanying; The next..., the following....

yulunu-(w)u (transition - to rise - caus.) - To raise, to lift

ha-yu (to lie down - to move) - To crawl, to creep

yu-ha (to move - to lie down) - To fall; To go prone; To slide, to slip

yulunu-fu (to jump - rep.) - To dance

yu-fu (to move - rep.) - To shake (intr.), to ripple; To play; To rock, to sway, to tremble (intr.), to shake (intr.), to vibrate (intr.)

yu-(w)u (to move - caus.) - To move (tr.); To rock, to sway, to tremble (tr.), to shake (tr.), to vibrate (tr.); To march

limila-u (ruly wind - caus.) - To blow air in a constant stream; To have calm winds blowing in the air

ufu-(w)u (unruly wind - caus.) - To blow air rapidly and/or disorderly; to hyperventilate; To have unruly winds blowing in the air

nuta-u (to come - caus.) - To bring, to carry, to lead

nutau-ta (to lead - pass.) - To be lead; To walk in a line, to wait in a line

pika-u (to go - caus.) - To send, to deliver, to bring

kumu - To enter, to penetrate (intr.); In, into, inside (of a enclosed space)

yu-nuta (transition - to approach) - To come back, To return (impf.); To turn (tr.); To turn around (tr.)

yunuta-u (to come back, to turn - caus.) - To give back, to return sth.

yunuta-fu (to turn around - rep.) - To roll (intr.)

liliyita-kuna (oar - to use) - To row

lili-yuha (water - to fall) - To go under water; To sink

au - To swim

lili-uha (water - to breathe) - To drown, i.e. to die by drowning

natala-u (the two gods of commerce Nald'Thal - caus.) - To trade, to barter; to exchange

ka-ta (money - to take) - To sell

kata-wa-u (to sell - perf. - sim.) - Like being sold; To be valued at, to cost

ka-u (money - to give) - To buy; To pay

kau-fu (to buy; to pay - rep.) - To pay taxes, to pay tribute; To subscribe to X, to be a patron for X

u-ta (to give - pass.) - To earn; To own, to possess

ta-fu (to take - rep.) - To collect, to gather

pika-u (to go - caus.) - To release, to let go; To let, to permit, to allow; To forgive; To untie; To open

fia - To hurt, to injure, to damage; To punish smb, to give a penalty to

fia-fu (to injure - rep.) - To hinder, to prevent

fia - ta (to hurt - pass.) - To be hurt, to be in pain; To be lame

fiata-fu (To be in pain - rep.) - To suffer, to hurt (emotionally) (intr.); To endure, to last, to outlast; To continue, to persist, to persevere

tawa-ta-u (to defend, to guard - pass. - caus.) - To save, to rescue, to cause someone to be defended; To help; To heal, to cure

hufu-ta (to be strong - to take) - To seize, to grasp, to take hold of

fili - To be thin, to be slim; to be uneven, to be rough (to the touch), i.e. a skinny person's bones will make their bodies look pointy, uneven, rigid, and rough.

fili-u (to be thing - sim.) - to be weak, to be thin; to appear thin and rough as if one's body is so thin that the bones are visible from the skin

hafa - To be fat, to be thick, to be swollen; To be heavy; To be big (body)

yu-wawa-u (transition - sand - caus.) - To lose sth, i.e. to lose sth as if that thing was turned into sand and slipped through one's fingers on the beach, where the lost sand

would be impossible to find among the other grains; To be poor (in valuables in general);

To forget (sth or abt. sth)

yu-wama-u (transition - boat - caus.) - To keep, to hold onto (esp. money or goods), i.e. to hold onto sth as if one's hands were boats keeping their valuables from the ocean below;

To be rich (in valuables in general); To be respected

yuwamau-(w)u (to be respected/To be rich - caus.) - To give respect, to respect, to honor;

To give money; To make X rich

X yu-ta X yu(w)u (X; transition - to take; X; transition - to give) - To be in debt, i.e.

having to take X, but also having to give X in return; to owe smb sth

X tawa X u (to hold, to keep; to give) - to borrow, i.e. to hold onto sth and give it back

X u X tawa (to give; to hold, to keep) - to lend, i.e. to give smb sth and take it back after

pini - To be few; To be little (in quantity)

kata-munu (to sell - to be much) - To be expensive

kata-pini (to sell - to be few) - To be cheap

a-fu-(w)u (to do, to make - rep. - caus.) To hire smb

ua - To add (intr.); To increase (intr.); To be more (quantity)

ua-u (numbers - caus.) - To count; To measure, to weigh

munu-(w)uau (much - to count) - To calculate

munu-ka-tawa (to be much - money - to hold) - To be rich (in money)

pini-ka-tawa (to be few - money - to hold) - To be poor (in money)

wau-ta (grass - to take) - To reap crops; to mow

auhi-u (hole - caus.) - To make sth gap, to dig; To yawn

nufika-pahi (soil - to stack) - To stack dirt, to build a mound; To bury (the dead)

yu-wauwu-fu yu-wauta-fu (transition - to sow - rep., transition - to reap - rep.) -To till, to cultivate

mua-u (flower - caus.) - To blossom; To flower; To open (intr.); To grow

wuma - To be in the middle, to be at the center; To be balanced; To be between (see waist), to be among; Between, among

mua-u (to blossom - caus.) - to open sth; to make sth blossom; to make sth grow, to raise (a child)

pani - To close sth, to shut; To block

huna - To hide sth, to conceal sth, to cover sth; To make disappear

huna-ta-u (to make disappear - pass. - sim.) - To be invisible; To be stealthy, to be secret, to be sly

huna-u (to hide - caus.) - To cover sth; To make X hide Y

pauki-titi-u (magic - to see - caus.) - To summon, to make appear, to make exist

hohonu - To be deep; to be profound

paku - To finish sth, to end sth, to complete sth

hifi-paku (dim. - to end, to finish) - To end early; To be shallow; To be flat

ha-iu (for the sun to set - to bend) - To be West; To be straight (direction) (i.e. one faces straight towards where the sun sets)

lunu-iu (for the sun to rise - to bend) - To be East; To be back (direction) (i.e. facing where the sun sets, the sun rises behind you); After (time), than; Behind

pika-iu (land - to bend) To be North; To be right (direction) ("pika" is used from the word pikanufika, a continent (Eorzea). When the sun's zenith shifts in the Summer, it bends towards the continent of Eorzea. Hence, to bend towards pikanufika, the far away land.)

lili-(w)iu (water - to bend) - To be South; To be left (direction) (lili means water, but here it is referring to lilifali, the ocean. When the Sun's zenith shifts in the Winter, it bends towards the open ocean of the Southern Seas. Hence, it bends towards lilifali, the ocean.)

wapu-(w)u - To detain, to take as prisoner

wawaka-ta (sandmoney - to hold) - To have worthless items from trading; to be cheated out of a deal; To be angry; To be betrayed, to be lied to

wawaka-u (sandmoney - to give) - To not like so much one would give that person sandmoney, i.e. worthless goods; To hate smb/sth; To deceive, to lie to

wufi-niu 'u (dark (color) - thing, to give) - To give shade; To be defeated (headcanon culture; if a war occurred between tribes, whoever would lose, their leader would be punished by having to meet on the shore of a beach with the winning side, unarmed. The losing leader would then be forced to hold a big palm leaf over the winning leader, i.e. giving him shade. This position of humiliation was to be held for days, and the losing leader is forced to not eat or drink for those days while being under the intense sun and heat. The losing leader is expected to barely survive this ordeal and go back home, though sometimes this punishment continued until the death of the losing leader); To bring peace via losing a fight, to be peaceful; To be discontent (from losing)

wufi-niu 'u(w)u - To make some give smb else shade; To defeat; To kill (This is a more indirect way of expressing "To kill", and therefore is used as a euphemism)

wufiniu-ta (shade - to take) - To win, to be victorious (esp. in battle) (see wufi-niu 'u to be cultural explanation of the topic); To bring peace via winning a fight, to be peaceful; To be at ease, to be content; To have a party, to throw a party (throwing a party in celebration of winning)

wufiniu-ta-u (shade - to take - caus.) - To make smb have the shade; to surrender, to appease the enemy

mahimahi - To be brave (against); To have war with, to do battle with (see noun section)

fafa-u (animal - sim.) - To be dangerous, to be feared, to be scary; To be worshiped; To act like an animal; To be crazy/insane; To be unknown if friend or foe (as Lalafell can be easily eaten by predatory animals, caution when seeing an animal is always advised); To threaten

yawu - To touch sth; To feel (an emotion); To think/feel (that...)

munu-yawu (to be much - to think that) - To suspect; To doubt; Maybe, probably, perhaps, possibly, may, might (adv)

honi - To smell sth (see nose); “To touch noses on the side in greeting, To salute by touching noses (the ordinary way of saluting [greeting] among Hawaiians)”¹⁵; To greet, to say hi; To kiss

honi-fu (to smell - rep.) - To sniff

asima - To be bright (color and light); To shine, to radiate light, to be colorful; To reflect (light) (see fire); To be clear, to be plain (oh both physical things such as clouds and smoke and abstract senses too); To be honest

asima-fu (to sparkle) - To sparkle, to shine repeatedly

nawa - To be loud, to shout, to yell; To announce; To be deaf; To be hard (tactile), to be rough (tactile); To be agitated; To be impatient; To malfunction, to be broken, to not work (well)

¹⁵“CHD - Hawaiian-English - H.” 2020. trussel2.com. Accessed June 28, 2022.
<https://www.trussel2.com/haw/haw-h.htm#honi>.

mali - To be quiet, To be silent; To be anxious, to be nervous; To be soft, to be wet (i.e. sth wet is very soft); To be smooth, to be still; To be calm, to be at peace; To be easy; To function, to work (well)

lau - To make noise, to voice, to ring; To bark, to humm, to buzz; To command, to rule, to govern; To say sth, to say...

lau-fu (to say - rep.) - To speak to, to talk to, to have a conversation with

hupuhupu - To hear an unfamiliar sound

To be anxious; To be perturbed, to be alarmed

To sweat, to perspire

i-yulunufu (to listen - to dance) - To listen to something and get lost in a state of euphoria

To be pleasant, to be amiable, to be welcoming to others, to be hospitable, to be kind, to be nice

To host a party

To make hungry (i.e. from getting reminded of food at a party)

laufu-funu (to speak - slow) - To be slow and clearly

To be clear, to be plain, to be easily understood

To be clean, to be neat, to be organized; To be legible

To be honest, to speak truth

To be good, to be correct, to have good luck

To be healthy, to be well

ulalu-lau (poetry - to speak) - To be speak poetically, to sound beautiful

To be beautiful, to be liked, to be loved

To be pleasant

To be fresh, To be new

lau-fu-tiyi (to speak - fast) - To talk very fast, to want a conversation to end to be able to focus on another task at hand

To be diligent, to want to persevere, to be studious, to be hard working

nawa-iwata (to be loud - difficult) - To grit, to make an unpleasant noise

To be ugly

To be lazy, to be slothful

awa - To be bitter; To be sour (taste), to be poisonous;

To be unpleasant, to be rude, to have a toxic personality;

To be condescending, to talk down to smb (especially parents to their children);

To scold

momona - To be sweet; To enjoy oneself, to be happy, to be joyous, to be glad; To smile, to smirk, to grin; To be fertile (land)

liu - To be salty; To be palatable/edible

umami - To have umami flavor, to be meaty in taste

hua - To smell good, to smell pleasant;

To taste good; tasty, delicious, juicy, pleasing to the sense of taste

kukua - To smell like decay/decomposition, to have an extremely strong and horrible stench enough to make someone dry heave

To be rotten, to stink, to smell bad

To be terminally ill

To be bad, to have bad luck, to be wrong

To be old (inanimate things), to be broken, to not function well

wala - To be hot (tactile, ambient, and personal feeling); To be burnt; To be dry
 ahawa - To condemn, to accuse, to blame, to fault
 ahawa-ta (To blame - pass.) - To be blamed, to be convicted; To be guilty (legal)
 yawu-(w)u-ta (To feel an emotion - caus. - pass.) - To be made to feel a certain way; To empathize, to feel pity
 mahana - To be warm (tactile, esp. ambient, and personal feeling); To be at ease, to be free of pain; To be innocent
 mahana-u (to be innocent - caus./sim.) - (Caus.) To cause smb to be at ease, to acquit smb (Sim.) To act like one is innocent, to feign anxiety/fear/etc
 To lie, to pretend; To commit perjury
 anu - To be cold (tactile, ambient, and personal feeling); To be sick
 mau - To be clean; To be pure
 nufika-u (dirt - sim.) - To be dirty, to be dusty
 kaki-u (to cut - sim.) - To be able to cut; To be sharp
 yi-u (to break - sim.) - To be broken; To be dull (not sharp); To be stupid/dumb
 titi-u (to see - caus.) - To make smb see; To show, to exhibit; To make smb understand, to explain to smb; To answer; To be the result (explaining the reason of an action)
 ti-kuna (desire/want - to use) - To want, to desire, to yearn; To need
 ika - To know smb/sth; To recall, to remember
 munu-ika (to be much - to recall) - To be smart, to be clever, to be cunning, to be skilled
 munu-titi (to be much - to experience) - To be wise, to have experienced much
 limila-uha (ruly wind - to breathe) - To prophesize, to preach; To bring an omen, to bring news (good or bad); To receive divine revelation; To warn

ulalu - To utter a word, to speak (in a language); To speak in rhymed pros

ulalu X kalulu-(w)u (speech/word - X - to trust - caus.) - To make X believe what you

say; To persuade; To make an oath, to promise, to vow, to swear

uha-ulalu (to breathe - to speak) - To whisper

pahi-ulalu (to tie - to speak) -

To sing; To recite (poetry) (i.e. tying words together to create art), to play music

To call, to name; To smb/sth, to give a title to smb/sth

To glorify smb, to praise smb, to boast abt smb, to be proud of smb/sth

To bless, to wish good upon smb

kalulu - To lean on (as a means of support); To trust smb/sth; To believe smb/sth, to have

faith in smb/sth

kalulu -ta-ti-u (to trust - pass. - abs. N - sim.) - To be trustworthy, to be faithful, to be

dependable; To be true, to be real

ulalu-fu (to speak - rep.) - To conversate; To read (as if one is talking to themselves)

mihi - To regret, to be sorry; To admit, to confess, to apologize

hawa - To err, to make a mistake, to fail

To offend

To do wrong, to commit a crime

munu-yu (to be much - to move) - To be excited, to be zealous, to be eager;

To be interested in;

To keep guard over, to overly protect smb/sth;

To be jealous (i.e. becoming so zealously protective over a topic, person, thing, etc. that

one protects it so no one else can talk about it/have it); To silence smb because of anger

To be very prideful, to have a large ego, to be arrogant

munuyu-(w)u (to be interested in - caus.) - To cause interest, to cause curiosity in smb or sth; To be interesting, to be intriguing

nini - To criticize one's loved one, and in doing so their significant other becomes angry;

To be jealous of someone's possessions, to be envious (of the agent of the criticizing, not the patient) (i.e. the one criticizing the spouse's loved one is perceived as being jealous of said spouse's loved one, wanting the spouse's loved one for themselves instead)

fafau-(w)u - (To be feared/worshiped - caus.) - To find sth/smb scary, to be scared of; To worship; To be scared, to be fearful, to be frightened (used as adj-verb); To be shy, to be ashamed, to be embarrassed; To be wild, to be untamed

amuamu - To put a curse upon, to wish malevolence upon; To cast a spell that harms smb

yu-yuku (to move - face, side) - To face sth, to be opposite of; To meet smb; To be in front of, to be ahead of, to be opposite of, to be against; Before (time), ago, than; To express an emotion, to emote

ta-u (to move closer - to give) - To move closer to give sth; Towards, to, in a movement in a certain direction; For (as a beneficiary of an action/object)

pi-u (one - sim.) - To be alone, to be the only

wiwi-u (fruit - caus.) - To make bear fruit; To have sex with (tr.), to have intercourse, to impregnate

wiwiu-ta (To impregnate - pass.) - To have been impregnated, to be pregnant, to carry fruit

wiwi 'i - (poetic) To be with fruit, to have fruit; To be pregnant; To raise a child

ai 'i atika (scarf - with - neg.) - To be without a scarf; To be naked, to be bare. (“A distinctive element of traditional Lalafellin garb is the scarf, which also serves an eminently practical function - it can be unfurled to serve as a signal flag on the wide seas or vast deserts, allowing a Lalafell to stand out beyond his or her modest stature.”¹⁶ i.e. Because of the importance of the scarf, going without one is equated to being naked, both in the sense of having a naked neck, and extended to the sense of having no clothing.)

mua - To sleep

mua X i (to sleep, X, with) - To sleep with X; To have sex with

hufu-(w)uha (To be big - breathe) - To sneeze; To cough; To hiccup

lili-wa (water - to throw) - To spit; To urinate

yita-kuna (hand/arm - to use) - To sign, to use sign language; To be mute, to be deaf

una - To be dizzy, to be unsteady; To be drunk, to be intoxicated

ulalu-(w)u - To lick; To use the tongue to do an action

pikaufali-u (mouth - caus.) - To bite; To masticate, to chew

wufi-titiyita (To be dark - eyes) - To be blind

mafina lilifu titiyita (Night - eyes) - (poetic) To be blind

niu-wa (thing - to throw away) - To defecate, to sh*t, to poop

uhaniu-mua (soul - to sleep) - To dream

uhu i atika (head hair - with - neg.) - To not have head hair; To be bald

nufika-uha (butt - to breathe) - To break wind, to fart

luhi - To be tired, to be sleepy, to be weary, to be fatigued

haupa - To consume; To eat, to drink, to swallow

¹⁶ Sounsy. n.d. Tumblr. Accessed March 13, 2023. Accessed March 13, 2023.
<https://mirkemenagerie.tumblr.com/post/182646316299/the-lalafell>.

haupaniu-wa (food - to throw away) - To vomit

hiki - Can, to be able to (to have the physical ability or permission. Interchangeable with “titi”)

auhi-u (hole - caus.) - To bake, i.e. to bake sth using a ground oven; To roast/fry; To cook

u - To be fully formed but not ripe

u wu - To be dead ripe

hua - To be ripe

hua hua - To be exactly ripe

kulu - To be overripe

yu(w)u - To make move; To stir, to mix

umu - To suck; To absorb

lili-auhiu (water - to cook) - To boil

pululi - To be starved, to be starving; To be at the verge of death

haupa tikuna - To want to eat, To want to drink; To be hungry, to be thirsty, to be parched

yukuyita-u (tusk - sim.) - To be male, to be masculine

fua-u (clothing - caus.) - To wear one's underwear (clothing worn under the kihai), to wear one's loincloth/skirt; To wear clothing that covers their hips to their ankles

kihai-u (kihai - caus.) - To wear a kihai; To wear clothing that covers from one's shoulders to their hips; To wear armor

ai-u (scarf - caus.) - To wear one's scarf; To be properly dressed, to be properly clothed; To be prepared for the day

hua-u (beautiful - caus.) - To make beautiful, to ornament, to adorn

hatahata - To argue with; To have strife with, to quarrel with

fakama - To host smb, to make smb a guest

fakama-ta (to host - pass.) - To be hosted, to be a guest

funu-titi (to be slow - to see) - To oversee; To be a lord of; To be a master of

u(w)u (to give - caus.) - To make smb give sth; To fine smb X (as punishment)

a-u (to happen - caus.) - To cause sth to happen; To decide, to choose; To judge (as in court of law), to convict, to rule

tiyi-ta (to be fast - to take) - To steal

kukua-mua X i (to be bad - to sleep, X, with) - To commit adultery with, to cheat with

kukua-(w)asima-u (to be bad - fire - caus.) - To commit arson on X

asima-u (light/inquire - caus.) - To light, to kindle, to ignite; To ask a question, to inquiry, to request

fua-ta (hide - to take) - To skin (an animal)

akua-ulalu (spirit - to speak/talk) - To pray

nufikalala-u | S0 (corpse - sim.) - To be like a corpse; To die

hutu - To begin, to start (intr.); To be ready

uha-fu (to breathe - rep.) - To laugh; To purr

yu-lili-u (trans. - water - caus.) - To melt; To condensate

yu-(w)uha (trans. - to breathe) - To evaporate

yu-nawa (trans. - to be hard) - To freeze

mihi-u (asking for pity - sim.) - To be pitiful, to be poor (as in “poor old man”)

laulala-u (noble - sim.) - To be royal, noble; To be a natural born leader

hifipaku-(w)u (flat - caus.) - To flatten; To set up camp, i.e. you flatten land in order to set up camp; For chiefs/leaders to gather and talk together

lunu-pafa (above - to walk) - To climb, to ascend, to rise

atika-u (nothing - sim.) - To be empty, to be hallow, to be vacant

hulu - To descend, to dive, to plunge, to sink; To land; Onto, into, downwards, in,

postposition showing movement from a higher position to a lower one

pikataialala-u (stranger (polite) - sim.) - To be strange/weird yet familiar, to be unknown

but welcoming, To not be readily known yet worthy enough to be trusted or welcomed

pikanufikalala-u (stranger (derogatory) - sim.) - To be alien, to be unknown; To be unfamiliar completely, to be strange, to be weird, to be unknown and not worthy of trust or welcoming

pahiniu-(w)u (house - sim.) - To be tamed, to be domesticated

nimia-u (sky - sim.) - To float, to dangle, to hang (intr), to swing, to be suspended (in air)

lakulu-lau (thunder - to make noise) - To make a cracking sound like thunder, to make sharp loud sound like: burst, crack, crash, clash, etc; To have sth explode

ifi - Imitating a birdlings cry, to make a high pitched and quite sound such as: chirp, beep, meep, etc.

kakakaka - To make a low pitched repetitive banging noise; To knock on wood, certain metals, hallow objects, etc. repeatedly; To bang (on a drum), to ring a bell, to hit repeatedly, etc.

upina - To trap, to ensnare; To capture

kau - To place, to put, to hang; To arrange, to organize

ha-ta (to expect - pass.) - To be expected; To be predictable; To be normal, to be common

titi-ta-hiki (to recognize - pass. - to be able to) - To be famous, to be recognizable, to be well known

pahiulaluti-u (poem/song/music - sim.) - To be poetic, to be musical; To be pleasant, to be amiable; To be cute, to be adorable

ulalu 'ulalu (redup. - to speak a language) - To speak all languages; To be an Echo

Derivational Affixes

- Action V + u (to give) = caus. of V
- N/Adjectival Verb + u (to give) = Similitude (sim.) of N, i.e. a derivational affix
 “indicating that one subject or noun takes on characteristics of another subject or noun not ordinarily identified with the original subject or noun”¹⁷
- Verb + -ta = Passive
- N./V. + fali (place) = Place associated with X; Place where verb is typically enacted
- V. + lala (person) = Agentive
- hifi (to be small) + N/V = Diminutive
- hufu (to be big) + N. = Augmentative
- N./V. + niu (stuff/thing) = Concrete object made of/from X; Typical concrete object resulting from X-ing
- N./V. + ti (thought, idea) = Abstract noun of X; Abstract noun made from performing X; Gerund of X
- N./V. + yita (hand) = Instrument
- N. + kuna (to use) = An action which typically uses X
- N. + lili (water) = Liquid made of/from X
- N./V. + fua (cloth) = Fabric/clothing of X; Fabric/clothing made from performing X
- pauki (to do magic) + N./V. = Something related/created by magic; Something that is related/created by magic through performing X

¹⁷ Brittain, Matthew. 1993. “Hawaiian Causative-Simulative Prefixes as Transitivity and Semantic Conversion Affixes.” University of Hawaii at Manoa School of Hawaiian, Asian and Pacific Islands Studies Center for Pacific Islands Studies. pdf. Accessed June 27, 2022. <chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://scholarspace.manoa.hawaii.edu/server/api/core/bitstreams/3f07e1c6-c6f5-4be5-b262-9538e03f2ecb/content>.

- munu (to be much, many) + N. = Lots of X
- ta (to take; close, near) + N/V = Something that is close; To do X while moving closer or while being close
- pika (to go; far from, away) + N/V = Something that is far away; To do X while moving away or while being far away
- kukua + N. = Disease caused by X
- N/V + lilifu = Time when X is typically done
- yu (to move) + N. = Sth that has transitioned from one state into X; to become X; to change into X; to have been changed into X
- N + yu (to move) = Agent of a passive sentence
- yu (to move) + V = To transition into doing V; Doing one thing while doing V
- Reduplicate V root + V = Emphatic version of original V

Pragmatics

Greetings/Partings

- pu ifuiu limila tu tau pahiulalu (I wish good winds to you) - Full greeting and parting
- pu pahiulalu/ifuiu limila - Shortened form of full greeting and parting

Common Sayings

- NA - Thank you; There is no explicit way of saying “thank you” in Lalafell, as the culture of shared resources and gratitude carry a sense of thankfulness and gratitude within any action itself. If one were to say sth to show their gratitude, often one would compliment the object received or action done as a verbal acknowledgment of the cultural unspoken gratitude.
- NA - Please; for the reason reason for the lack of a “thank you” in PL, “please” does not exist due to the cultural actions and context carrying the politeness already.
- tu pu pikau-wa i (you I forgive-PFV IMP) - I am sorry/Forgive me/Excuse me
- tu pikatalialala taliau iwi ‘iwi ‘iafali wapu (Where are your ancestors bones?) - Where do you come from; Where were you born at; What is your homeland?
- nufika fuwu nufika (the dirt of Nophica) - A place that’s ripe for settling; Welcome, a phrase used to welcome guests of any kind.
- X pu tau ulalulaufu (X is pleasant to me) - I like X; I love X.
- pu X tau pahiulalu (I sing to X) - I like X alot; I love X with all my heart, I love X unconditionally

- pawuta mafina ha (under the moon) - This month (Telling time in PL is done by saying you are under the moon, sun, a certain constellation, etc. To say “this month/day, etc” you simply say “under the moon/sun/etc.”)
- liliyu limilayita i atika (to set sail without a sail) - To wander, to be lost, to be stranded; To be confused

Idioms

- nufika - Yes (invoking the name of the goddess to show approval)
- pawuta mafina ka wapuliliu lilifali yuyuku (before the moon and the ocean) - A long time ago; Once upon a time; Back in my day...
- nufika uhau paukiu (To give life/magic/healing to Nufika) - A saying used for when sailors after a long voyage touch down on land for the purposes of long term residence. Giving life to nufika refers to the Lalafell usually beginning to create farms and sow crops when making landfall in order to secure food, and in doing this the Lalafell are making the goddess Nufika breed new life on a previous uncultivated land. By extension, it can also mean to start a brand new farm on unfamiliar territory, but the latter use is used more frequently; To land after a long voyage, to touch down on land; To begin a new farm elsewhere.
- ka wapuliliu mali lilifali liliyu (Like floating on the calm ocean) - Certainly, surely, without a doubt; A way of expressing certainty of an action happening, compared to how when the ocean is calm it is almost certain that someone would take advantage of the weather and sail, even if it would only be for a little bit of time.

- limilapikawa aiu kihaiu atika taliau lala (The one who sets out on a journey wearing only a scarf and not his toga) - To be in over one's head, to be vastly underprepared; To underestimate a challenge; To not understand one's assigned familial role in society
- yulunufuwa i, (fafauwuwu) mahimahiwa i (dance here, be brave against being smb with shame) - Don't be scared to do something you want; Be brave; Do what's hard when the time comes. The word *fafauwuwu* here is optional and often left out in the phrase.
- tu lau ka pu laufu (you command and I speak) - To be at someone's beck and call, to do what someone else says whenever they want it.
- lunupafa hiki atika ufuwu 'ufu atika (there is no mountain that is unclimbable) - There's always a way; Never give up.
- tu pika 'au tu ifuii limila ta i titiu (take the ruly wind with you wherever you go) - Show hospitality wherever you go; Leave a place better than when you came in it.
- tu pawuta tititiyita pawuta kaka (your eyes are coins) - To be full of oneself, to be stuck up, to be prideful and greedy.
- ku yitau yukukinu liliuha (his/her heart is drowning) - They're down in the dumps, they are very sad, they have an aching heart.
- tu paiu wama liliwapuwu titiu ifuii 'ufu mua 'au (set the boat to sail while the unruly winds are asleep) - Go for it!, take your chance and go; Used to raise smb into action or at an opportunity.
- (tu wapuliliu lilifali liliyuta) ka ufuwu lulu lunu (cross the sea like a bird)¹⁸ - To set sail smoothly; To have a nice voyage, bon voyage. The first part of the phrase is optional.

¹⁸ Melenani Lessett and Helene Iverson. n.d. "Voyaging Proverbs." Hawaiian Voyaging Traditions. Accessed January 29, 2024.
https://archive.hokulea.com/ike/canoe_living/proverbs.html.

- mali ‘ifuiu limila uha (A gentle ruly wind breathes)¹⁹ - Said of a breeze in a hot day; To enjoy the time one has in a particular moment.

Jokes

- iaupunufika wapu pu taliau papa (My uncle is in another island) - A lighthearted joking way of expressing a desire to depart from a conversation that might be uncomfortable for the one saying this phrase. The joke being that one must depart, not on their own personal volition, but due to an obligation to meet with their uncle who is a distance away; however, the joke is that the uncle usually is neither on another island, does not exist, or the obligation never existed to begin with.

Taboo words/phrases

- pikanufikalala - Stranger/Foreigner, i.e. someone from outside the Southern Seas. Used for people who aren't welcomed to a community. As the more used and polite term for a foreigner would be "pikatalialala", a distant relative and a term of endearment, using "pikanufikalala" is seen as estranging someone from the familial society of the Lalafell. Someone extremely rude.
- tu tu ufuwu talialalala i liliyu i limilayita i atika - Get stranded with your family. A very strong thing to say at someone. Expect a fight or a war after this has been uttered.
- tu paiu pahifuniu kumu wapu kinau hihiwai kinau kina kumu tau (you stay at home more than a snail in his shell) - You are homebound, you never go outside and explore. In a

¹⁹ Lesset, "Voyaging Proverbs."

culture of adventurers, explorers, and merchants, it is not looked good on if you would rather stay inside your house all the time.

- nawaiwata (lazy; good for nothing, useless) - It's generally bad being called this already in English, but it's a bit stronger in Lalafell where the society puts much emphasis on farming and earning money for the community.
- fafauwufu nana ia (repeatedly scared fish) - Scaredy cat, scared little b****; The meaning more so makes fun of someone's unwillingness to take risks, them being too scared to try out new things, or an unwillingness to step out of one's comfort zone
- papai (crab) - Greedy, hoarder; Some crabs are known for hoarding items or food, and Lalafells do not like those who do not share with the community
- lili fafauwu nana ia (You are a fish that is scared of water) - Said to those who have thalassophobia, the fear of the ocean. You can see how having this phobia would be a problem on an island, so other islanders make fun of those who suffer from it
- yiu (stupid) - A petty insult, but still is mildly offensive. Often associated with children saying it.

Intonation

In the examples below, I will putting raising or falling arrows behind phrases or words to indicate intonation. The raising arrow “↗” to indicate rising intonation and the falling arrow “↘” to indicate lowering intonation.

Complete thoughts end with a falling intonation on the last phrase. Complete thoughts are utterances in which the speaker indicates they have finished saying all the information they

wanted to speak. This usually indicates to the speaker that they should respond, or interpret the information they were given.

- A fixed expression - ↘ Hello.
- Complete thought - I saw you ↘ yesterday.

Question statements end with a falling intonation on the last phrase (like ending a complete thought).

- Did you eat your ↘ dinner?
- How do you ↘ sing?

The end of any other utterance ends with a raising intonation. This indicates that the speaker is still conveying extra information to the listener, or that the extra information in question should be listened to carefully if said in short phrases such as exclamations. This includes utterances like:

- Incomplete phrases - I was talking to my ↗ friend...
- Lists (The final phrase of a list has a falling intonation) - I have ↗ red, ↗ blue, ↗ orange, and ↘ green seashells.
- A line of thought (The final phrase of a line of thought has a falling intonation) - I was going down the beach so I could eat some ↗ fish, but then the fish was ↗ dry, so I threw it in the ↗ ocean, but then a shark ate ↗ it, which made me feel even more ↘ hungry.
- Exclamations - Stop ↗ it!

Chrestomathy

1. Birds sing.

taliau lulu lulu pahiulalu

2. Children play.

taliau hifilala hifilala yufu

3. Dogs bark.

taliau iliu iliu lau

4. Bees hum.

paiu malimunumunu malimunumunu lau

5. Baby laughed.

taliau hifilala uhafu

6. The sun shines.

pawuta 'asima 'asimau

7. The wind blows.

ifuiu limila limilau

8. The chocobo walked.

taliau hufululu pafawa

9. School began again.

wapuliliu iwafali fu hutu

10. The child ran quickly.

taliau hifilala tiyipafa tiyi

11. Yellow flowers were blown heavily.

pawuta wauwu mumuawa funu limilauta

12. Fufuka Fuka cried bitterly.
taliau Fufuka Fuka liliuwa liliuwa
13. All the people shouted.
lala lala nawawa
14. I recited twice.
pu pahiulaluwa fumu
15. The weary traveler slept soundly.
luhi taliau 'ufulala muawa mali
16. The little brook flows swiftly.
hifi taliau talia tiyi yu
17. Softly the great white snowflakes fell.
yitau mafina mafina yuha funu
18. The kind old man laughed pleasantly.
iyulunufu taliau pau momona uhafuwa
19. The happy days passed quickly.
momona pawuta lilimilamafinana tiyi hawa
20. Up jumped the smallest boy.
hifi yuyuku kaka taliau wai yulunuwa
21. My little white carbuncle purrs softly.
pu mafinau hifi mulu mali uhafu
22. The child's health is steadily improving.
talieu hifilala funu yulaufufunu
23. The flower's odor was wafted towards us.
mumuawa uhau 'uhaniu pa tau pikatawa
24. This box of potatoes was sent from Kufu.
paiu puputu yitau tiniu wapuliliu Kufu pika pikautawa
25. Little Umimi's proud sisters (pal) laughed very scornfully.
hifi Umimi munuyu talieu yuyuyu fia uhafuwa
26. You read too fast.
tu ulalufu tiyi tiyi
27. The old soldier's horse neighed impatiently.

funu mahimahilala taliau hufuiliu nawa nawawa

28. Too many unkind words are spoken thoughtlessly.
munu munu awa lau 'ulalu funu atika ulaluta

29. So merrily passed the day.
momona pawuta 'asimalilifu hawa

30. They (pl) always start too late.
pa funiu funiu ha ha hutuwa

31. Some very rare plants grow here.
munu pi funiu nana wawau paha fali wapu muau

32. The spool of thread rolled across the floor.
kinau nananiu wapuliliu nufika paukipika yunutafuwa

33. A box of growing plants stood in the window.
muau yitau mumua yitau auhi wapu

34. Bits of straw were whirled about by the wind.
nana nanananiu ifuii 'ufu i ufuwuta

35. A little bit of common glass sometimes glitters like a diamond.
pini hata kinau titiyita asimafu ka upuwu kafua asimafu fufuniu

36. A quilt of bright patchwork lay across the foot of the bed.
asima fufuanuno yitau hunayita wapuliliu lunuwau yuyuku

37. Over the mantel hung a picture of a knight in full armor.
kihauwa mahimahilala yitau ki wapuliliu asimafali lunu

PL Writing System

Pictograms: Rongo Rongo Characters:

This pictogram section shows a list of character inspired by the Rongo Rongo script. The pictograms section will have a single chart listing the pictograms in a grid. There will be a grid square with a letter+number combination. The written character in each square will correspond to the same letter+number combination in the list below, showing which word is represents and additional information if needed.

- A1. lulu - Bird (Image of a Starbird Minion)
 B1. asima - Fire
 C1. pahifuniu - House, building
 D1. au - Cloud
 E1. mafina; pawuta - Moon; Classifier S2, circular
 F1. iwaniu; nananiu; pelikoninananafuniu - Knot, tie; Rope, vine, ivy; Chain
 G1. lunuwau - Leaf
 H1. paka - Man, male
 I1. yita - Classifier S6; Arm, hand, tool
- A2. mua - To sleep
 B2. nana - Classifier S1; Line
 C2. kinau; kina; ka - Classifier S3; Seashell; Money
 D2. paiu - Classifier S4; Boat; Banana
 E2. upuwu - Classifier S5; Berry
 F2. taliau - Classifier S7; Mountain
 G2. wapuliliu; yayatawauhi - Classifier S8, Place, field, farm; Furrow (Image of furrows of a plowed farm)
 H2. taliau - Classifier S9; River
 I2. maliu; mali - Classifier N1; Honey
- A3. liliu; lili - Classifier N2; Water
 B3. nufikalala - Corpse
 C3. iailala - Fisherman (Image of a person with a sharp object)
 D3. kinu; lala; piu - Body; Person, Lalafell; To be short; To be alone
 E3. uhau - Classifier N4; Mist
 F3. asima - Sun
 G3. iutaniu - Hook
 H3. pauki - Magic; Geometry
 I3. titi - Eye
- A4. fua/kihai - Clothing/Kihei (image of a kiai hanging at an angle)
 B4. ili - Dog (Head of dog facing up)
 C4. ya - Palm tree, tree trunk; Chest
 D4. mua - Flower (Blossoming breadfruit flower)
 E4. mahimahiyita - Spear
 F4. mahimahilala; ialala - Soldier, hunter; Fisherman
 G4. hifilala - Child
 H4. umaka - Bowl (Vertical bowl)
 I4. nihiu; kakiu - Knife, tooth, needle, blade, axe-blade, spearhead, razor; To be sharp
- A5. lilifali - Ocean, sea; Coast
 B5. fufali - Shore, shoreline; Edge, end
 C5. wakiu - Insect, bug
 D5. maka - Woman, female
 E5. wau - Book (image of a scroll)

F5. wawa - Sand
 G5. ufu - Unruly Wind
 H5. limila - Ruly wind; Air
 I5. iyita - Ear; To hear, to listen; To obey; To follow (image of a Lalafell ear)

A6. papai - crab
 B6. lilifu - Tide
 C6. funiu - Wave
 D6. ia; pilupilu; malamala - Fish; Flat fish; Round fish
 E6. ai - Scarf (image of a embroidered scarf)
 F6. upina - Net
 G6. ki - Doll
 H6. wauyita - Branch, stick; Wand, staff
 I6. kiku - Rock, stone

A7. pilakolili - Rain
 B7. hifilala; hifiwai; hifiyai - Baby (baby in a swaddle); Maybe baby, Female baby
 C7. pahifuniu - Basket (Image of a basket with a lid on it)
 D7. yitayufuyita - Broom
 E7. yunutaliliyita - Yoke, tiller (image of yoke and rudder)
 F7. limilayita - Sail
 G7. yuwawaulala - Begger
 H7. muku; safa - Elbst; Animal (image of a Eblst's mouth and teeth)
 I7. fufalimuku - Sarcosuchus (Image of alligator head with tail)

A8. lakulu - Lightning; Thunder; Storm
 B8. pikaufali - Mouth; Lips (image of sideways mouth)
 C8. ulalu - Tongue
 D8. yuku - Face
 E8. wiwifali, apu - Womb; Belly, stomach
 F8. yitawayita - Bow, gun, cannon
 G8. iuyita - Knee; Elbow
 H8. yukukala - Face cheek
 I8. yukuyita - Horn, antler

A9. tawatauyita - Medicine; Potion
 B9. nihuhoni - Simurgh
 C9. kukuawau - Curupia
 D9. pua - Pig
 E9. hiwa - Chicken (image of chicken comb)
 F9. lu - Hawk (Image of sideways hawk beak)
 G9. tufula - Whale (image of tail of whale sticking out of water)
 H9. papala; tawapapala - Crown, hat; Helmet (Image of a sideways mahiole)
 I9. kaluluniu - Cane; Staff

A10. yukuniu - Axe, adze

B10. kala - Oil, lotion, pahoehoe lava, lava
 C10. titawayita - Head, skull; Brain
 D10. iwi - Bone
 E10. kafua - Jewelry (Images of beads on a thread)
 F10. auhiuyita - Shovel
 G10. mulu - Carbuncle (Image of carbuncle's tail)
 H10. upunufika - Island
 I10. nufika; ninanufika - Earth, ground, soil, dust, land; Clay (Image of a potter's wheel)

A11. kaluluyita - Leg; Foot
 B11. uhu - Head hair, fur, feathers
 C11. honi - Nose
 D11. yukukinu - Heart, chest, breast
 E11. kukua - Sickness, disease (Image of sideways man on bed, covering his mouth)
 F11. limilauhaniu - Fog, mist (Image of fog covering mountaintop)
 G11. wamafali - Port; Gulf, bay (Image of gulf with boats in it); Mainland
 H11. puluka - Frog
 I11. lunuumaka - Spoon

A12. tiyitalala - Thief, robber (Image of man with hand, indicating him taking sth)
 B12. lunuwaufali - Slope, hill
 C12. lalalafali - Village, town, city (image of houses next to each other)
 D12. li - Lalafellian Bean
 E12. wiwi - Egg (Image of egg inside chicken)
 F12. popoto - Potato (Image of popoto sprouting flowers)
 G12. wiwi - Breadfruit
 H12. yipi - Seed, nut
 I12. hawau - Roots

A13. wautayita - Sickle, scythe
 B13. nufikalala - Farmer; Nophica (Image of woman with hand fused into the ground)
 C13. yayatawauhiyita - Hoe
 D13. tatafali - Fishpond trap, fish farm, Fighting ring, Warzone, battlefield, front, warfront, theater (of war)
 E13. auhi - Door, cave
 F13. wapuwtalala - Prisoner (Image of person bound by the wrists)
 G13. waniu; yitawaniu - Arrow, javelin; Cannonball, bullet
 H13. iwalala - Teacher (image of man with drawn eyes, emphasizing his "sight" into knowledge)
 I13. akua, launiu - Spirit, demon, voidsent, god

Ideograms: Hawaiian Petroglyph Characters:

This page shows a list of ideograms for the language. Many of these will be derived from Ki'i Pōhaku (Hawaiian Petroglyphs) or use original characters inspired by them. Some will be from the Rongo Rongo script. Many of these will be action verbs and adjectives, and the rest will be abstract nouns.

	L _u	M _u	N _u	O _u	P _u	Q _u	R _u	S _u	T _u
1		—	==	≡	/	//	///	\	\\
2	\\	X	✱	✳	┐	T	+	△	△

L1. pika; tiyipafa; tiyi - To go; To run; To be fast

M1. au; nimiau - To swim; To float

N1. hufu - To be big; To be strong

O1. wapu - To sit, to remain

P1. titi - To see; To understand (Image of an eye)

Q1. u - To give

R1. ta - To take, to get, to obtain

S1. hifi - To be small

T1. wa - To throw

L2. yulunufu - To dance

M2. munu - To be many; To be enough (Image of sand)

N2. nai - To finish, to end (Image of shoreline)

O2. pauki - To do magic, to cast a spell (Image of person holding magical book)

P2. uha; limilau - To breathe; To blow air in a constant stream

Q2. wufi - To be dark (Image of the sun, and below it an object casting a shadow)

R2. ha - To lie down (Image of man lying spread eagle on the ground)

S2. ha - For the sun to set

T2. ha - For the moon to set

L3. lunu; uhaniuwapu - To fly (Image of bird), to be tall; To glide

M3. asimalunu; haiu; asima - For the sun to rise; To be West, to be straight; To shine, to be bright

N3. mafinalunu - For the moon to rise

O3. liliu - To water (sth), to make sth wet; To cry, to mourn, to grieve; To groan; To be sad (Image of rain)

P3. yuna, yunau - To beget, to give birth to (image of circle with a hole in it, representing the hole one comes out of); To be fertile

Q3. talialalau - To orphan oneself (Image of person outside of one's house)

R3. kaki - To split apart (Image of man cutting wood with ax)

S3. yi - To crush (Image of person breaking object)

T3. iwa; iwata - To tie, to bind; To be tied, to be bound; To be difficult (Image of man tied to a pole)

L4. afu - To work (Image of a hoe)

- M4. pawu - To press, to squeeze (Image of person on top of squished object)
 N4. yitayu - To wipe; To salute
 O4. yaya; yayata - To pull; To be pulled, to be narrow, to be straight
 P4. pikayi, wauwu - To spread X out, to scatter; To sow, to plant
 Q3. i - To hunt (image of two people carrying an animal on a spit)
 R3. nana; liliyitayufu - To twist, to spin; To wash (Image of a cloth being wrung)
 S3. ifuiu - To create smoke (Image of person burning sth in a fire)
 T3. mafinau - To be white (Image of inside of a coconut)
- L5. upuwu - To be red, brown, orange, pink (Image of berry)
 M5. wauwu - To be green, yellow, blue, purple (Image of palm tree)
 N5. tata - To hit, To kill, To thresh
 O5. tatafu - To fight
 P5. nina - To mold, to shape (Image of persons shaping dough)
 Q5. kakifu - To shred (Image of a shredded kihai)
 R5. kikutatafu - To chisel (Image of man using chisel on a rock)
 S5. iu - To bend (intr.)
 T5. nufikakaki - To dig (Image of man next to hole)
- L6. pahi - To stack (Image of person stacking objects)
 M6. pahiu - To sharpen (Image of person sharpening object with rock)
 N6. pahifu; paku - To weave, To build (Image of person weaving); To finish (sth), to end (sth)
 O6. wawayu - To draw (Image of person drawing in the sand)
 P6. lilinina - To pour (Image of waterfall)
 Q6. paukipika - To go through
 R6. lalawa - To make a statue/figure
 S6. nuta; yunuta - To approach, to arrive, to reach; To return
 T6. liliwapu - To float
- L7. liliwapuyu; anu - To flow; To be cold (Image of flowing river)
 M7. yulunu - To jump; To be scared
 N7. liliyu - To sail
 O7. lunuyu - To fly
 P7. fia - To hurt, to injure, to punish (Image of a person being sent adrift with in the ocean hands bound as punishment)
 Q7. funu - To be heavy
 R7. yulunuwu - To raise, to lift
 S7. yuha - To fall; To slip
 T7. yulunufu - To dance
- L8. yufu, yuwu - To tremble; To shake (sth/smb)
 M8. ufuwu - To hyperventilate, to blow air quickly
 N8. nutau - To bring, to carry
 O8. pikau - To send, to deliver
 P8. kumu - To enter

Q8. yunutau - To give back, to return (sth)

R8. liliyitakuna - To row

S8. liliyuha; liliuha; hohonu - To sink; To drown; To be deep

T8. au - To swim

L9. kaufu; kaufuti - To pay taxes/tribute; Tax, tribute (Image of person offering valuable item)

M9. uta - To earn; To own (Image of person handing sth to a beggar)

N9. tafu - To collect, to gather (Image of person holding many objects)

O9. pikau - To untie; To release; To permit (Image of person running with rope in one hand, implying they were previously bound and now released)

P9. fiatafu - To suffer, to be in pain; To endure, to last; To continue (Image of person holding onto stomach in pain)

Q9. fili - To be thin

R9. hafa - To be fat, to be big, to be heavy

S9. pini - To be few (Image of 3 grains of sand)

T9. ua - To add (Image of person adding sand to a sand pile)

L10. munukatawa - To be rich (Image of a person sitting with their many possessions)

M10. wauta; tafuniu - To reap crops, to harvest; A harvest, a crop (Image of farmer reaping crops and holding some plants)

N10. nufikapahi - To bury

O10. muau - To open up, to open (intr)

P10. muau - To open (sth)

Q10. pani - To close (sth) (Image of a person with a closed book)

R10. hunau - To cover (sth)

S10. paukititiu - To summon (Image of carbuncle being summoned)

T10. hifipaku - To be shallow

L11. lunui; ha - To be East, to be back; For the sun to set

M11. pikai; wala - To be North, To be on the right; To be hot

N11. liliui - To be South; To be on the left

O11. wapu - To detain (Image of a person tied with rope by the wrist)

P11. yawu - To touch

Q11. nawa - To yell (Image of person cupping their mouth and yelling)

R11. mali - To be quiet (Image of person covering their mouth)

S11. awa; kukua - To be bitter; To be old (inanimate things) (Image of food with mold on it)

T11. momona - To be sweet (Image of taro)

L12. liu - To be salty (Image of box of salt)

M12. umami - To have umami flavor (Image of animal torso)

N12. kukua; nufikalalau - To decay; To die (Image of human remains)

O12. yiu - To be broken, to be dull (Image of jagged knife)

P12. munutiti - To be wise (Image of old man with a cane)

Q12. limilauha - To prophesize

R12. mihi - To regret, to be sorry, to admit
 S12. munuyu - To be jealous, to be keep guard over (Image of man defending his wife)
 T12. yuyuku - To face, to meet

L13. wiwiuta - To be pregnant
 M13. yuwuha - To evaporate
 N13. yuliliu - To melt (Image of object melting)
 O13. kakakaka - To repeatedly knock and make a low, To bang on a drum
 P13. nimiau - To float, to dangle, to swing (Image of poem being suspended by string)
 Q13. kau - To put, to place, To arrange
 R13. niu - Thing
 S13. asimalilifu - Daytime, day, noon
 T13. mafinalilifu - Nighttime, night, midnight

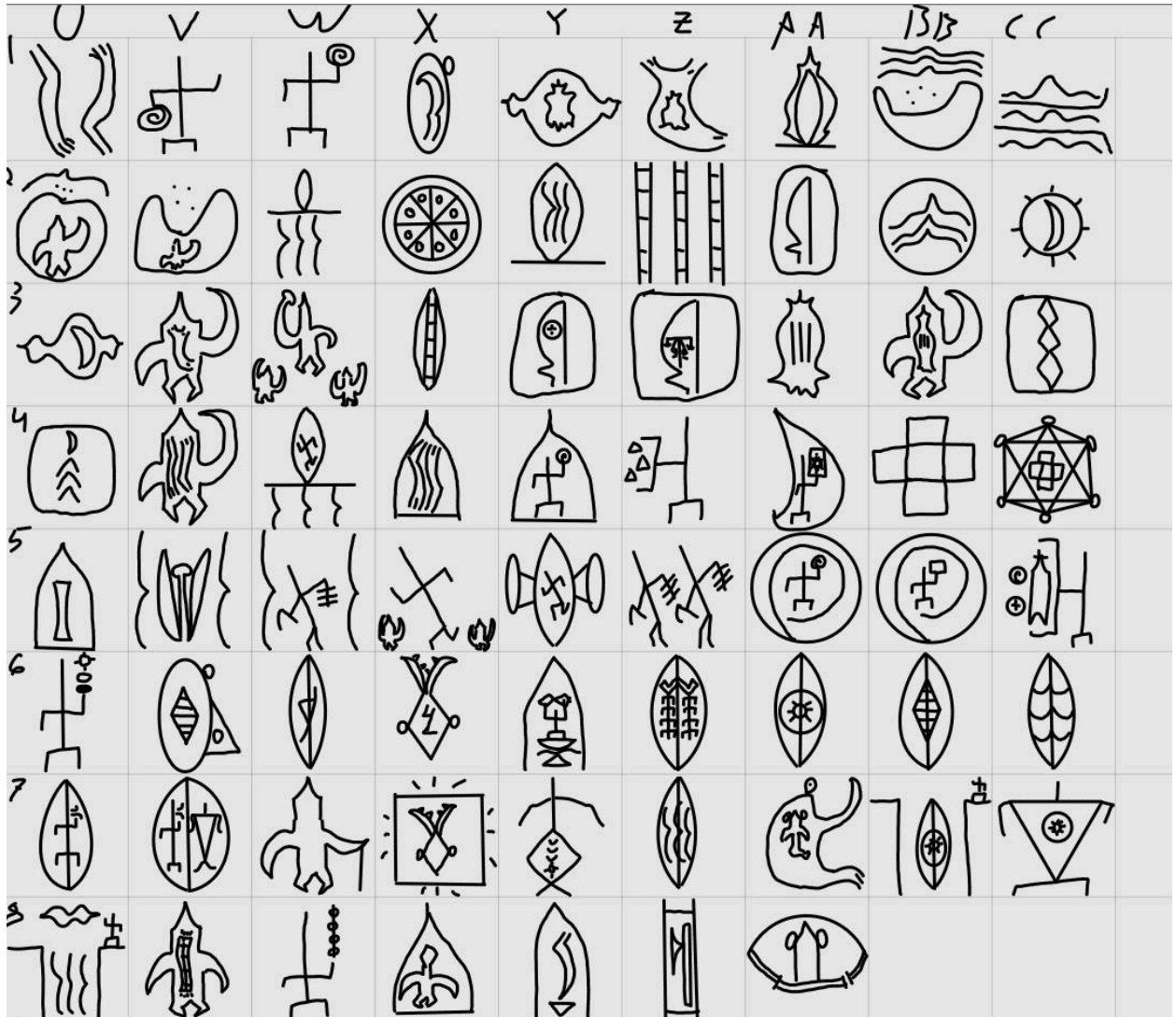
La1. NA
 Ma1. pi - One
 Na1. mu - Two
 Oa1. fa - Three
 Pa1. ti - Four
 Qa1. nu - Five
 Ra1. la - Six
 Sa1. wi - Seven
 Ta1. yu - Eight

La2. ka - Nine
 Ma2. i - Ten
 Na2. u - Eleven
 Oa2. a - Twelve
 Pa2. fumu a - Twenty-four
 Qa2. fufa 'a - Thirty-six
 Ra2. futi a - Forty-eight
 Sa2. hana - Sixty
 Ta2. tala - Six hundred

Compound Ideograms:

This section contains characters from the previous pictograms and ideograms to create new characters. Unlike in Chinese, where compound characters are formed from placing each character either aside or on top of one another, and unlike Mayan, where characters are formed

by directly placing characters onto each other, the PL script primarily forms new characters by placing one inside of the other.



- U1. natalau - To trade (Image of two alternate hands representing exchange of items)
 V1. kata - To sell (Image of the character for “to take” holding the character for “money”)
 W1. kau - To buy, to pay (Image of character for “to give” holding the character for “money”)
 X1. ti - Thought, idea; Opinion, desire (Image of head with air inside)
 Y1. ifui - Smoke (Character of fire inside character for cloud)
 Z1. asima - a’a lava (Character for fire inside character for river)
 AA1. asimanufika - Ash, ashes (image of potter’s wheel on fire)
 BB1. pikanufika - Continent (Image of large island surrounded ocean)
 CC1. limilauhaniu - Fog, mist (Image of breathing into the ocean)

- U2. pikanufikalala - Foreigner (Image of man on mainland)
 V2. upunufikalala - Islander, native, aboriginal (Image of person on island)
 W2. wapulili - Spring, pond, lake (Image of character for ground above water)
 X2. mafina; anu - Snow; To be cold (Character for sand inside character for “to be white”)
 Y2. lilinufika - mud (Character for water inside character for water)
 Z2. yafali - Rain forest, forest (Three characters for tree side by side)
 AA2. pilako - metal (Character for knife in the character for rock, representing the strength of a metal knife as if it was purely made of rock)
 BB2. limila lilifali - World (image of map with an ocean in it)
 CC2. limilafu - Year, age (Character for sun with character for moon inside, representing the repetitions of the moon and sun taking their place everyday for years on end)
- U3. nimiyuti - Weather (Character for moon inside a cloud, representing cloudy nights)
 V3. talia - Blood (Character for river inside the character for man)
 W3. talia; talialala - Kin, offspring; Relative, kinsman (Character for kids flanking the character for woman)
 X3. nufikaya - Nophica’s Tree (Character of tree inside character for seed)
 Y3. upuwuniu - Iron (Character for “To be red” inside the character for metal)
 Z3. wauwuniu - Copper (Character for “To be green” inside the character for metal)
 AA3. pilekoninafali - Forge (Character for place inside character for fire)
 BB3. pilekoninalala - Smith, blacksmith (Character for forge inside character for man)
 CC3. liliwapuwuyita - Anchor (Character for knot inside character for rock)
- U4. kafua - Jewel, jewelry (Character for moonrise and rick, metaphor for how jewel shine like the rising moon)
 V4. natala - Merchant (Character for to trade inside character for man)
 W4. pafayita - Bridge (Character for run inside character for ground, which both are on top of character for water)
 X4. natalafali - Shop, store (Character for to trade inside character for house)
 Y4. katafali - Market, bazaar (Character for to sell inside character for house)
 Z4. yuwawaulala - Beggar (Character for “To collect”, but instead of holding items, the person is holding the character for “To be few”)
 AA4. pauki - Magic, mana (Character for “To do magic” inside character for “Carbuncle”. Metaphor for “magic” as putting the two most common magically common items in the same character might indicate as such).
 BB4. fuanu - Pattern (5 characters for “Thing” arranged in a pattern)
 CC4. paukianu - Arcane geometry (Character for pattern inside character for geometry)
- U5. iwafali - School, university (Character for book inside character for house)
 V5. limilayu - To be spring/summer (Character for flower between character for tide)
 W5. ufuyu - To be winter (Character for “to harvest” between character for tide)
 X5. talialalalau - To intentionally estranged oneself from one’s family or culture (Character for “to run” between two children from the character “woman”)

Y5. limilapika - To go on a journey (Character for “to run” inside character for boat)

Z5. afu - To work (Two character for “to harvest” side by side)

AA5. katawau - To cost (Character for “to sell” inside character for money)

BB5. kaufu - To pay taxes, to give tribute (Character for “to give” inside character for money)

CC5. uta - To earn, to own, to possess (Character for “to collect” holding characters for kihai, money, and berry)

U6. wifuniu ‘u - To give shade, to be defeated (Character for “to give” holding character for “to be dark”)

V6. honi; hua - To smell; To smell pleasant (Character for taro into character for nose)

W6. umami - To have an umami taste (Character for meat inside character for mouth)

X6. fafau; fafauti - To be dangerous, to be feared, to be worshiped; Fear (Character for “to regret” inside character for elbst)

Y6. nawaiwata - To grit, to be ugly, to be lazy (Character for “to hurt” inside of character for ear)

Z6. awa - To be bitter, to be poisonous (Character for roots inside character for mouth)

AA6. haupa - To consume, to eat/drink (Character for berry inside character for mouth)

BB6. momona - To be sweet, to smile (Character for taro inside character for mouth)

CC6. liu - To be salty (Character for ocean inside character for mouth)

U7. ulalu - To speak

V7. pahiulalu - To sing, recite poetry, to call, to glorify, to bless

W7. kalulu; funu - To lean on, to trust; To be old (aniamte things) (Old man with character for stick)

X7. amuamu - To put a curse upon (Character for elbst inside character for (to summon))

Y7. yuyku; wiwiu - To meet, to be opposite of; To have intercourse with (Character for sundown inside the crossed legs of a person, indicating meeting someone at the end of the day)

Z7. liliwa - To spit, to urinate (Character for water inside character for mouth)

AA7. uhaniumua - To dream (Character for soul inside character for “to sleep”)

BB7. auhiu - To cook (Character for “to eat” inside character for “to dig”)

CC7. hua - To be ripe (Character for berry inside character for “To be big”)

U8. liliauhiu - To boil (Character for water inside character for hole with character for cloud above)

V8. aiu - To wear one’s scarf (Character for person with character for scarf inside it)

W8. huau - To ornament, to adorn (Character for “to give” holding character for jewelry)

X8. fakama - To host, to make X a guest (Character for person inside character for house)

Y8. lakululau - To make a cracking sounds like thunder (Character for lightning inside character for ear)

Z8. kakakaka - To make a low pitched repetitive banging noise; To knock on wood, certain metals, hallow objects, etc. repeatedly; To bang (on a drum), to ring a bell, to hit repeatedly, etc. (Character for ax inside character for tree)

AA8. upina - To trap, to ensnare; To capture (Character for fish inside character for fish pond)

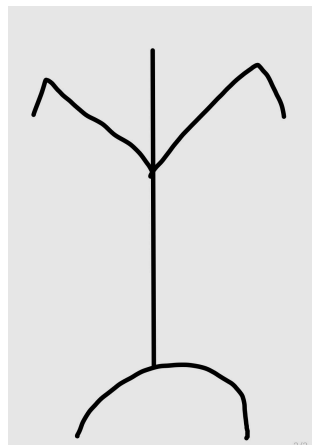
BB8. ulalu - Word, language, speech; Story, poetry, narration (Character for magic inside character for tongue)
CC8....

Phono-semantic Compounds:

At its current state, the PL logographic writing system is still under creation. Any additional characters or completion of the writing system will come at a later date in the second edition of The Lalafell Language Manual©.

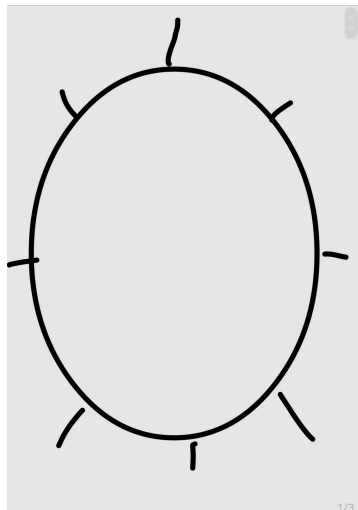
This section contains phono-semantic compounds. Phono-semantic literally means “sound” and “meaning”, and so phono-semantic characters are character that give the meaning and sound of the word through two different characters. In these characters, one character will give the meaning of the word, while the other will give an approximate pronunciation of the character. For example, below is the creation of the character for the word for “star” in PL, which is *nimia*.

To form the “phono” part of the phono-semantic compound, we look for a word that has a close pronunciation to *nimia*. In this case, we will use the word *nimiau* (to float).

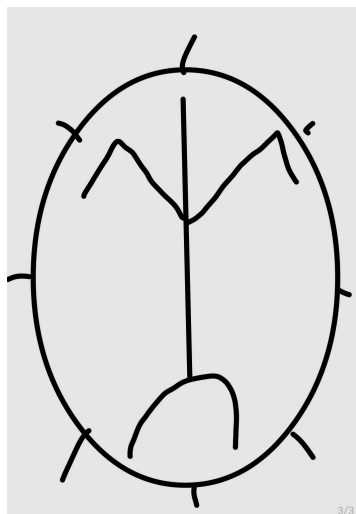


It does not have to be a one for one homonym, it just has to be close enough to the intended word to guide the reader in the right direction. If there is a homonym, that would be great, if not, we choose the closest word we have.

Then for the “semantic” part, you would get a character that has a similar meaning of the word “star”. This will give the reader a hint at the meaning of the character. In this case, we will use the character for “sun” since it shines like a star.

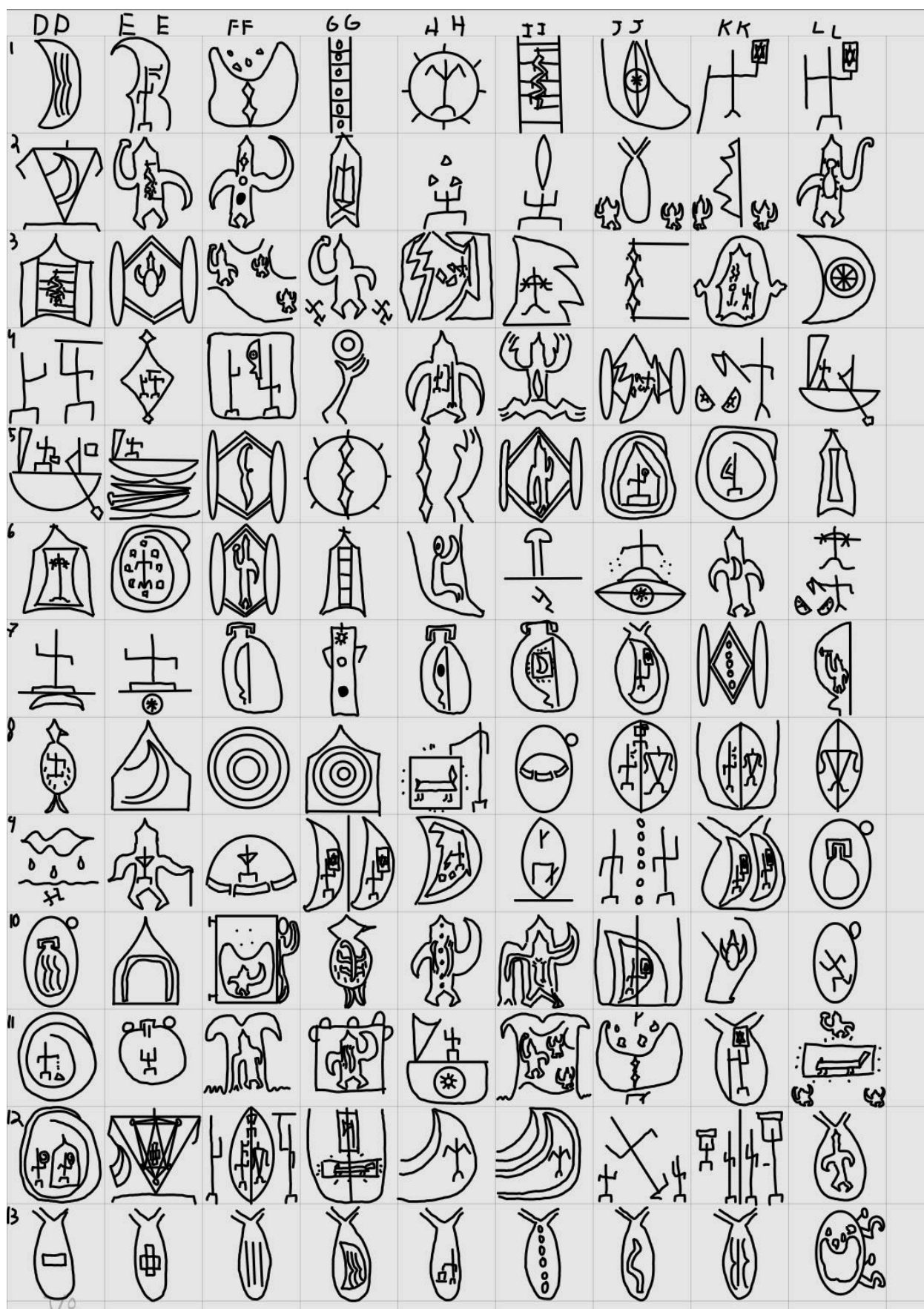


Then we combine the characters together to form a phono-semantic compound. This brand new character gives the meaning of “Something like the sun” as well as hinting to the



reader that the word here sounds like the word “nimiau”. Given enough context in the writing, the reader will know this character represents the word *nimia* for star.

Picture of WIP characters below:



- DD1. lilifu - Time (phono=lili [water], semantic=mafina [Moon, associated with time keeping])
- EE1. uhaniu - Air, scent, smell, fog, mist (phono= uha [to breathe], semantic= limila [ruly wind])
- FF1. upunufikafali - Island chain (phono=upunufika [island], semantic=nanafuniu [rope])
- GG1. wau - Grass (phono=wawa [sand], semantic=ya [tree])
- HH1. nimia - Star (phono=nimiau [to float], semantic=asima [sun])
- II1. yaniu - Wood (phono=yaya [to pull], semantic=ya [tree])
- JJ1. hau fu - Valley (phono= haupa [to eat], semantic=lunuwaufali [slope])
- KK1. pau - Grandfather, great-uncle, man around age of speaker's grandfather (phono=pauki [to do magic], semantic=munutiti [to be wise])
- LL1. yau - Grandmother, great-aunt, woman around age of speaker's grandmother (phono=yawu [to touch], semantic=munutiti [to be wise])
- DD2. papa - Father, uncle, man around speaker's father's age (phono=papala [hat], semantic=hufu [to be strong])
- EE2. yaya - Mother, aunt, woman around speaker's mother's age (phono=yaya [to pull], semantic=maka [woman])
- FF2. wuwu - Brother, male cousin, male peers of similar age to speaker (phono=wufi [shadow], semantic=paka [man])
- GG2. yuyu - Sister, female cousin, female peers of similar age to speaker (phono=yuyuku, semantic=kihai [kihei; comes from cultural fact that some hawaiian girls learned how to make kihei from watching their mother's])
- HH2. pipi - Son, nephew, males noticeably younger than speaker (phono=pini [to be few], semantic=lala [to be short])
- II2. yiyi - Daughter, niece, females noticeably younger than speaker (phono=yipi [seed], semantic=lala [to be short])
- JJ2. piu - Grandson, great-nephew, males significantly younger than speaker (phono=pilupilu [flat fish], semantic=talia [offspring])
- KK2. yiu - Granddaughter, great niece, females significantly younger than speaker (phono=yiu [to be broken], semantic=talia [offspring])
- LL2. wai - Boy (phono=wakiu [insect], semantic=iailala [fisherman])
- DD3. yai - Girl (phono=yanu [wood], semantic=kihai [kihei])
- EE3. kaiki - Newborn (phono=paiu [boat], semantic=hifilala [child])
- FF3. talialalala - Family, group (phono=talialala [relative], semantic=talia [blood])
- GG3. pikatalialalala - Distant family, decedent, ancestor, neighbor, stranger (phono=talialala [relative], semantic=pika [far from])
- HH3. kakiyita; yakakilala - Scissors, shears, cutting saw, tool for splitting objects; Lumberjack, carpenter (phono=kaki [to split], semantic=kakifu [to shred])
- II3. iwaniu - Knot, joint (of the body) (phono=hiwa [chicken], semantic=iwata [to be tied])

JJ3. nananiu - Thread, line, plant stem, hour (phono=nana [to twist], semantic=nanafuniu [rope])

K33. ifuiuniu - Tin (phono=ifui, semantic=)

LL3. mafinauniu - Silver (phono=mafina [moon], semantic=mafinau [to be white])

DD4. tatayita - Hammer, club, blunt weapon (phono=tata [to strike], semantic=tatafu [to fight])

EE4. tatayitaiwaniu - Nail (for hammering) (phono=tatayita [hammer], semantic=iwaniu [knot])

FF4. tatafufali - Anvil (phono=tatafu [to fight], semantic=upuwuniu [iron])

GG4. titiyita - Glass, glasses (phono=titiyita [eye], semantic=yita [tool])

HH4. lalawaniu - Doll, sculpture, idol, altar (phono=lalawa [to make a statue], semantic=lala [person])

II4. nufikaninalala - Potter (phono=nufikalala [corpse], semantic=nufika [ground])

JJ4. kakiwama - Ship (phono=kakiyita [scissors], semantic=wama [boat])

KK4. kakiniu - Wedge, part, piece (phono=kaki [to split], semantic=upu [berry] (just like a piece is a smaller part of a whole, a berry is also small))

LL4. liliyita - Oar, paddle, rudder (phono=liliyu [to sail], semantic=liliyitakuna [to row])

DD5. yunutaliliyita - Yoke, tiller (phono=yunutau [to give back], semantic=liliyita [oar])

EE5. limilayita - Sail (phono=limilayu [to be spring], semantic=liliyu [to sail])

FF5. ufuwama - Raft (phono=ufu [unruly wind], semantic=wama [boat])

GG5. nanaiu - Wheel (phono=naniu [thread], semantic=asima [sun])

HH5. nanayita - Axle (phono=yita [hand], semantic=nananiu [thread])

II5. nufikawama - Carriage, wagon, cart, train (phono=nufikalala [farmer], semantic=wama [boat])

JJ5. katafuniu - Wages, salary (phono=katafali [market], semantic=ka [money])

KK5. nawalala - Stingy person (phono=nawa [to yell], semantic=ka [money])

LL5. ua - Number (phono=fua [clothing], semantic=wau [book])

DD6. uatawaniu - Ledger, record book (phono=iwata [difficult], semantic=ua [number])

EE6. munukatawati - Wealth, richness (phono=munukatawa [to be rich], semantic=ka [money])

FF6. waka - Canoe (phono=maka [woman], semantic=wama [boat])

GG6. fau - Bamboo (phono=fua [clothing], semantic=ya [tree])

HH6. lunuwau - Bed, plate (phono=lunuwaufali [slope], semantic=mua [to sleep])

II6. nufikapahiyita - Spade (phono=nufikapahi [to bury], semantic=auhiyita [shovel])

JJ6. haupawaufali - Garden, terrace, pavilion (phono=haupa [to consume], semantic=wauwu [to sow])

KK6. wuma - Waist, side, naval belly (phono=pawuta [circular], semantic=kinu [body])

LL6. wapuniu - Remains, leftovers (phono=wapuwutalala [prisoner], semantic=kakiniu [piece])

DD7. pawutati - Circle (phono=pawu [to press]), semantic=pawuta [circular])

EE.7 pawutaniu - Ball, sphere (phono=pawu [to press], semantic=upuwu [berry])

FF7. pahiniu - Tip, peak, edge, corner (phono=pahifiniu [basket], semantic=kakiau [to be sharp])

GG7. hunauti - Coverup, conspiracy (phono=hunau [to cover], semantic=wufi [to be dark])

HH7. titi - Square (phono=titi [to see], semantic=pahiniu [corner])

II7. tiniu - Box, box like thing (phono=paukititiu [to summon], semantic=pahiniu [corner])

JJ7. mana - Miracle, unworldly magic, divine power (phono=malamala [round fish], semantic=pauki [magic])

KK7. wawaka - Sand money, inflation, anger, betrayal (phono=wama [boat], semantic=wawa [sand])

LL7. mahimahilala mahimahilala - Army (phono=mahimahilala [soldier], semantic=nihu [spearhead])

DD8. lunupahifuniu - Tower, skyscraper (phono=yulunufu [to dance], semantic=lunu [to be tall])

EE8. tawapahifuniu - Fortress, military base (phono=tawapapala [helmet], semantic=pahifuniu [house])

FF8. titilala - Pupil, student (phono=titiyita [eye], semantic=titi [to understand])

GG8. titilalafali - Classroom, class; Lesson (phono=titilala [student], semantic=pahifuniu [house])

HH8. titiuti - Explanation, example; Intention, purpose; Cause (phono=paukititiu [to summon], semantic=kau [to put, to place])

II8. titifali - Mind, psyche (phono=tatafali [fishpond trap], semantic=titawayita [Head, brain])

JJ8. pahiulalulala - Poet, signer, musician (phono=pahiu [to sharpen], semantic=pahiulalu [To sing, recite poetry, etc.])

KK8. pahiulaluti - Poem, song, music; Pleasantness (phono=ulalu [tongue], semantic=pahiulalu [to recite poetry])

LL8. pahiulalufali - Festival, party; Concert (phono=pikaufali [mouth], semantic=yulunufu [to dance])

DD9. liliuti - Grief, sorrow, sadness (phono=liliuha [to sink], semantic=liliu [to be sad])

EE9. kalulutatiuti - Reality, truth, certainty, genuineness (phono=kalulu [to lean on], semantic=fiatafu [to suffer])

FF9. fiatati - Pain, hurt (phono=fiatafu [to suffer], semantic=tatafali [fighting ring])

GG9. paukilala - Mage (phono=paukipika [to go through], semantic=pauki [magic])

HH9. atika - Time, space, distance, negation particle (phono=kakiyita [scissors], semantic=mafina [month])

II9. atikalala - Saint (phono=nufika [earth], semantic=nufikalalau [to die]) (Saints are usually those who have passed away)

JJ9. munuyulala - Zealot; A devotee; Priest, clergy (phono=munu [to be much], semantic=munuyu [to be jealous])

KK9. manakaluluti - Religion (phono=mana [miracle], semantic=pauki [magic])

LL9. tawayita - Container; Holder of sth (phono=titawayita [skull], semantic=pahifuniu [basket])

DD10. lilitawayita - Jug, vase, pitcher, ewer (phono=tawayita [container], semantic=lili [water])

EE10. ifuninimiawa - Constellation; Gate; Heaven, hell; Torment (phono=pahifuniu [house], semantic=auhi [door])

FF10. kupa - Native person, citizen, one whose presence has been accustomed to (phono=kukua [sickness], semantic=upunufikalala [native person])

GG10. hulu - Non head hair (phono=lulu [bird], semantic=uhu [head hair])

HH10. munuka - Friend (phono=munu [many], semantic=natala [merchant])

II10. talika - Thaliak (phono=talia [blood], semantic=nufikalala [Nophica])

JJ10. laulala ulalu ulalu - Law (phono=ulalu [speech], semantic=papala [crown])

KK10. hifiyita - Finger (phono=hifiyai [female baby], semantic=kaluluyita [foot])

LL10. ika - To know smb/sth; To recall, to remember (phono=pika [run], semantic=titawayita [head])

DD11. ka; yu - And, also; And, while (phono=ka [money], semantic=ua [to add])

EE11. pu - I (phono=pua [pig], semantic=hifi [to be small])

FF11. tu - You (singular) (phono=tufula [whale], semantic=nufikalala [farmer])

GG11. ku - S/He (phono=kukua [to be old], semantic=natala [merchant])

HH11. pupu - We (paucal) (phono=upuwu [to be red], semantic=liliyu [to sail])

II11. tutu - You (paucal) (phono=tufula [whale], semantic=talialalala [family])

JJ11. kuku - They (paucal) (phono=kukua [to decay], semantic=upunufikafali [island chain])

KK11. pa - We (multitude) (phono=pau [grandfather], semantic=ia [fish])

LL11. ta - You (multitude) (phono=talia [offspring], semantic=pauki [magic])

DD12. ka - They (multitude) (phono=katawau [to cost], semantic=katafali [market])

EE12. papa - We (collective) (phono=papa [father], semantic=paukianu [arcane geometry])

FF12. tata - You (collective) (phono=tatayita [hammer], semantic=pahiulalulala [musician])

GG12. kaka - They (collective) (phono=kakakaka [to drum], semantic=ulalu [word])

HH12. au - To decide, to choose; To judge, to convict, to rule (phono=au [to swim], semantic=papala [crown])

II12. pama - Or (phono=papala [crown], semantic=au [to decide])

JJ12. pikau - But, however (phono=pika [to go], semantic=yuyuku [to be opposite of])

KK12. tau - In order to, so that, so (phono=nutau [to bring], semantic=paukipika [to go through])

LL12. ialala - Who, which (human) (phono=ia [fish], semantic=lala [person])

DD13. ianiu - Who, which (nonhuman), why (phono=ia [fish], semantic=niu [thing])

EE13. ialala ?anu/ianiu anu - What kind of, which kind of (phono=ia [fish], semantic=)

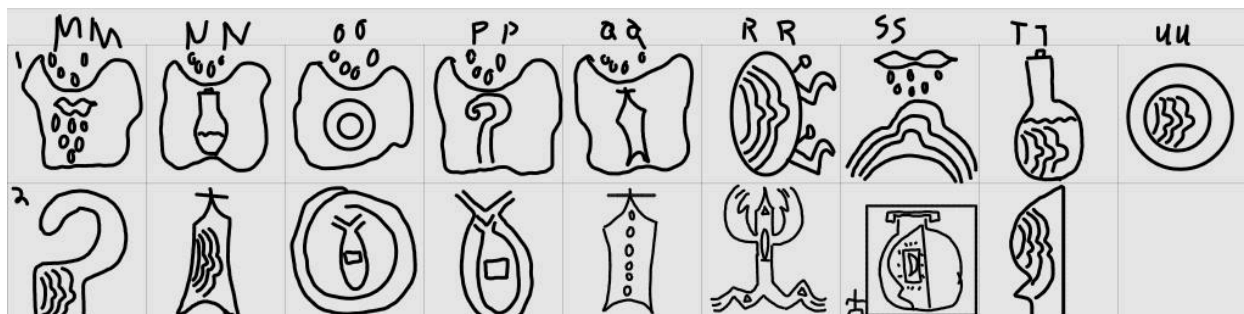
FF13. iafali - Where (phono=is [fish], semantic=wapuliliu [place])

GG13. iafu - When (phono=ia [fish], semantic=lilifu [time])

HH13. iawanu - How (phono=ia [fish], semantic=kau [to put])

II13. iaua - How much, how many (phono=ia [fish], semantic=wawa [sand])

- JJ13. iaua limilayuwa - How long (phono=ia [fish], semantic=wauyita [stick])
 KK13. iaua fufuniuwu - How often, how many times (phono=ia [fish], semantic=lilifu [tide])
 LL13. paha - This (NS.Vis.IN) (phono=papai [crab], semantic=upunufika [island])



- MM1. piha - This (NS.Inv.IN) (phono=pilakolili [rain], semantic=upunufika [island])
 NN1. taha - That (NH.Vis.IN) (phono=tawatauyita [medicine], semantic=upunufika [island])
 OO1. tiha - That (NH.Inv.IN) (phono=titi [eye], semantic=upunufika [island])
 PP1. kaha - That (ASH.Vis.IN) (phono=kalulunui [cane], semantic=upunufika [island])
 QQ1. kiha - That (ASH.Inv.IN) (phono=kihai [kihei], semantic=upunufika [island])
 RR1. pahu - This (NS.Vis.AS) (phono=papai [crab], semantic=lilifali [ocean])
 SS1. pihu - This (NS.Inv.AS) (phono=pilakolili [rain], semantic=lilifali [ocean])
 TT1. tahu - That (NH.Vis.AS) (phono=tawatauyita [medicine], semantic=lilifali [ocean])
 UU1. tihu - That (NH.Inv.AS) (phono=titi [eye], semantic=lilifali [ocean])
- MM2. kahu - That (ASH.Vis.AS) (phono=kalulunui [cane], semantic=lilifali [ocean])
 NN2. kihu - That (ASH.Inv.AS) (phono=kihai [kihei], semantic=lilifali [ocean])
 OO2. kahi - Pronominal indefinite pronoun (phono=ka [money], semantic=ianiu [which])
 PP2. ia- - Indefinite demonstrative pronoun (phono=ia [fish], semantic=ianiu [which])
 QQ2. fu- - Multiplicative prefix for numbers (phono=fua [clothing], semantic=munu [many])
 RR2. -kaniniu - Fractional suffix for numbers (phono=nufikaninalala [potter], semantic=pini [few])
 SS2. -tiniu - Distributive suffix for numbers (phono=tiniu [box], semantic=u [to give])
 TT2. atika - Zero (phono=kakiu [knife], semantic=lilifali [ocean])
 UU2.

Syllabic Rebus Principle:

The rebus principle was used in the Lalafell writing system by the beginning of the OL period. All known phonemic monosyllable combinations of the language are represented by one character (i.e., ka, ku, na, nu, etc.), and all possible double syllable combination that repeat the exact same syllable twice in a row are represented by a single character (i.e. kaka, kuku, nana, nunu, etc).

Part 2: Modern Lalafell

Phonetics, Phonology, and Pitch

MoL Consonant Inventory								
	Bilabial	Labio-dental	Alveolar	Post Alveolar	Palatal	Velar	Uvular	Glottal
Plosive	p, b		t, d			k, g	q	ʔ, <'>
Nasal	m		n					
Tap			r, <r>					
Fricative	(Φ), <f>	f	s	ʃ, <sh>				h
Lateral Fricative				(ɬ ^x), <shl>				
Affricate			ts̺, <c>	tʃ̺, dʒ̺ <ch, j>				
Liquid			l		j	w		
			MoL Vowel Inventory					
				Front	Mid	Back		
			Close	i		u		
			Mid	e		o		
			Open		a			

Notable allophones in MoL:

$f > \phi / _u$

$\text{ʃl} > \phi / _ \#p,b,m.$

$\text{ʃl} > f / _ \#f$

$\text{ʃl} > \text{ɬ} / _ \#, _ \#C[-\text{bilabial}] [-f]$

MoL Syllable Structure:

The syllable structure of MoL is (C)V¹(V²)(C)(C).

There cannot be two of the same vowel next to one another in the same word. I.e. *paa is an illegal sound. It must be either pau, pai, pae, or pao.

Elision and Long Vowels

When a word ends with /a/, and the next words start with a lowed pitched /a/, speakers will use elision and “fuse” the two vowels in a single short /a/. A phrase like “akéha akéha” would be pronounced as, [akeha keha].

In the Romanization, writing either both vowels, “akéha akéha”, only the first word’s ending vowel, “akéha kéha”, or having the words combine on the single vowel, “akéhakéha”, are valid transliterations. In sentence examples in this grammar, the first style of romanization, “akéha akéha”, will be used.

Any other instances of the same vowel with the same pitch accent appearing at the end of one word and the start of the very next word will create long vowels. Ex. “apásheha ashim” would be pronounced [apásheha ashim] or “ha aiwa” would be [ha áiwa]. This rule of long vowels applies to consonants as well.

Syllabic Shortening

In MoL, there is was a tendency of speakers shortening words of 5 or more syllables into 3~4 syllables. The method is formed by clipping any syllable that is not the first 3~4 syllables after the initial high pitch of the word and keeping the last syllables.

Note that not every word was subject to the syllabic shortening process, as more common or culturally important words kept their longer forms in everyday usage.

Pitch and Rhythm

Accented mora are pronounced with a higher pitch in comparison to the other moras of the word. After the first accented mora, every second mora after it will be accented in a word in an alternating fashion. Ex. máhimáhelél (solider). This rhythm is affected by any bound morpheme attached to a word: affixes, reduplicated syllables, etc.. Ex. mámahímahélalél (several soldiers). This gives a bouncy or sing-songy rhythm to their speech, and often carries over when speaking in other languages, much like how a commonly a native Swedish or Norwegian speaker carries their pitch accent over when speaking a language that does not have pitch accent such as English.

Fixed Pitch with Exceptions

Modern Lalafell has a pitch system, which evolved from the stress system in PL. There is a high and low pitch, and the high pitch falls on the first mora of a word.

Single mora words take the pitch of the previous mora; however, if a sentence starts with a single mora word, the mora is high pitch by default.

Many words in MoL have an /a/ that does not receive a pitch accent, but instead the accent goes on the second syllable. Example: títi eventually becomes ajír. Because the new initial

/a/ does not receive the accent, the accent still falls under what was the initial syllable before the addition of /a/. Words that have this second mora accent will be marked in the orthography with an acute accent above the accented vowel.

Pronunciation Convention

Although I personally would like everyone who speaks this language to pronounce every phone as written, I know many people would struggle with that, especially with sounds like [q] and [ɬ] for the English monoglots. So if anyone struggles with saying certain sounds, I recommend using these other sounds as an alternative and easier convention to achieve the same goal of speaking the language properly:

[q] > [k]
 [ɬ] > [ʃ]
 [ϕ] > [f]
 [tʃ] > [tɕ]
 [dʒ] > [dʒ̥]

Grammar: Morphology and Syntax

Basic Words and Concepts

Personal Pronouns

Singular:

apú - I
atú - You
akú - S/He, It

Paucal (2~9):

apúba - We
atú - You
akúga - They

Multitude (10+):

apá - We
atá - You
aqá - They

Collective:

apápa - we all
atá - you all
aqáqa - they all

Nouns:

lel - Person
safa - Animal
akíga - Rock
apáqa - Man
mul - Carbuncle

Verbs

ajír - To see
waba - To sit
u - To give
suha - To be big
apáuba - To pet

Head-Final Language

SOV Word Order

tal lel tal safa ajír
 CL.AN person CL.AN animal see[IPFV]
 ‘The person sees the animal.’

Adj - Noun: Verb-like Adjectives

tal lel suha tal safa ajír
 CL.AN person big[IPFV] CL.AN animal see[IPFV]
 ‘The person sees the big animal.’

Verb-like Postpositions

tal lel apáw akíga waba
 CL.AN person CL.IN2 rock at
 ‘The person is at the rock.’

tal lel apáw akíga waba
 CL.AN person CL.IN2 rock on
 ‘The person is on the rock.’

Possession: Possessor + *an* + Possessed

tal apáqa an tal mul
 CL.AN man GEN CL.AN carbuncle
 ‘The man’s carbuncle.’

When the possessor is a pronouns, simply put the pronoun next to the possessee.

Pronoun + Possessed

apú yida wama
 I CL.IN6 canoe
 ‘My canoe.’

Possession: The Genitive

The genitive phrase is when one noun has ownership over another noun, either in terms of having certain characteristics or simply that one owns another. In MoL the word “*an*” is used to indicate this genitive phrase, and is formed by making the phrase “X *an* Y”. This phrase means “X has the essence of Y” or “X owns Y”. Here, X is the main noun and Y is the attribute being given to X. For example, if the sentence below, the word “boss”, as in a raid boss, can simply be created by putting the word “enemy” with the word *an* and “leader”. This literally translates to somethings like “the enemy with leader like qualities,” or, “A leader-like enemy.” Aka, a boss.

In other words, this is a new adjective construction with two nouns, where a grammatical participle indicates that the following nouns will describe the noun before the particle.

<i>apú</i>	<i>tal</i>	<i>yuyugamonka</i>	<i>an</i>	<i>tal</i>	<i>faqamalel</i>	<i>ajidir</i>
I	CL.AN	enemy	GEN	CL.AN	leader	see

‘I see the enemy boss.’

Grammatical Number:

Singular - Paucal - Multitude - Collective

To avoid confusing the “plural” (as in singular versus plural) with the “plural” grammatical number in Modern Lalafell that references 10 or more objects, Modern Lalafell’s grammatical number “plural” of 10 or more object will be referred to as “multitude”.

When pluralizing nouns, there are countable and uncountable nouns in MoL. Countable nouns are nouns that can be assigned a specific amount, such as dogs, people, chairs, etc. While

uncountable nouns are ones where specific quantities are not specifiable, such as: water, oil, air, fruit. When a speaker of MoL pluralizes a countable noun, it increases the amount of that object being talked about from one, to a few, to many, to all. For uncountable nouns, speakers can also pluralize them, but instead of increasing specific amounts, the general amount of the noun is increased.

obu *wawa*
CL.IN5 sand
'A little sand.'

apái *le~lel*
CL.IN4 PAL~water
'Some water.'

akú *obu* *aqéqelet* *lelininawa*
s/he CL.IN5 alot.of.oil poured
'He poured alot of oil.'

apá *ofuwa* *ninimimi* *oha*
we CL.IN7 all.air to.breathe.in
'We breathed all the air.'

Plurals can be marked for:

1. Speaker
2. Speech act participants
3. Humans
4. Animals
5. Individual objects (i.e. count nouns)

That is, abstract nouns such as ideas and concepts such as in English "love, hate, thought, etc.", as well as mass nouns such as in English "air, water, snow, sheep, etc." are not able to be pluralized in MoL.

General concepts of concrete nouns, such as the word “strangers” in, “Strangers are bad,” and “bugs” in, “Bugs are cool,” are put in the collective number.

In Modern Lalafell, there are 4 declensions of grammatical number:

1. 1st Declension: Common
2. 2nd Declension: Second Stressed
3. 3rd Declension: Suffix Declination
4. 4th Declension: Irregular

1st Declension: Common

The common declension follows the standard plural markings. Here is an example of a word that starts with a consonant and a word starting with a vowel:

- Singular - Unmarked

wama - canoe
ashim - sun

- Paucal - Reduplicate first syllable

wawama - (some/a few) canoes (2~9)
awashim - (some/a few) sun (2~9)

- Multitude - Reduplicate both first and last syllable

wawamama - canoes (10+)
awashimim - suns (10+)

- Collective - Reduplication of whole word

wama wama - All the canoes, Every (single) canoe
ashim ashim - All the suns, Every (single) sun

2nd Declension: Second Pitched

Due to phonological changes, certain Modern Lalafell words have gained a word initial /a/ through the process of prothesis. Words that have an prothesized /a/ will have the stress on the second syllable of the word (marked with an acute accent). Due to this, these words have a unique paucal and multitude number marking that differs from common declension system.

The 2nd declension used to be rather irregular, until speakers regularized it to be more predictable. There will be new terminology to help explain how the 2nd declension is created. These terms are:

1. The “Grounded” syllable. This is the syllable that contains the first high pitch of the word.
2. The “Echo” syllable. This is a CV syllable placed after the first high pitch syllable in order to form the paucal.
3. The “Shaking” syllable. This is a VC syllable suffixed to the paucal form of a word ending in a consonant. This is placed to form the multitude form of certain words.
4. The “Fading” syllable. This is a CV syllable suffixed at the end of a paucal word that ends with a vowel. This is required to form the multitude of a certain words.

In order to form the paucal of a 2nd declension word, the word requires an “echo” syllable. The “echo” syllable’s consonant will be a voiced version of the “grounded” syllable’s. The exception is if the grounded syllable’s consonant is a /q/, in which the “echo” syllable’s consonant will be /q/ as well. The “echo” syllable’s vowel will be the same vowel that is in the in the “grounded” syllable, with an exception:

The exception is if the “grounded” syllable’s vowel contains an /e/, the /e/ in the grounded syllable will change either to and /i/ or /a/ based the next vowel of the singular form of

the root word. If the next vowel is an /a/, /o/, or /u/, the “grounded” syllable’s vowel will become an /i/ and the “echo” syllable’s will be an /e/. If the next vowel is an /i/, /e/, or $\emptyset$, the “grounded” syllable’s vowel will become /a/ and the “echo” syllable’s vowel will become an /e/.

There are two ways to form the multitude of a word depending on if the last sound of the word ends in a consonant or a vowel.

To form the multitude plural of a word that ends in a consonant, first create the paucal form of the word. Then a “shaking” syllable will be suffixed. This “shaking” syllable is the reduplicated form of the word’s last VC syllable.

In order to form the multitude plural of a word that ends in a vowel, first create the paucal form of the word. Then a “fading” syllable will be added to the end of the word. This “fading” syllable is simply “wa”.

Singular - Unmarked

atáli - river (regular /a/ with fading syllable)
apábel - helmet (regular /a/ with shaking syllable)
aqá - price (/q/ echo with fading syllable)

akí - image (regular /i/ with fading syllable)
akín - cup (regular /i/ with shaking syllable)

akú - back (regular /u/ with fading syllable)
akúm - ring (regular /u/ with shaking syllable)

akéha - toga (/e/ to /i/ and fading syllable)
aqél - oil (/e/ to /a/ echo and shaking syllable)

Paucal - Echo syllable (represented by orange highlights)

atádali - (some) rivers (2~9) (regular /a/ with fading syllable)
apábabel - (some) helmets (2~9) (regular /a/ with shaking syllable)
aqáqa - (some) prices (2~9) (/q/ echo with fading syllable)

akígi - (some) images (2~9) (regular /i/ with fading syllable)
akígin - (some) cups (2~9) (regular /i/ with shaking syllable)

akúgu - (some) backs (2~9) (regular /u/ with fading syllable)
 akúgum - (some) rings (2~9) (regular /u/ with shaking syllable)

akígeha - (some) togas (2~9) (/e/ to /i/ and fading syllable)
 aqáqel - (some amount of) oil (/e/ to /a/ echo and shaking syllable)

Multitude - Echo Syllable (orange) with a Fading syllable (pink) or

Shaking Syllable (green)

atádaliwa - (many) rivers (10+) (regular /a/ with fading syllable)
 apábabelel - (many) helmets (10+) (regular /a/ with shaking syllable)
 aqáqawa - (many) prices (10+) (/q/ echo with fading syllable)

akígiwa - (many) images (10+) (regular /i/ with fading syllable)
 akíginin - (many) cups (10+) (regular /i/ with shaking syllable)

akúguwa - (many) backs (10+) (regular /u/ with fading syllable)
 akúgumum - (many) rings (10+) (regular /u/ with shaking syllable)

akígehawa - (many) togas (10+) (/e/ to /i/ and fading syllable)
 aqáqeel - (alot of/huge amount of) oil (/e/ to /a/ echo and shaking syllable)

Collective - Reduplication of whole word (yellow)

atáli atáli - all the rivers, every (single) river (regular /a/ with fading syllable)
 apábel apábel - all the helmets, every (single) helmet (regular /a/ with shaking syllable)
 aqá aqá - all the prices, every (single) price (/q/ echo with fading syllable)

akí akí - all the images, every (single) image (regular /i/ with fading syllable)
 akín akín - all the cups, every (single) cup (regular /i/ with shaking syllable)

akú akú - all the backs, every (single) back (regular /u/ with fading syllable)
 akúm akúm - all the rings, every (single) ring (regular /u/ with shaking syllable)

akéha akéha - all the togas, every (single) toga (/e/ to /i/ and fading syllable)
 aqél aqél - all the oils, every (single) oil (container) (/e/ to /a/ echo and shaking syllable)

3rd Declension: Common Suffix

Words that have certain common suffixes are declined differently in their multitude forms. These suffixes follow each of their own predictable patterns. These words ending in certain suffixes will receive special ending in their multitude form. Words with these suffixes are still subjected to 1st or 2nd declension in the words' paucal form. The most common suffixes and their respective multitude plural endings are:

-lel > -lalel

-fel > -falewa

-yi > -yida

-ni > -niuwa

Examples: Singular - Unmarked

mahimahelel - warrior

wamafel - gulf

lunuyi - wing

funi - wave

Paucal - Reduplicate first syllable

mamahimahelel - warriors (2~9)

wawamafel - gulfs (2~9)

lulunuyi - wings (2~9)

fufuni - waves (2~9)

Multitude - Reduplicate first syllable + multitude suffix ending

mamahimahelalel - warriors (10+)

wawamafalewa - gulfs (10+)

lulunuyida - wings (10+)

fufuniuwa - waves (10+)

Collective - Reduplication of singular form

mahimahelel mahimahelel - all the warriors
 wamafel wamafel - all the gulfs
 lunuyi lunuyi - all the wings
 funi funi - all the waves

If a word in the 2nd declension ends with a common suffix and is in the multitude plural, the word must form the suffix's multitude ending. These suffix endings will replace the "fading" and "shaking" syllables. Here is a list of four 2nd declined words with suffixes showing this process:

Singular - Unmarked

atálialel - kinsman (regular /a/ with -lel suffix)
 atádafel - threshing floor (regular /a/ with -fel suffix)
 ajíidawayi - head (regular /i/ with -yi suffix)
 apáhini - edge (regular /a/ with -ni suffix)

Paucal - Echo syllable (represented by orange highlights)

atádalialel - kinsman (regular /a/ with -lel suffix)
 atádadafel - threshing floor (regular /a/ with -fel suffix)
 ajíjidawayi - head (regular /i/ with -yi suffix)
 apápahini - edge (regular /a/ with -ni suffix)

Multitude - Echo Syllable (orange) with Suffix Endings (cyan)

atádalialelel - kinsman (regular /a/ with -lel suffix)
 atádadafalewa - threshing floor (regular /a/ with -fel suffix)
 ajíjidawayida - head (regular /i/ with -yi suffix)
 apápahiniuwa - edge (regular /a/ with -ni suffix)

Collective - Reduplication of whole word

atálialel atálialel - kinsman (regular /a/ with -lel suffix)
 atádafel atádafel - threshing floor (regular /a/ with -fel suffix)
 ajíidawayi ajíidawayi - head (regular /i/ with -yi suffix)
 apáhini apáhini - edge (regular /a/ with -ni suffix)

4th Declension: Irregular

In Modern Lalafell, number markings changed along with the language, but certain unpredictable patterns arose as a result of these changes. Most words that had unpredictable forms were eventually reanalyzed by its speakers to fall under the more common number marking declensions. However, certain words were used with such high frequency that even their irregular plurals continued to be used by speakers today.

The irregular plural entries here will be listed: Definition - singular, paucal, multitude, collective

Weather and Geography:

Mountain; Unruly wind - os, ocuwa, owufuwa, osu

Cloud - fu, wefu, wewfuwa, fu'efu

Family:

child - heflel, hehfelel, hehfelalel, heflel heflel

little boy - hefwa, hehfewa, hehfewawa, hefwa hefwa

little girl - hefya, hehfeya, hehfeyaywa, hefya hefya

Animals:

dog - li, wel, welwa, le'el

chicken - hewa, hehwa, hehwawa, hewa hewa

Body:

arm - yi, yeyi, yeyida, yi yi

finger - hefya, hehfeya, hehfeyawa, hefya hefya

tongue, word - olel, owulel, owulaluwa, olela'ulel

Food:

bean, salt - li, lel, lelel, leli

/r/ to /d/ Mutation

In MoL, there are verbs that end with /r/ due to phonological evolution. These words that have the final /r/ undergo a consonant mutation and become /d/ when the suffixes for either the delayed imperative/jussive/future or causative is attached to the verbs.

<i>tal</i>	<i>nadel</i>	<i>atú</i>	<i>ajíd-i</i>	
CL.AN	merchant	you	FUT\to.see-FUT	
‘The merchant will see you.’				
<i>tal</i>	<i>faqamalel</i>	<i>leli</i>	<i>lalalel</i>	<i>wufiniud-uwa</i>
CL.AN	chief	CL.ABS2	tribe	CAUS\to.bring.peace-CAUS
‘The chief made the tribe bring about peace.’				

TAM & Verb Conjugations

Modern Lalafell grammatical marks 7 aspects and 2 moods. The stative and the momentaneous aspects are not used in normal conversation, but are still preserved in literature and certain phrases. Any tense distinctions is shown via context with exception explained in the imperative second.

Verb + Aspect

Certain aspectual suffixes will require that verbs be in their inflected form and take a vowel, marked as (v), in order to properly take the suffix. As far as that is known about MoL, this inflection vowel is irregular and must be memorized on a case by case basis; however, the (V) that the word has will be the same inflected vowel used in every other aspect suffix for that word. Note that if the verb ends in a vowel, the inflected vowel will replaced the final vowel. For example, the (V) for aqága - to split is “e”. So aqága > aqáge- before taking an aspectual suffix

that requires (V). The only exception to this is with verbs that are a single vowel mora like *a*, *i*, and *u*.

All verbs can only be conjugated with one aspectual affix at a time (except for the delayed imperative and immediate imperative that can be added at the ends of the any other aspectual suffixes except for another imperative), but this does not mean that only one verb can be conjugated per sentence. Situations where different verbs in the same sentence are conjugated for different aspects is common in MoL. In some cases, a speaker could conjugate the adverb and the main verb the adverb is modifying in the same aspect to show emphasis on how an action was done.

All (V) will be listed on each verb's dictionary entry.

All suffixes that start with vowels will replace the last vowel of a word.

Imperfective - Unmarked

The imperfective shows an action that has already began and is ongoing. This is without reference to the time or length of time the action has taken.

<i>tal</i>	<i>faqamalel</i>	<i>tal</i>	<i>lel~lel</i>	<i>laus</i>
CL.AN	leader	CL.AN	people~COLL	talk.to[IPFV]
'The leader talks to the people.'				

<i>tal</i>	<i>lul~lul</i>	<i>ofuwa</i>	<i>nimi</i>	<i>wuma lun</i>
CL.AN	birds~COLL	CL.IN7	sky	within fly[IPFV]
'Birds fly in the sky.'				

Progressive - (V)yulun

The progressive shows a currently ongoing action that is evolving, i.e. implying that the action itself can be or is subject to changing in some way.

tal *yaya* *apái* *haubani* *haube-yulun*
 CL.AN mother CL.edible.food meal I\eat-PROG
 ‘The mother is eating breakfast.’

tal *wel* *tal* *apú* *aché-yulun*
 CL.AN dog.PAL CL.AN pig I\chase-PROG
 ‘The dogs are chasing the pig.’

Stative - (V)ha

The stative shows an ongoing action that is not evolving, i.e. implying that the action itself cannot change in any way and is a static state. This aspect is not often used in daily conversation, instead being replaced by the progressive; however, it is still used in poetry, songs, and other literature.

apú *apáhi* *olela’ulel* *eqe-ha*
 I CL.AB4 words.COLL know.INFL-STV
 ‘I know all the words.’

fafa *tal* *lalawani* *kafel* *yulune-ha*
 scary[IPFV] CL.AN statue there stand.INFL-STV
 ‘The scary statue stands there.’

Habitual - apeqa

The habitual shows that an action takes place with excepted or regular frequency over an extended period of time.

apú *ofuwa* *atádafufel* *atá* *apéq-apeqa*
 I CL.LOC job towards I\go-HAB
 ‘I keep going to work.’

apú *ofuwa* *atádafufel* *atá* *apéq-apeqa*
 I CL.LOC job towards I\go-HAB
 ‘I go to work.’

apú *tal* *monka* *atéha* *mal* *laulel*
 I CL.AN friend DEM CL.AB1 chief
atás-apeqa
 I\fight-HAB
 ‘My friend fights that chief all the time.’

Perfective - (V)wa

The perfective shows that an entire action has been completed without reference to when it occurred.

apú *apéqa* *lelyu-wa*
I away I\sail-PFV
'I sailed away.'

leli *atáwa* *y-oba* *atá* *limelabeqa-wa*
CL.AB2 king another-island towards travel.INFL-PFV
'The king has traveled to another island.'

Momentaneous - anu

The momentaneous describes a completed action as a singular event done at a single point in time. This aspect is not often used in daily conversation, instead being replaced by the perfective; however, it is still used in poetry, songs, and other oral or written literature.

tal *li* *apáwu* *yulun-anu*
CL.AN dog round[IPFV] I\jump-MOM
'The dog did a flip.'

tal *apába* *leli* *lelweli* *apáw-anu*
CL.AN crab CL.AB2 swimmer I\pinch-MOM
'The crab pinches the swimmer.'

Repetitive - Irregular

The repetitive shows the same action starting and ending over and over for a finite time. The repetitions can be either successive (over and over without pause), seriative (done in succession, one after another), or arrested (repeated events where the delays between each event

are farther apart than excepted by the speaker) depending on lexical aspect and context. Refer to appendix F for more information on the repetitive aspect.

akú aqáqasasaqa

S/He bang_on_drum.REP

‘He keeps banging on the drums.’

tal

CL.AN

heflel

kid

apái

CL.IN.edible.food

we~wewigin~in

MUL~coconuts~MUL

waba nan

on

CL.IN.linear

ya~ya~ya

MUL~trees~MUL

atása

hit.REP

‘The kid kept knocking down coconuts on the trees.’

limelabeqa

widowed[IPFV] CL.AN

tal

yaya

woman CL.AN

tal

heflel

baby

neshin

envy.REP

‘The widow is envious when she sees a baby.’

Delayed Imperative/Jussive/Future

(Commanding an action to be done later)

Imperfective Verb + C-i/V-y

atú

you

ofuwa

CL.LOC

lelfel

ocean

atá

towards

apéqa -y

go-DIMP

‘Go to the ocean later.’

atú

you

ofuwa

CL.LOC

lelfel

ocean

atá

towards

apéqa -y

go-DIMP

‘You will go to the ocean.’

Immediate Imperative/Jussive

(Commanding an action be done immediately)

Imperfective Verb + -way

atú

you

ofuwa

CL.LOC

lelfel

ocean

atá

towards

apéqa-way

I\go-IMP

‘Go to the ocean now.’

In Proto Lalafell, indicating the future was strictly done by using a combination of the imperfect plus context of the conversation. In Modern Lalafell this method is starting to become out of date. The more popular way of indicating the future is by using the delayed imperative. The “*i*” eventually attached itself to the end of verbs and evolved, becoming a /j/ if the verb ending in a vowel and being a /i/ if the word ends in a consonant.

The delayed and immediate imperative originally existed in PL as a way to command someone in the second person. Over time, speakers used both the imperatives the 1st and 3rd persons as well, making the imperatives acquire jussive qualities. Regarding the delayed imperative specifically, its jussive meaning evolved as an extension of the delayed imperative, indicating obligation to perform an action of a non-listening party. This sense of obligation eventually formed new way of indicating an action that ought to be done in the future. Speakers use this future tense when they want to convey a sense of personal obligation to accomplish at some time after the utterance, or to convey a promise to accomplish a task.

Conjugating Verbs and Auxiliaries

Whenever there is an auxiliary verb along with the main verb in a phrase, it is preferred to only conjugate the main verb to show the TAM of the phrase; however, conjugating the aux verb along with the main verb is possible, and is used to show additional TAM information or to emphasize the final verb’s TAM. Conjugating only the aux verb however is extremely uncommon and only used for when creating lyrics and poetry.

Valency Changing Operations

For the causative, you have to place the postposition *atá* after the thing that is being made to do an action to form a complete sentence.

Causative: Inflected verb + *uwa*²⁰

<i>apúba</i> we	<i>tal</i> CL.AN	<i>safa</i> animal	<i>atá</i> for	<i>apáw</i> CL.IN2	<i>akíga</i> rock	<i>tal</i> CL.AN
<i>asáplel</i> animal	<i>akíg-uwa</i> split.INFL-CAUS					
‘We make the animal split the rock.’						

Passive: Noun + *-i/-y*²¹ (agent)...Inflected verb + *u*

<i>apúba</i> we	<i>lel-i</i> person-AV	<i>yaw-u</i> I/touch-PASS
‘We are touched by the person.’		

Irregular Causatives and Passives

Due to phonological changes from PL to MoL, some verbs have not been regularized to match the regular auxiliary endings for the causative and passive. Here is a list of verbs and their different forms in MoL that retain their irregular causative and passive forms respectfully.

Forewarning, due to lexical aspect, not all words will have a passive.

The list will be organized as follows:

Independent verb - Causative - (Passive) | Definition

1. *ajír* - *ajídi* - *ajídir* | To see
2. *ajígún* - *ajíguna* - *ajíguna* | To want
3. *apéqa* - *apéqa* | To go

²⁰ Note that *-uwa* takes the place of the last vowel of the root word. So a word like “*akíga*” (to split sth) becomes “*akíguwa*” (to make smb/sth split sth).

²¹ Use “*-i*” when the word ends in a consonant, and “*-y*” if the word ends in a vowel

4. apín - apíni | To be few
5. a - a - a | To do
6. as - afuwa - a | To work
7. asápa - apáfa | To walk
8. atá - atá - atá | To take
9. ha - hawa - ha | To lie down
10. hauba - hauba - hauba | To consume
11. higa - higi | To be able to
12. laus - laufuwa - laufu | To talk to
13. lel - lala | To be short
14. mu - muawa | To sleep
15. na - nai | To end (intr)
16. nur - nuda | To come
17. o - oa | To increase (intr)
18. suha - hufuwa | To be big
19. sheha - hefi | To be small

To Be, To Have, & With

There is no “to be” copula. To show “to be”, you put the subject directly next to the predicate.

Object:

akú	apú	tal	yuya
s/he	I	CL.AN	sister

‘S/he is my sister.’

There is a slight difference with showing locative predicates versus object predicates, as you must use a postposition with the locative predicate.

Location:

<i>aqá</i>	<i>ofuwa</i>	<i>apáhefuni</i>	<i>waba</i>
they.MUL	CL.IN7	building	sit.IPFV

‘They are at the house.’

For the concept of “To have”, MoL employs the “with-possessive”²². That is, after the noun phrase that is being possessed, a special comitive participle is placed. Since it is only used for possession, it functions as an unconjugatable verb expressing “to have”.

With-Possession:

<i>tal</i>	<i>nadel</i>	<i>apáw</i>	<i>aqá</i>	<i>i</i>
CL.AN	merchant	CL.IN2	money	with.POSS

“The merchant has money”

Although MoL has its “with-possessive”, there is a similar participle that expresses pure accompaniment. That is “asápa”, which means “to walk”, but also works as a postposition meaning “with” and “beside”.

Accompaniment:

<i>apú</i>	<i>ofuwa</i>	<i>aqádafel</i>	<i>atá</i>	<i>apú</i>	<i>tal</i>	<i>wuwa</i>
I	CL.LOC	market	towards	I	CL.AN	brother

<i>asápa</i>	<i>apéqa</i>
with.COM	go[IPFV]

“I go to the market with my brother.”

²² Leon Stassen. n.d. “Chapter Predicative Possession.” WALS Online. Accessed November 6, 2022. <https://wals.info/chapter/117>.

Verbal Adjectives

Verbal adjectives are adjectives that are grammatically treated as verbs, meaning they describe nouns and noun phrases, but also can be conjugated like normal verbs. If they are placed behind the modified noun or noun phrase, it will be predicative and form a phrase like, “A fast man...”. If placed after the noun or noun phrase however, the adjective will be attributive and the phrase will be, “The man is fast”.

Examples:

tal *nadel* *achéya*
CL.AN merchant to.be.fast
‘The merchant is fast.’

achéy-ha *tal* *nadel* *tal* *achéyidalel*
fast.INFL-ST CL.AN merchant CL.AN thief
atá *achéysaba-wa*
towards run.INFL-PFV
‘The fast merchant ran at the thief.’

achéy-ha *tal* *nadel* *tal* *achéyidalel*
fast.INFL-ST CL.AN merchant CL.AN thief
atá *achéysaba-wa*
towards run.INFL-PFV
‘The merchant, that is fast, ran at the thief.’

tal *li* *fiata*
CL.AN dog to.be.hurt
‘The dog is hurt.’

fiata *tal* *li* *akú* *tal* *odalel* *atá*
hurt[IPFV] CL.AN dog it CL.AN owner next.to
wabu
sit[IPFV]
‘The hurt dog sits next to its owner.’

fiata *tal* *li* *akú* *tal* *odalel* *atá*
hurt[IPFV] CL.AN dog it CL.AN owner next.to
wabu

sit[IPFV]

‘The dog, that is hurt, sits next to its owner.’

apáw *akíga* *wauwa-u*
 CL.IN.spherical rock to.blacken-PASS
 ‘The rock is black.’

wauwa-u *apáw* *akíga* *ofuwa* *aqálawauha*
 to.blacken-PASS CL.IN.sperichal rock CL.LOC volcano
wabu *nuda-wa*
 from come.INFL-PFV
 ‘The black rock came from the volcano.’

wauwa-u *apáw* *akíga* *ofuwa* *aqálawauha*
 to.blacken-PASS CL.IN.sperichal rock CL.LOC volcano
wabu *nuda-wa*
 from come.INFL-PFV
 ‘The rock, that is black, came from the volcano.’

atú *tal* *maqa* *atáwa*
 you CL.AN wife to.care
 ‘Your wife is caring.’

tal *yaya* *tal* *mun-nud* *i* *atáwa*
 CL.AN mother CL.AN many-MOM have to.care
yu-maqa *i*
 become-wife JUSS
 ‘May your caring wife be a mother of many!’

tal *yaya* *tal* *mune-nu* *i* *atú* *atáwa*
 CL.AN mother CL.AN many.INFL-MOM have you to.care
yu-maqa *i*
 become-wife JUSS
 ‘May your wife, that is caring, be a mother of many!’

In MoL, you can conjugate both the verbal adjectives and main verbs in the same phrase.

Conjugating both will apply both meanings to the modified word. If both verbs are conjugated with the same aspect, it provides an emphatic meaning to the modified word.

nasawa *tal* *yawulalel*²³ *yu-mel*

²³ “He who makes one feel emotions”. A new word replacing the older word for musician, “apahiulalulel”, during MiL.

loud[REP] CL.AN musician become-quiet[IPFV]
 ‘The repeatedly loud musician started to get quiet (“loud” conjugated).’

nawa **tal** **yawulalel** **yu-mele-wa**
 loud[IPFV] CL.AN musician become-quiet.INFL-PFV
 ‘The loud musician quieted down (“to be quite” conjugated).’

nasawa **tal** **yawulalel** **yu-mele-wa**
 loud[REP] CL.AN musician become-quiet.INFL-PFV
 ‘The repeatedly loud musician quieted down (both conjugated with different aspects).’

nawa-yulun **tal** **yawulalel** **yu-mele-wa**
 loud-PFV CL.AN musician become-quiet.INFL-PFV
 ‘The loud musician hushed up (both conjugated with the same aspect).’

If two or more adjectives are in the same phrase, all adjectives must come in a certain order in what they describe about their noun, that order being:

1. Demonstrative Pronoun
2. Numeral
3. Descriptive (any descriptive can be placed in any order for the same meaning)
4. Possessor
5. Shape Word

atáha **mu** **alel²⁴** **ajídidahiga** **atú** **yayawulalel**
 these.VIS two handsome famous you poets.PAL
apahiulalu-yulun
 sing.INFL-PROG
 ‘These two handsome and famous poets of yours are singing.’

Adverbs & Auxiliary Verbs

Adverbs are verbs or adjectival verbs placed directly before the word they modify.

apú **atú** **higa** **ajír**
 I you can see
 ‘I can see you.’

²⁴ New word that formed from the MiL word “ailel” meaning, “S/He who wears a scarf”.

<i>tal</i>	<i>hufulul</i>	<i>achéya</i>	<i>achéysaba</i>
CL.AN	chocobo	fast	run
‘The chocobo runs fast.’			

Linguistic fact of MoL: The placement of the oblique phrases in PL influenced the placement of adverbs and auxiliary verbs in MoL, forcing them to come before the verb in a sentence instead of after the verb.

Comparatives

• Equality

For comparisons of equality, you state the subject or clause, the adjective or adverb, use *aká* “and” or *atá* “beside”, and then the phrase being compared to.

<i>apú</i>	<i>suha</i>	<i>aká</i>	<i>atú</i>	<i>suha.</i>
I	big[IPFV]	and	you	big[IPFV]
‘I am as big as you.’				

<i>apú</i>	<i>atú</i>	<i>atá</i>	<i>suha.</i>
I	you	beside	big[IPFV]
‘I am as big as you.’			

• Inequality

For comparisons of inequality, you can use the words *atá* “towards”, *lun*, or *munuya*.

<i>apú</i>	<i>akú</i>	<i>atá</i>	<i>suha</i>
I	s/he	than	big[IPFV]
‘I am bigger than him.’			

<i>apú</i>	<i>apá</i>	<i>lun</i>	<i>lel</i>
I	us.MUL	than	short[IPFV]
‘I am shorter than us (mul).’			

<i>apú</i>	<i>atá</i>	<i>munuya</i>	<i>achéya</i>
I	you.PAL	than	fast[IPFV]
‘I am faster than you (pal).’			

Conjunctions

- Yes/No questions:

apám + Phrase

apám Y/N	atú you	ofuwa CL.IN7	nadalafel store	apéqa from	apái CL.IN4	haubani food
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achéyir-wa
to.steal-PFV
'Did you steal the food from the storage house?'

- Or; Either...or (for two options):

a + Noun/ NP + pam + Noun/NP

apú I	a either	apái CL.IN4	po~pototo PAL~potatoes	pam or	apái CL.IN4
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li~li~li
CIRC~beans~MUL

aqáhuleshl
today

ajigun
want[IPFV]

'I want either potatoes or beans today.'

- ...Or...or...or... (for three or more options):

N/NP + apám + N/NP + apám + N/NP...

akú it	tal CL.AN	li dog	akún by	apám or	akú I	leli CL.INAN.group.of.people	atálialalel family
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akún
by

apám
or

tal
CL.AN

atálialel
neighbor:ML

akún
by

ajídi-uwa-u
cause.INFL-PFV-PASS

'It was caused by the dog, my family, or the neighbors.'

- And, While:

yu- + Consonant initial Verb

apúba IPAL	ofuwa CL.LOC	ajídelalafel class	akúm inside	olasul read {IPFV}	yu-wawaya and-write[IPFV]
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'We.PAL are reading and writing in class.'

If the word that the “yu-” prefix is attached to starts with a vowel, the prefix “yu-” will undergo elision and become “y-”.

y- + Vowel initial verb

<i>atá</i>	<i>apú</i>	<i>asápa</i>	<i>launi</i>	<i>aqálul</i>	<i>y-olel</i> ²⁵
2COLL	I	COM	REFL	walk[IPFV]	and-talk[IPF]
'All of you walk and talk with me.'					

“Yu” is prefixed on verbs to show that it is being preformed in some combination with the other verbs of the phrase. Whether it is transitioning from one action to another, sequential actions, at the same time, etc. This prefix is required to be placed on any verb that isn’t the first verb of the sentence.

- And, also:

N + aká + N

<i>yida</i>		<i>wam</i>	<i>aká</i>	<i>nan</i>	<i>fu~funi</i>
CL.INAN.container		boat	and	CL.IN1	PAL~waves
<i>muwa</i>	<i>mel</i>	<i>suya</i>			
together	calm	play[IPFV]			
'The boat and the waves played together calmly.'					

Both *yu-* and *aká* are used for when additional information is given that does not counter the previous information stated, but *yu-* is used when the next word is a verb while *aká* is used when a noun or other word is next. Side note on etymology: “aká” resisted the “k > q / _a” sound change; however, it took the enpenthesized /a/.

- But, However; Showing contrast to previous information, corrective contrast, counterexceptive contrast:

Phrase + apéka

<i>tal</i>	<i>lel</i>	<i>ajígun y-apéqa</i>	<i>apéka</i>	<i>akú</i>	<i>tal</i>	<i>maqa</i>
CL.AN	man	want and-go[IPFV]	but	he	CL.AN	wife

²⁵ “Support yourself” means “to walk”, and came about in MiL after the older word for “to walk” became the competitive postposition.

adé lau-wa
 no say.INFL-PFV
 ‘The man wanted to go, but his wife said no.’

- For the benefit of, for; In order to, so that, so; Showing that a noun or phrase is the beneficiary or goal of an action

N/Phrase + *atá*

apúba apáhi **owulaluwa** **apúba** **tal**
 1PAL CL.IN4 story.MUL 1PAL CL.AN
heflel~heflel atá **apáhiulele-ha** **atá** **aqáqa** **aqáqa**
 children~COLL BEN sing.INFL-STV in.order.to 3COLL 3COLL
tal **heflel~heflel atá** **apáhiulele-ha.**
 CL.AN children~COLL BEN sing.INFL-STV
 ‘We are telling all our children stories so they can teach all their children.’

- Instrumental postposition: N/NP + *akún*

apú apái **ia** **ofuwa** **neha akún aqáqa**
 1SG CL.INAN.edible.food meat CL.INAN.flat.object knife INS cut[IPFV]
 ‘I cut the meat with a knife.’

Question Words and Interrogative Statements

Due to how frequent these words have been used in the language, all question words have followed a different phonological evolution versus other words in the language. Said evolutions are shown next to the Lalafell word. Also, because of how frequent these words are said, initial /i/ in some of these question words become /y/, and from this, the change became leveled throughout all question words.

- Starting Yes or No question - *apám...*

apám **atú** **aká** **mal** **lalalel** **aqádawa~aqádawa?**
 YNQ 2SG and CL.ABS1 tribe sell~RECP
 ‘Did you trade with the enemy tribe?’

- Who, which (human) - yel (yel < iyel < ilel < ialel < ialal < ialala)

atú yel ajír?
 you who to.see
 ‘Who do you see?’

- What, which (nonhuman); Why - yani (yani < iani < ianiu)

yani ofuwa lelfel apéqa nurawa?
 what CL.IN7 ocean out.of came
 ‘What came out of the ocean?’

atú yani yida oba waba?
 you which CL.IN6 island from
 ‘Which island are you from?’

- What kind of; Which kind of - yanyan (human)/yayelan (nonhuman)

(yanyan < iani-an)

(yayelan < yalelan < ialel-an)

akú yanyan tal nadel?
 he what.kind CL.AN merchant
 ‘What kind merchant is he?’

atú yayelan yida wa ajígún?
 you which.kind CL.IN6 book want
 ‘Which sort of book do you want?’

- Where - yafel (yafel < iafel < iafal < iafali)

atú yafel waba?
 you where live
 ‘Where do you live?’

- When - yas (yas < ias < iaf < ia-fu)

apápa yas yunur?
 we when return.home
 ‘When do we go home?’

- How/In what way - yawan (yawan < iawan < iawano)

atú yawan a?
 you how to.do
 ‘What are you doing?’

atú yawan a?
 you how to.do
 ‘How are you doing that?’

apáha yawan aqádawa?
 this how to.cost
 ‘How much does this cost?’

- How much/many - *yau* (*yau* < *iau* < *iaua*)

atú yau apáw aqá i?
 you how.much CL.IN2 money have
 ‘How much money do you have?’

- How long (physical & temporal) - *yawlim* (*yawlim* < *yaulim* [analogy from “lim”] < *yau limel* [clipped] < *yau limelayuwa*)

yawlim mafin mafinaleshl?
 how.long CL.IN3 night
 ‘How long is the night?’

- How often, how many times - *yaufu* (*yaufu* [shortening] < *yaufufuni* < *yau fufuni* < *iau fufuni* < *iaua fufuniua*)

atú yaufu atú ofuwa olel apéqali?
 you how.many.times your CL.IN7 tongue bite
 ‘How many times do you bite your tongue?’

Interrogative Phrases: Non Obligatorily Initial²⁶

All question words in MoL are placed where the answers for the question word would be placed in the sentence. Aka, unlike the English sentence, “Who do you see,” the MoL sentence order would be, “You who see.” All other question words are placed at the start of a sentence.

²⁶ Dryer, “Chapter Position.”

Yes/No Response²⁷²⁸

Three Form System

- nuf - Yes (Confirming positive questions)

(nu < nufe < nufeq < nufeqa < nufiqa < nufika)

apám	atú	apéqa -y
YNQ	you	to.go-FUT
‘Will you go?’		

nuf	apú	apéqa-y
yes	I	to.go-FUT
‘Yes, I will go.’		

- adé - No (Denying positive questions, and confirming negative questions)

apám	atú	apéqa -y
YNQ	you	to.go-FUT
‘Will you go?’		

adé	apú	apéqa-y	adé
no	I	to.go	NEG
‘No, I will not go.’			

apám	atú	apéqa -y	adé
YNQ	you	to.go-FUT	NEG
‘Will you not go?’			

adé	apú	apéqa-y	adé
no	I	to.go-FUT	NEG
‘No, I will not go.’			

- lim (lim [clipped] < limel < liml < limil < limila) - Yes actually, yes in fact, on the contrary yes; That’s enough, finished (Denying negative questions. The word was originally used as if to invoke the calm winds to carry away doubt in the question.)

apám	atú	apéqa -y	adé
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²⁷ Ranieri, Luke. 2022. “How to say YES & NO in Latin.” Polymathy. Youtube. Accessed November 24, 2022. <https://www.youtube.com/watch?v=x-Y2FHLGhEY&t=244s>.

²⁸ Refer to Appendix D5 for more information.

YNQ you to.go-FUT NEG
 ‘Will you not go?’

lim *apú* *apéqa-y*
 yes I to.go-FUT
 ‘Yes actually, I will go.’

The word *lim* can also be used as an exclamation to indicate that something is satisfactory, that something is finished, or that something should stop.

lim! *apápa* *apái* *mel* *ajígun adé*
 EXCL.enough we CL.IN4 honey to.need NEG
 ‘That’s enough! We do not need honey.’

lim! *apápa* *ofuwa* *atálialalel* *nurawa*
 EXCL.finished we CL.IN7 village to.reach.PAST
 ‘Finished! We reached the village.’

lim! *apú* *aqáhuleshl* *apéqa*
 EXCL.stop I now leave
 ‘Stop it! I should leave now.’

Demonstrative Pronouns

Demonstrative Pronoun + Noun

Person Orientated System

Due to phonological changes, demonstrative pronouns only show two pieces of information for the noun they modify instead of PL’s three piece distinction. MoL only show distance and visibility to the speaker, now having lost the distinction for inland or on sea. For distance, a three way distance distinction exists: close to the speakers, listener, or far away from both the speaker and listener at the time of speaking. For the visibility, it simply tells if what is being referred to can be physically seen with the speaker’s own eyes at time of speaking.

Visible:

apáha - Near speaker

atáha - Near hearer
akáha - Away from both

Invisible:

apéha - Near speaker
atéha - Near hearer
akéha - Away from both

If a demonstrative pronoun is used to describe an object that the speaker has no information about, the default demonstrative pronoun will be “akéha”. Demonstrative pronouns can be used substantively by themselves to mean “This/That one”. It is possible to use the *yu-* prefix with a demonstrative pronoun to create the an unconjugatable verbal adjective meaning “appear/disappear”, along with its additional distal meaning.

apú	yida	iyir	akúm	y-apéha	yida	wa
my	CL.IN6	hands	in	change-this.INVSCL.IN6	CL.IN6	book
‘This book disappears in my hands.’						

y-atáha	obu	lel	waba
change-that.VIS	CL.IN5	water	on
‘That thing appeared on the water.’			

y-akéha	tal	ia
change-that.over.there	CL.AN	fish
‘That fish over there will disappear.’		

Demonstrative pronouns are often use when the speaker wants to refer back to a previously mentioned inhuman object. In English for examples, we would say, “I saw the movie. It was good.” The “it” portion here would be a demonstrative pronoun in Lalafell. In stories and narrations when one cannot see the object, the demonstrative pronoun “akéha” is used as a default.

Distance Determiners

- pafel - here (near speaker)

(pafel < pahfel < pah fel < pah fal < paha fali < paha fali wapu)

- tafel - there (near hearer)

(tafel < tahfel < tah fel < tah fal < taha fali < taha fali wapu)

- kafel - over there (far from speaker and hearer)

(kafel [analogy of initial /k/ from distal marking in demonstratives] < qafel <

qahfel < qah fel < qah fal < qaha fali < qaha fali wapu)

Indefinite Pronouns

aqá - Indefinite pronoun:

Someone, Somebody, something

Anyone, anybody, anything

Everyone, everybody, everything

Somewhere, everywhere, anywhere

Another

aqá

PRO.INDF²⁹

apái

CL.INAN.edibale.food

haubani

food

fiasa

persist

achéyir-apeqa

steal.INFL-HAB

‘Somebody keeps stealing the food!’

y(a)-N - Indefinite demonstrative participle; Some-, Any-, Every-. The prefix “ya-” is used when the next sound starts with a consonant, while “y-” is used when the next sound starts with a vowel.

fuwa

y-achí

apúba

atáwada-y

²⁹ PRO = pronoun

CL.AB0 any-idea 1PAL help[IPFV]-JUSS
 ‘Any ideas could help us.’

tal *ya-safa* *tal* *launi* *i*
 CL.AN every-animal CL.AN soul has
 ‘Every animal has a soul.’

adé - Negative indefinite pronoun/demonstrative pronoun (showing a lack of presence of any unspecified noun).³⁰

akú *adé* *ajír*
 s/he nothing see[IPFV]
 ‘S/He sees nothing.’

akú *adé* *tal* *lel* *ajír*
 s/he NEG CL.AN lalafell see[IPFV]
 ‘S/He sees no Lalafell.’

Noun Classifications

Noun classification in MoL is very important. They mark one of three major grammatical genders, those being: animate, inanimate, and abstract nouns. Within these three genders, there are words called “classifiers”, which give additional meaning to the noun. You can think of them like adjectives that you must put before every noun.

Animate gender covers all humanoid beings and animals, but also include some objects that would not be typically be associated as animate such flexible articles of clothing like scarves, rivers, and certain body parts. These must be memorized; however, despite the memorization, there is only a single classifier word in the animate gender. That word is *tal*.

Inanimate gender covers every other concrete noun that does not fall under the animate gender, with the exception of anything related to air or sound. There are eight inanimate

³⁰ Evolved from speakers using *adé* negating phrases, then eventually negating “null phrases”, i.e., phrases that contain no words, becoming a stand in.

classifiers in total, each with their own uses. Check the list in the section below for a complete explanation of the use of each classifier.

Abstract gender covers all non-concrete nouns, such as ideas, emotions, concepts, as well as some concrete nouns such as air and sound. There are six classifiers within this gender, and a complete list of the classifiers are in the section below for that show the complete explanation of the use of each classifier.

All nouns must have a classifier adjective said before the noun, whether they are by themselves, in a genitive phrase, in a list, etc.. This is unlike PL where certain grammatical circumstances could allow for shape words being optional in those circumstances. This change from PL to MoL has shifted the shape words from being a pure semantic clarifier to being a partial grammatical marker of both concreteness and animacy.

Noun Classifiers

Animate Classifier:

- Classifier 0 - tal (becomes “tal” clipping due to very high frequency) tal < atálya < atáleya (MiL) < talya (OL) < talia < taliau (PL))

This classifier is for describing animate and culturally animated-like objects

1. Any human, humanoid object, or animal
2. Rivers
3. Any clothing items and accessories that are flexible such as: scarves, shawls, tassels, etc.
4. Certain body parts. The complete list of body parts that take the animate gender are: Skin, hide, butt, waist, side of the body, belly button, face, forehead, bone

5. Gods, spirits, saints, any supernatural/magical being

Inanimate Classifier:

Concrete objects that are not considered animate.

Classifier 0 - nawa (to be hard): Catchall solid object > Any type of concrete object. Used when concrete object being talked about is of unknown quality or if no other classifier accurately fits it. (This operates similar to gè 个/個 in Mandarin or using the *wago* counting system in Japanese)

- Classifier 1 - nan (To twist, to be linear):
 1. Linear > lines, relatively straight things like branches, palm trees, etc. This also is used for units of distance
 2. Gatherings of liquid > Lakes, oceans, pond, puddles, etc.
- Classifier 2 - apáw (apáw < apáwu < apáwut < apáwud < pawud < pawuda < pawuta)
 1. Circular, spherical, curved, coiled, ovular, cylindrical > Wheels, sun, rings, curled up rope, etc.
 2. Anything related to trade, money, currency, or economy
- Classifier 3 - mafin
 1. Curved and flat > Crescent moon, scythe, etc.
 2. Units of time > Day, night, month, year
- Classifier 4 - apái
 1. Edible Foodstuffs: Plant stems, foods like yams, bananas, potatoes, etc; Powder

2. Fresh water, juices, coffee, honey, etc.

- Classifier 5 - obu (obu < obuw < ubuw < ubuwu < upuwu)

1. Inedible/Bad Tasting Foodstuffs > Rotten food, food unfit for consumption, poisonous foods, seeds, powder, poison, medicine, oils, raw fat, etc.

- Classifier 6 - yida:

1. Container of any shape > Boats, baskets, vases, etc.

2. Places of living > Houses, nests, burrows, etc.

- Classifier 7 - ofuwa:

1. Triangular > Mountains, volcanoes, leaves, fins, a pile/mound of X

2. Groups or crowds of sth > A pile of X, a crowd of people (mul), etc.

3. Flat things or locations > Leaves, paper, cards, plains, fields, any location or buildings
not meant for habitation

Abstract Classifier:

- Classifier 0 - fuwa: Catchall shape word for any abstract noun that is of unknown quality or if no other shape word fits it

- Classifier 1 - mal (mal [clipping] < mali < maliu)³¹

Negative emotions or ideas:

³¹ This classifier can actually be used to modify human nouns as well, to give the noun a negative meaning. Although this is an option, people still use the regular animate classifier as well in most cases, especially neutral ones.

1. Anger, grudge, wrath
2. Sadness, depression
3. Fear, surprise, suspense, stress, anxiety
4. Disgust, cringe, rejection

Negative character traits:

1. Selfishness, cruelty, impatientness, excitable, stinginess, dumbness
2. Workaholic, busyness
3. Inamiableness, rudeness, grumpiness

Negative abstract nouns associated with reputation, titles, and people

1. Infamy, criminality, illegality, betrayal

Negative honorific used with human nouns

1. An outlaw, criminal, turncoat, outcast, orphan

- Classifier 2 - leli:

Positive emotions or ideas:

1. Happiness, contentedness
2. Boredom (as it can lead to creativity)
3. Excitement
4. Lust, arousal

Positive character traits or statuses:

1. Laidback, accepting, cultured, amiable, family orientated, motherly/fatherly/sisterly/brotherly/etc.
2. Cunning, smart, clever, scholarly, studious

3. Richness, wealth (in possessions)
4. Beauty, attractiveness, cuteness, enticement

Positive honorific used with human nouns

1. A king, noble, royal, knight
2. Merchant, customer, buyer, seller, trader, conarist, trickster
3. Adventeror, solider, father of..., mother of...

Congregated bodies of people:

1. Groups of peoples, crowd of X , stampede of X (X must be put in the multitude plural form)
2. Organizations, guilds, governments, countries, etc.

- Classifier 3 - oa (oa < oha < uha < uhau)

Any gas or gaseous substance

1. Air, steam, smoke
2. Clouds, fog, mist
3. Anything perceived by smell
4. *Archaic* Used for animals in flight such as birds or bugs

- Classifier 4 - apáhi (apáhi [clipping] < apáhiulel < pahiulel < pahiulal < pahiulalu)

Any soft sound or sounds that do not physically hurt to hear

1. Talking, yelling from a distance
2. Gentle winds, far away thunder, etc.
3. Stories, poetry, singing

- Classifier 5 - la (Underwent Pejoration)

Any loud sounds or sounds that physically hurt to hear

1. Screeching, yelling closeby, crying
2. Roaring winds, thunder closeby

Intensifiers and Reflexives

In MoL the intensifier and reflexive the same word but in different structures. The adnominal intensifier is “X an launi” (X’s voice...), meaning “-self” in English, and the adverbial intensifier is just “launi”.

- X an launi - Adnominal Intensifier: Emphasizing the subject when context suggests there were other possible subjects:

<i>aqú</i>	<i>an</i>	<i>launi</i>	<i>apáw</i>	<i>aqú</i>	<i>atá-wa</i>
they	INTS ³²	INTS	CL.IN2	money	take.INFL-PFV

‘They themselves took the money (As apposed to someone else taking the money).’

As you can see, the *an* participle, that is normally not used with pronouns to express possession, is still placed in this intensifier phrase.

- launi + Verb - Adverbial Intensifier: Emphasizing the action the subject has done (Comes at the beginning of the VP being modified):

<i>akú</i>	<i>le~lel~el</i>	<i>launi</i>	<i>ahawa</i>
s/he	MUL~people~MUL	INTS	to.accuse

‘S/He especially accuses the people.’

<i>akú</i>	<i>obu</i>	<i>atáwadayir</i>	<i>launi</i>	<i>haubawa</i>
s/he	CL.IN4	medicine	INTS	ate

‘S/He actually ate the medicine.’

³² INTS = intensifier

- Reflexive Pronoun: *os wum* (lit. in the middle of an unruly wind; midstorm)³³

<i>apúba</i>	<i>os</i>	<i>wum</i>	<i>ajír</i>
1PAL	REFL	REFL	see
‘We see ourselves.’			

Reciprocal

Reciprocal phrases show that both the subject and object are doing an action to one another. In MoL, this is done by reduplicating the entire main verb.

<i>atá</i>	<i>wa~wa</i>
2COLL	challenge~RECP
‘All of you challenge eachother.’	

<i>atá</i>	<i>nadalawa~nadalawa</i>
they	bartered~RECP
‘They bartered amongst themselves.’	

Extra linguistics facts: In PL, a heavier intonation on the subject of the sentence was used to differentiate between a reciprocal phrase and a reduplicated noun phrase; however, since the stress system became a pitch system in MoL, another strategy has developed to maintain clarity for reciprocal phrases. That is, reduplication of the entire main verb, including

³³ The idea is that in the middle of a bad storm, whatever action you do, the wind will take it and throw it back at you.

any affixes attached to the main verb. Due to this, the former use of verb reduplication as an intensifier has now shifted into the new role of reciprocalization.

Vocative

In MoL, the vocative is a very simple case. You simply say the classifier and the object you are referring to at the start of a phrase. Even if, for example in English, you were to say “My son! Come here,” or, “Son! Come here,” in MoL you would say, “*tal apíba! Nuraway!*”

Direct and Indirect Quotes

In MoL, direct and indirect quotes are handled the same way in speaking. They are created from one of two ways. Either the order is subject, oblique, quote, verb, or quote, subject, oblique, verb.

Relativization on Subjects³⁴

Gap Strategy both on subjects and obliques.

<i>tal</i>	<i>ai</i>	<i>i</i>	<i>tal</i>	<i>lel</i>	<i>apáhiulaludi</i>
CL.AN	scarf	with	CL.AN	lalafell	cute

‘The Lalafell who has the scarf is cute.’

<i>apú</i>	<i>laufuwa</i>	<i>tal</i>	<i>yaya</i>	<i>apéqa</i>
I	talk.to[PFV]	CL.AN	girl	leave[IPFV]

‘The girl I talked to is leaving.’

³⁴ Comrie, “Chapter Relativization.”

Order of Subject, Object, Oblique, and Verb³⁵

SXOV (Subject - Oblique - Object - Verb)

Obliques of different types are put in certain orders that come before the main verb phrase. The order of the different types of obliques are:

1. **Temporal** (At what time)
2. **Locative** (Location)
3. **Durative** (Duration of time or distance)
4. **Goal/Beneficiary** (For what purpose or for who an action is being done for. These two can be in either order.)

<i>apú</i>	<i>nudawaleshl</i>	<i>ofuwa</i>	<i>apáhefuni</i>	<i>akúm</i>	<i>mafin</i>
I	yesterday	CL.LOC	cottage	in	CL.IN3
<i>mafinaleshl</i>	<i>lelyur</i>		<i>apú</i>	<i>tal</i>	<i>monka</i>
nighttime	while		I	CL.AN	friend
<i>akú</i>	<i>tal</i>	<i>yaya</i>	<i>atá</i>	<i>apáhiulal-uwa</i>	
she	CL.AN	mother	for	sing.INFL-PFV	

“Yesterday in the cottage with my friend, I sang for her mother throughout the night.”

Purpose Clauses³⁶ & Reason Clauses³⁷

Use the “*a*” postposition after protasis phrase, the phrase that states the reason/cause, and use “*ajíd*” postposition after apodosis phrase, the phrase that state the result/affect.

Unlike in English, these two postpositions are extremely versatile in their grammatically use and therefore can be a bit hard to wield in conversation. To break it down to be easier to comprehend, these two particles essentially show that two phrases relate to one another in some

³⁵ Dryer, “Chapter Order.”

³⁶ Cristofaro, “Chapter Purpose Clauses.”

³⁷ Cristofaro, “Chapter Reason Clauses.”

way, usually that one causes a situation (protasis) and the other showing what happened because of that situation (apodosis).

Purpose initial:

<i>apú</i>	<i>ofuwa</i>	<i>Minsa</i>	<i>atá</i>	<i>apég-awa</i>	<i>a</i>
1SG	CL.IN7	Minsa	towards	go-PFV	PROT ³⁸
<i>apú</i>	<i>apái</i>	<i>hauba</i>	<i>hauba-wa</i>	<i>ajíd</i>	
1SG	CL.IN6	food	eat.INFL-PFV	APOD ³⁹	

“I went to Minsa to eat food.”

Reason initial:

<i>apú</i>	<i>lelya</i>	<i>adé</i>	<i>ajíd</i>	<i>apái</i>	<i>lel</i>	<i>yuhe-yulun</i>
1SG	sail[IPFV]	NEG	APOD	CL.IN4	water	fall.INFL-PROG

a
PROT
“I did not sail because it is raining.”

In MoL, it is only required to have at least one of these particles to indicate a purpose or reason clause. Whichever one is chosen will put emphasis on that clause. I.e., if the protasis participle is used, emphasis of the entire phrase will be put on the protasis, and vice versa if the apodosis participle is only used.

Protasis only:

<i>mafin</i>	<i>mafin</i>	<i>ashim</i>	<i>a</i>	<i>apúba</i>	<i>mafin</i>
CL.IN3	moon	bright[IPFV]	PROT	1PAL	CL.IN3
<i>mafinaleshl</i>	<i>lelyur</i>	<i>afuwa</i>			
nighttime	for	work[PFV]			

“Because the moon was bright, we worked the whole night.”

<i>apú</i>	<i>leli</i>	<i>eqar</i>	<i>mehi</i> ⁴⁰	<i>a</i>	<i>apú</i>	<i>leli</i>
1SG	CL.AB2	memory poor		PROT	1SG	CL.AB2
<i>y-apáhiulalu</i>	<i>higa</i>	<i>eqa</i>		<i>adé</i>		
any-song	can	remember		NEG		

³⁸ PROT = protasis participle

³⁹ APOD = apodosis particle

⁴⁰ PL word underwent generalization, incorporation the meaning of “so poor in skill/ability, it deserves pity”.

“Due to my memory being poor, I cannot remember any songs”

Apodosis only:

<i>aqá</i>	<i>ofuwa</i>	<i>wewewfel</i>	<i>yuwaucu</i>	<i>ajíd</i>
3MUL	CL.IN7	field.PAL	to.harvest	APOD

limelaya
spring[IPFV]

“They harvest the fields because it is spring”

<i>apú</i>	<i>tal</i>	<i>atáli</i>	<i>apáugibeqa</i>	<i>au-wa</i>	<i>ajíd</i>	<i>yida</i>
1SG	CL.AN	river	across	swim-PFV	APOD	CL.IN6

wam *lelyu-wa*
boat.COLL sail-PFV

“I swam across the river because all the boats have sailed away”

Complete Word Order

(R)S-(R)X-O-V

(Relative phrase) Subject - (Relative phrase) Oblique - Object - Verb

Lexicon

This lexicon section is split into four parts: Pronouns, Numbers, Dictionary of Nouns, Dictionary of Verbs & Adjectives.

The Dictionary of Nouns and Dictionary of Verbs & Adjectives are not listed in any order, so in order to find the word, please use the word search tool in google docs (ctrl+F for microsoft) in order to find the word. Due to the massive lexicon and time constraints, the dictionary sections will not be seeing an update to organize the words in any order.

MoL has a total of 662 words: 12 pronouns, 107 numbers, 363 nouns, 178 verbs, 2 filler words.

The total word count of the MoL lexicon is done by counting the actual listed words in the grammar. This is to avoid issues arising such as accounting for the unlisted numbers, as that could go on forever, and only counting each MoL word per entry and not their definition entries in order to list a real total

Pronouns

Singular:	Multitude (10+):
apú - I	apá - We
atú - You	atá - You
akú - S/He/It	aqá - They
	Collective:
Paucal (2~9):	apápa - We all
apúba - We	atá - You all
atú - You	aqáqa - They all
akúga - They	

Numbers

Base 60 counting system with base 12 aux. counting system. I.e. $13 = 1 + 12$.

Multiples of 12 have special names [24, 36, 48, and 60]. Numbers come before modified word. Analogy occurs in some numbers, opting to have certain sections of number end in consonants.

Cardinals

zero - adé	four - achí
one - apí	five - nu
two - mu	six - la
three - fa	seven - wi

eight - yu
 nine - aqá
 ten - i
 eleven - u
 twelve - a

thirteen - aqáb
 fourteen - aqám
 fifteen - asáq
 sixteen - aqát
 seventeen - aqán
 eighteen - aqél
 nineteen - aqáwi
 twenty - aqáya
 twenty one - aqáqa
 twenty two - aqáy
 twenty three - aqáw

twenty four - fumu (2 x 12)
 twenty five - fumuaqab
 twenty six - fumuaqam
 twenty seven - fumuasaq
 twenty eight - fumuaqat
 twenty nine - fumuaqan
 thirty - fumuaqel
 thirty one - fumuaqawi
 thirty two - fumuaqaya
 thirty three - fumuaqaqa
 thirty four - fumuaqay
 thirty five - fumuaqaw

thirty six - cufa'aqab (3 x 12)
 thirty seven - cufa'aqam
 thirty eight - cufa'asaq

...

forty eight - fudi (4 x 12)
 forty nine - fudiaqab
 fifty - fudiaqam

...

sixty - han
 sixty one - hanaqab
 sixty two - hanaqam

...

seventy two - hanaqa' (60 and 12)

seventy three - hanaqa'aba (60 and 12 and 1)

seventy four - hanaqa'am
 seventy five - hanaqa'asaq
 seventy six - hanaqa'a
 seventy seven - hanaqa'an
 seventy eight - hanaqa'el
 seventy nine - hanaqa'awi
 eighty - hanaqa'aya
 eighty one - hanaqa'aka
 eighty two - hanaqa'ay
 eighty three - hanaqa'aw

...

eighty four - hanaqa-fumu (60 and 2 x 12)

eighty five - hanaqa-fumuaqam
 eighty six - hanaqa-fumuasaq
 eighty seven - hanaqa-fumuaqat

...

one hundred twenty - fumuhan (2 x 60)

one hundred twenty one -
 fumuhanaqab (2 x 60 and 1)
 one hundred twenty two -
 fumuhanaqam

...

one hundred eighty - fufahan (3 x 60)

...

two hundred forty - futihan (4 x 60)

...

three hundred - funuhan (5 x 60)

...

three hundred sixty - fulahan (6 x 60)

...

four hundred twenty - fuwihan (7 x 60)

...

four hundred eighty - fuyuhan (8 x 60)
...

Six hundred - tala

five hundred forty - fukahān (9 x 60)
...

Ordinals

Place number after the noun it modifies:

<i>tal</i>	<i>lel</i>	<i>apí</i>
CL.AN	person	one
‘The first person.’		

<i>yida</i>	<i>wam</i>	<i>fa</i>
CL.IN(C6)	boat	three
‘The third boat.’		

Multiplicatives

fuba - onefold/single/once

fum - twofold/double/twice

sufa - threefold/triple/thrice

fur - fourfold/quadruple/four times

fun - fivefold/quintuple/five times

ful - sixfold/sextuple/six times

fuwa - sevenfold/septuple/seven times

fuya - eightfold/octuple/eight times

foqa - ninefold/nontuple/nine times

fui - tenfold/dectuple/ten times

fuwu - elevenfold/undectuple/ eleven times

fua - twelvefold/duodectuple/twelve time

etc.

Fractionals

moqagini - 1/2
 faqagini - 1/3
 achéqagini - 1/4
 noqagini - 1/5
 laqagini - 1/6
 weqagini - 1/7
 yoqagini - 1/8
 aqaqagini - 1/9
 eqaqagini - 1/10
 oqaqagini - 1/11
 aqaqagini - 1/12

Distributives

apídini - one at a time/one by one
 mudini - two at a time/two by two
 fadini - three at a time/three by three
 ajídini - four at a time/four by four
 nudini - five at a time/five by five
 ladini - six at a time/ six by six
 widini - seven at a time/seven by seven
 yudini - eight at a time/eight by eight
 aqádini - nine at a time/nine by nine
 idini - ten at a time/ten by ten
 odini - eleven at a time/eleven by eleven
 adini - twelve at a time/ twelve by twelve

Numeral Adverbs

Place the word “*an*” after the number to modify the meaning of a verb:

moqagini **an** **mun**
 FR.NUM.half GEN many
 ‘To be half as many.’ (FR.NUM = Fractional Number)

fun **an** **suha**
 MULT.NUM.five GEN big
 ‘To be five times at big.’ (MULT.NUM = Multiplicative numeral)

idini **an** **u**
 DIST.NUM.ten GEN give
 ‘To give ten X at a time’ (DIST.NUM = Distributive numeral)

Dictionary of Nouns

lel | AN - Person, human, living humanoid being; Adult, grownup, full grown person; A
 Lalafell

safa | AN - Any quadruped being

asáplel | AN - Animal; Animal, beast, creature, etc.

akíga | IN2 - Rock, stone

apáqa | AN - Man, male; Husband

maqa | AN - Woman, female; Wife

mul | AN - Carbuncle (FFXIV specific word); Cat, squirrel, anything with a big and/or
 bushy tail

ni | IN0 - Concrete thing, stuff

AB0- Abstract thing, stuff

ia | AN - Fish; Any type fish or mammal in the water; Meat, flesh; Prey

yir | IN6 - Hand, fist; Tool

lel | IN4 - Drinkable water, fresh water; reflection, mirror

IN5 - Undrinkable water, salt water, sea water; Blood

AB1 - Tears from negative emotions

AB2 - Tears from positive emotions

AB4 - Rain

fu | AN - Fabric, cloth, clothing, dress; Skin, hide

IN7 - Paper; Writing stand, desk, writing tablet; Table; Lid; (archaic) Bark cloth, *kapa*

akúgu | AB1 - Disease, sickness; Discomfort, unease; A state of no moving due to discomfort

achí | AB0 - Idea, thought; Mental image of an object from imagination or memory; Train of thought, mental process of thinking, brainstorming; Meaning

leshl | IN3 - Time; Occasion, point (in time), event

IN5 - Tide (body of water), ripple

AB4 - Echo; Duration, period, era

ashimalessl | IN3 - Day (24 hours); Daytime (12 hours); Noon, midday

mafinaalifu | IN3 (Moon - Mephina's tide) - Night (24 hours); Nighttime (12 hours), evening; Midnight

fel | IN7 - Place, area, region, location; Country, nation, kingdom, land; Area occupied by living inhabitants or controlled by a regional power

auha | IN2 - Door, window; Any opening

AB2 - Gate, door; A grand or royal entrance one enters through

fu | AB3 - Smoke; Cloud; White

wam | IN6 - Shipping vessel; Boat, canoe; Any type of ship

AN - Sailor, shipman, seaman

wamafel | IN1 - Coast, coastline; Gulf, bay; Shore, edge

muwuwam | IN6 - Catamaran boat; Any vessel meant to go fast

ohani | AB5 - An awful smell; A bad smell usually emanating from someone's body via breath, musk, etc.

wufir | AN, AB0 - Shade, shadow

ashim | AN - Goddess, fire

IN1 - A'ā lava; Light, light ray

IN2 - sun

nufeqa | AN - Goddess; Buttocks, butt, a**

AB1 - Soil, dust, dirt

IN7 - Land (for farming), pasture, field; Yard, courtyard; Foundation, floor

ashimanufeqa | IN5 - Ash, ashes; Powder, grounded inedible ingredients, medicine

IN4 - Powder, grounded edible food

limelaughani | AB3 - Fog, mist; A neutral or pleasant smell

fufel | IN3 - End; Lip; Limb, an ending protrusion of the body mainly referring to the arms, legs, lips, nose, and chin.

apéqanufeqa | IN7 - A large landmass (aka Eorzea or Othard); Continent, mainland, landmass; An area where you cannot see a body of water from; Sea level, low lands; Valley; Flat land, prairie, field

pikanufika-lala | AN - A non Lalafell in the Southern Seas, has neutral connotation

oba | IN4 - Berry

IN6 - Island

IN7 - Island chain

obunufeqa | IN7 - Homeland, land of origin, land of birth

obunufeqalel | AN - Someone who resides in their land of birth, regardless of race

wa | IN1 - Grass; Greenness, yellowness, blueness

IN6 - Book

IN7 - Roof, thatch

wayyir | IN1 - Branch; Club (weapon); Wand, scepter

wawa | IN5 - Sand

IN7 - Sand; Beach, desert

wabulel | IN1 - Any body of water, fresh or salt; Ocean, sea, pond, lake, pond, etc.

lelfel | IN1, IN7 - Any body of saltwater; Ocean, saltwater lake, sea, etc.

limel | S9 - Llymlean

N5 - Ruly wind (strong wind that blows in one direction)

mafin | IN1 - Ice, snow, snowflake

IN2 - Moon, month

IN7 - Snow on the ground

AB4 - Falling snow

AN - Menphina

yafel | IN7 - Jungle, forest, swamp; Place with gathering of trees

os | IN7 - Mountain, hill, mound

AN - Oschon; Vagrant, vagabond, traveler

AB5 - Unruly wind; Wind that is weak, too strong, and/or blows in many directions (i.e. not good for sailing); Storm

lelinufeqa | AB1 - mud
 nimi | IN1, IN2 - Star
 IN7 - Sky, atmosphere; Air
 AN - Nymeia
 AB1-2 - Expression, appearance; Mood
 lagul | S9 - lightning closeby the listener and loud thunder following after
 AN - Rhalgr
 apélaga | AB4 - Lightning from a distance with no audile thunder after
 AN - Byregot; Metal
 apélagolel | IN1 - Rainwater
 AB4 - Falling rain
 funi | IN5 - Wave; Tide
 yani | IN1 - Wood, bark, fiber, fibre
 lelefel | IN1, IN7 - World
 limelamafin | IN3 - 24 Day (Used for more religious connotations or more archaic)
 limelaus | IN3 - Year; Age (The modern phrase to ask how old one is is: “How many
 lilimilaus (pal.) has blown over you? [This is a fixed expression])”
 atáli | AN - River; Thaliak
 AB2 - Blood (as in blood-relations, not physical blood); Wisdom; Kin, offspring;
 Memento, heirloom; Sth that stays around after one’s death
 haus | IN7 - Valley
 apá | AN - Grandfather, great-uncle, a much older man around age of speaker’s
 grandfather
 ya | AN - Grandmother, great-aunt, woman around age of speaker’s grandmother
 apába | AN - Father, uncle, man around speaker’s father’s age
 yaya | AN - Mother, aunt, woman around speaker’s mother’s age
 wuwa | AN - Brother, male cousin, male peers of similar age to speaker
 Male peer, friend, boy
 yuya | AN - Sister, female cousin, female peers of similar age to speaker
 Female peer, friend, girl
 apíba | AN - Son, nephew, males noticeably younger than speaker

yeya | AN - Daughter, niece, females noticeably younger than speaker

apí | AN - Grandson, great-nephew, males significantly younger than speaker

yi | AN - Granddaughter, great niece, females significantly younger than speaker

aqáiga | AN - Newborn, infant, toddler, baby

heflel | AN - Child, kid

hefya | AN - Little girl, young girl

hefwa | AN - Little boy, young boy

atálialel | AN - Relative, kinsmen; Offspring (Lalafell offspring); Neighbor

atálialalel | AN - Family; Small group of relatives

IN7 - Neighborhood, village

apéquadalialel | AN, AB2 - Distant family, descendant, ancestor; Stranger (very polite); A word used when addressing someone of ambiguous age or gender. Some Lalafell use this word as a catch-all term for any non Lalafell.

aqágeyir | IN1 - Scissors, shears, tongs; Door; Any instrument that opens and shuts

yaqagelel | AN - Doormaker, scissor-maker, shear-maker; Blacksmith, smith

wani | IN1-3, 7 - Knot; Nail, Joint

nanani | IN1 - Line, thread, braid; Stem (plant), vine, ivy

IN2 - Spinning wheel

IN3 - Hour

AN - Spouse

nanafuni | IN1 - Rope, string, cord; Chain; Braid (hair)

nufeqaya | AN - Referring to the world tree planted by Nophica and nurtured by Althyk, said to have sprouted life itself

ubuwuni | IN1, 2 - Iron; A red object

wauwuni | IN1, 2 - Copper, bronze, gold; A green/yellow/blue object

fuiuni | IN1, 2 - Tin; A black object

AB1~2 - Secret

AB3 - Darkness; Nighttime

mafinauni | IN1, 2 - Silver; A white thing

atádayir | IN1 - Hammer

apélefel | IN7 - Anvil; Forge

- ninanuqa | IN1, 2 - Clay
- IN6 - Bowl
- neha | IN0 - Weapon
- IN1 - Tooth; needle; Knife, flint; Sword
- atádafuyir | IN1 - Chisel
- apáhefuni | IN6 - Basket, purse, sac, bag
- atádafufel | IN7 - Anyplace where work is done; Job, job site, workplace, work
- yidayufuyir | IN1 - Broom, rake, mop; A long hard instrument used in a back and forth motion; Spear, halberd
- ajídeyir | IN0 - Glass
- IN2 - Eyeglasses
- nufeqalel | AN - Potter; Worker, employee; Smb who works with their hands
- lalawani | AN - A doll, statue or sculpture of a human; A religious idol; Altar
- aqágewam | IN6 - A ginormous shipping vessel; Sea monster
- aqágini | IN0 - Part, piece
- IN7 - Wedge; Axe
- lelyir | IN1 - Oar, paddle; Rudder; Wheel
- yunudalelyir | IN1 - Yoke, tiller; Instrument that turns the rudder; Steering wheel
- limelayir | IN3, 7 - Sail
- ofuwam | IN6 - Raft, i.e. a boat with no steering and/or is left defenseless against the ocean winds
- lelwabuwu | IN1-3, 6-7 - Anchor, a stake, i.e. an instrument used to make sth remain stationary
- nanayir | IN1 - Axle, i.e. instrument that helps the wheel spin
- nufeqawam | IN1 - Train; A caravan of some sort (i.e., horses, wagons, chockaboos, camels, etc.)
- IN6 - Carriage, wagon, cart, etc.; Train, tram, etc.
- aqá | IN2 - Currency, money; Coin; Income, profit
- IN0 - Goods; Price
- AB2 - Wealth, richness

aqáfu | IN1-4, 6-7 - Jewelry, accessories; Jewel, diamond, ruby, gold, silver; Any mineral or metal with a high luster

nadel | AN - Nald'Thal; Merchant

apáfayir | IN1, 7 - Bridge, pier, dock; Sth to help you walk across sth

aqáfu | AB1-2 - Responsibility, right, privilege; Concern, interest; Title, authority

nadalafel | IN7 - Store, shop; Market, bazaar; Circus; Magical performance, magic trick (similar to being tricked or swindled at a market)

yuwawaulel | AN - Someone who lives in a rural area (this word comes from the PL word for “beggar”. But slowly, “beggar” was associated with those that don’t have as much as others, which then became attached to those who live in the outskirts or out in the country)

yudaryuwur | IN2 - Debt

AB1-2 - Borrowing

Adverb - Eventually, soon

aqádafuni | IN2 - Wage, salary, payment; Reward, gift

nawalel | AN, AB1 - Stingy person, greedy person (for smb who swindles anyone during bartering, milking for the highest price without concern for the person buying their product)

o | AB0 - Number, digit

oadani | IN6 - Diary; Fiction (often workers would get bored of tallying numbers of product and stocks, and would often write personal versions of poems, stories, or songs. This soon became a genre of writing pieces of work when one is totally bored)

munoqawar (archaic) | AB2 - Wealth, richness

waqa (archaic) | IN6 - Canoe

ya | IN1 - Mast; Any plant that grows straight up such as certain trees, bamboo, etc.

apá | IN1 - Wild banana tree

IN4 - Banana

fa (archaic) | IN1 - Bamboo

li | IN4 - Lalafellin Lentil; Bean; Seed; Egg (acquired through metaphor of beans being an important staple enough to bring from the Southern Seas, and their growing and sprouting being a metaphor for how eggs are spawned and hatched)

popoto | IN4 - Yam; Potato

lur | IN4 - Taro

wewa | IN4 - Breadfruit; Fruit; Harvest, yield

yiba | IN4-5 - Seed; Nut (any kind)

lunuwa | IN5 - Leaf

IN6 - Bed, plate

IN1 - Tree

AN - Moss

hawa | IN2 - Stump; Part of any plant where the stem and the roots connect; Neck

IN1 - Root

IN3 - Minute

auhiuyir | IN6 - Garden shovel; Small handheld shovels used for small scale gardening

nufeqayir | IN1, 7 - Spade, shovel

waudayir | IN3 - Sickle, scythe

atáfuni | IN4 - Harvest, crop; Total; Everything

nufeqalel | AN - Farmer

akúnafuqa | IN7 - Field, farm, pastor, grazing land; Any land used for growing or feeding; Nursery; The main house where one usually brings their children to help take care of them, usually being the grandparents' or great-grandparents' house

haupafel | IN7 - Terrace, pavilion, porch; Small garden for growing edible plants for one's family; Meadow, field of many plants not meant for farming

mu | IN2 - Flower; Sundial

yayadaha | IN1 - Furrow, trench; Valley

yayadayir | IN1, 3 - Hoe

atádafel | IN7 - Warzone, battlefield, front, warfront, theater (of war)

wum | AN - Waist (body), side of the body; Navel, belly button

yir | IN6 - Arm, hand; Limb

yuga | AN - Face, forehead; Side, surface

AB1, 2 - Catharsis; An intense expression of emotions, or a mood affected by an intense emotion

wabuni | IN0 - Remains, left overs; Surplus, extra

IN7 - Ruins

apáwudar | IN2 - Circle

apáwudani | IN2 - Ball, sphere

apáhini | IN1 - Tip, peak, edge

IN7 - Corner

AN - Tail

hunau | AB1 - A secret monopoly; A secret agreement between two bodies that benefit only those in the agreement and that usually hurts others

AB2 - An agreement, accord, consensus, concord

ajír | IN6 - Square

ajíni | IN6 - Box; Container

iudani | IN3 - Hook; Spouse (metaphor for how spouses stick to you like a hook in a fish)

apáuga | AB1, 2 - Magic, mana, aether

man | AB2 - Miracle, miraculous or supernatural or divine power

apáukeyir | IN6 - Magical book with aether

an | IN0 - Physical characteristic of sth/smb; Kind, type, variety, sort

AB0 - Concrete characteristic of sth/smb; Way, manner, style

AB2 - Aether magic; Character, disposition, condition; Warm color

AB1 - Positive character, disposition, condition; Cool color

fuan | IN1-3, 6-7 - Physical chaos, unpredictable/unplanned series of shapes;

AB1-2 - An unpredictable series of events or actions; Clutteredness, disorganization

anonufeqa | IN6, 7 - Secular geometry; The study of geometry not pertaining to its magical applications

apáugian | AB2 - Geometric shapes and equations used in casting aether

wabuwulel | AN - Prisoner, captive

yuda yuwulel | AN - Prisoner; (Archaic/Legal) A person put in prison for not paying off a debt

wamaqa | AB1 - Economic inflation; Deceit, betrayal, lie

iaiel | AN- A consistently successful fisherman who always brings in enough fish to eat; A skillful person, a clever person

mahimahelel | AN - Soldier, warrior, knight; Bodyguard; Hunter, fisherman

mahimahelel mahimahelel | AB2 - Army, military

mahimaheyir | IN0 - Weapon, arms; Spear, sword, axe, sling, bow, etc.

yidawayir | IN3 - Bow

IN1 - Gun

AB5 - Cannon

wani | IN1 - Projectile thrown from hand; Javelin, throwing spear, dart, etc.

yidawani | IN1 - Arrow

IN2 - Bullet

AB5 - Cannonball

fafaure | AB1 - Danger, fear, terror; Suspense

apábel | IN2 - Crown, wreath

IN6 - Hat, helmet; Some type of head covering

atáwababel | IN6 - (Archaic) A sturdy helmet capable of withstanding immense force
without breaking

apáhefuni | IN2 - Home, house; Cabin, lodging; Nest

IN1 - Tower, skyscraper; Palace, mansion, villa

IN7 - Building, tent, hut, cottage; Temple, church, bethel

IN6 - Room

AB1 - Shack, unwelcoming abode

yidawayifel | IN7- Fortress, military base; Armory

yuguni | IN7 - Axe

IN3 - Adze

hon | IN7 - Nose

walel | AN - Teacher

AB1, 2 - Experience

wafel | AN - A inexperienced/unlearned person teaching others about a subject they are
not familiar with

ajídelel | AN - Pupil, student

ajídelafel | IN7- School, university

IN6 - Classroom, class

AB1/AB2 - Lesson, lecture

- ajídiu | AB2 - Debate
 AB1- Argument
 aqáluluni | IN1 - Cane, staff; Tree trunk
 olel | IN7 - Tongue
 AB2 - Word, language, speech; Command, order; Message
 AB4 - Story, song, poetry, narration; History
 ajídefel | AB0 - Mind, psyche
 wawayuyir | IN1 - Finger; Quill, pen, pencil, writing utensil
 apáhiulel | AN - Singer
 yawulalel | AN - Musician, poet

 apáhiulalur | AB2 - Pleasantness; Festiveness; Peace, harmony, order
 AB4 - Poem, song, music
 apáhiulafel | IN7 - Party
 AB1 - Festival, concert
 meha | AB1 - Regret; The requesting of mercy or pity
 leliur | AB1 - Greif, sorrow, sadness; Depression
 AB2 - The process of emotionally recovering from a traumatic event
 aqáluluda | AB0 - Reality, genuine; Truth; An aboriginal, a native
 fiadar | AB1 - Pain, hurt
 apáugelel | AN - Any type of mage or magic wielder
 adeqa | AN- Althyk
 AB0 - Emptiness, space; Gape; Zero
 AB1 - Change (Grand change, an in someone's life or of an era)
 AB2 - Time; Distance; Holiness
 adeqalel | AN - Saint, priest, clergyman; Rainbow (sign of a saint)
 munuyulel | AN - Zealot; One who abides by the rules of a belief rigidly; One who follows a strict routine; Farmer
 manaqalu | AB0-2 - Practice, faith; Religion
 agu | AN - Primal; Spirit, ghost; Voidsent; Powerful supernatural being; Idol
 atáwayir | IN6 - A closed container, i.e. a chest, sheath, etc.
 lelidayir | IN6 - Jug, vase, pitcher, ewer; Bowl, plate, cup; Open container

funinimi | IN7 - Constellation; Gate

AB2 - Heavenly realm

AB1- A hell, torment; An entrance that leads to dire situations

akín | IN6 - Beachshell, a spiral shaped shell often found on the shoreline; Shell of any kind; (Archaic) Cup, drinking vessel

mel | IN4 - Honey, syrup

aqél | IN5 - Oil, melted fat; Ointment, lotion; Fat (of the body/animal)

IN1 - Lava, lava flow, magma

IN 6 - Forge (i.e. container of lava)

akín | IN6 - Body, torso, chest; Trunk

AB0 - Physical health; Form, shape, physique

yugugin | IN6 - Chest, breast; Heart

akúba | AN - Native person, citizen; A trader, traveler, visitor, or family member who frequently visits the Southern Isles

nufeqalel | AN - A once living being now buried and given funeral rights (euphemism for “corpse”)

AB1 - Corpse, dead body

yir | IN2 - Ear

ajídeyir | IN2 - Eye, eyeball; Sight

hefyir | IN1-2 - Finger, toe

aqáluluyir | IN1 - Leg, foot; Cane, walking stick

ohu | IN1 - Head hair

hul | IN1 - Body hair, beard; Animal fur; Plant root hair

IN2 - Second (time)

ajídayayir | IN1 - Brain

IN2 - Skull

IN6 - Head

apéqaufel | IN2 - Mouth; Bodily opening

ai | IN2 - Neck

AN - Scarf, necklace; Flag

hugu | IN7 - Shoulder; Nape of the neck

aba | IN2 - Stomach, belly
 akú | IN7 - Back (anatomy); Spine
 wa | AN - Bone
 atáwadayir | IN4 - Potion
 IN5 - Medicine; Poison
 auwa | IN2 - Chin; Jaw
 yugoqel | IN2, IN7 - Cheeks (of the face)
 nufeqaqel | IN2 - Cheeks (of the buttocks); Flank
 apéqaulel | IN1 - Spit, saliva
 iuyir | IN7 - Knee; Elbow
 atáwadalel | AN - Doctor
 yuguyir | IN1 - Animal horn
 IN2 - Tusk
 yunayir | IN1 - Genitals; Penis, vagina
 nufeqafel | IN7 - Grave, tomb
 aqálauni | IN2 - Liver
 wewfel | IN7- Womb; Farm, pastor; Field
 owa | IN2 - A pair of breasts, boobs, t*ts
 haubani | IN4- Food, drink; Meal; Breakfast, lunch, dinner
 fiani | INo - Injury
 IN2 - Bruise
 AB1 - Wound, grave wound
 apáwa | IN1, IN7 - Fish tail
 monka | AN, AB2 - Friend, companion, comrade, buddy, pal, homie
 monka onka | AB2 - Friendship
 AN | Stingray
 li | IN4 - Salt
 auhiufel | IN7 - Oven, stove, earth oven; Place for cooking; Place of gathering (usually familial)

lul | AN - Anything suspended from the ground, i.e. clouds, hanging fruit, the sun and moon, etc.

Bird

haubalel | IN4 - Soup

IN5 - Liquid medicine

wewigin | IN6 - Shell of any kind from fruits or animals

IN2 - A fruit or animal that has an outer shell; Coconut, cocoa, etc.

Pot, cooking vessel, kettle

haubawa | IN4- Edible plant, vegetable

IN5 - Inedible plant

momonawa | IN1 - Sugarcane

yidani | IN4 - Sugar

fafauni | AB1, AN - Animal predators of Lalafell; Monster

muga | AB1, AN - Elbst; Liopleurodon

fufalimuga | AB1, AN - Sarcosuchus (crocodile)

lanalan | AB1, AN - Spider

nehuhon | AB1, AN - Simurgh

akúguawa | AB1, AN - Curupira

apú | AN - Pig

achéyabu | AN - Domesticated young pig, piglet

yuguyibu | AN - Domesticated adult male pig

obuwabu | AN - Domesticated adult female pig

wewibu | AN - Domesticated pregnant adult pig, i.e. female pig with “fruit”; Pregnant

woman

hewa | AN - Chicken

achéyhewa | AN - Young chicken

AB2 - Child, kid

nawahewa | AN, AB5 - Domesticated adult male chicken; Rooster

malehwa | AN, AB4 - Domesticated adult female chicken

wewhewa | AN, AB2 - Domesticated adult female chicken that has successfully raised chicks to adulthood; An aunt/grandmother/nanny, who have prior experience raising children, that come assist raising a child of another mother.

li | AN - Dog

achéyweli | AN - Puppy

AB2 - Baby

yidali | AN - Adult male dog

atádafuli | AN - Adult female dog

weweli | AN - Pregnant adult female dog

AB2 - A mother who is very protective of their children

opo‘opo | AN - Opo-opo; Any rodent

apíabi | AN - Bat

lelweli | AN - Seal

AB2 - Person who likes to swim; Swimmer

aqáqa | AN - Duck, goose; Small birds

lo | AN - Bird of prey

AB2 - Royalty, title of certain chiefs/leaders

nufeqalul | AN - Stilt (small birds with long legs)

IN1 - Cane, crutch; Column, Support beam

apélubel | AN - Fish with a flat body

malamel | AN - Fish with a round body

wagi | IN2 - Insect

IN4 - Edible insects ready to eat

hibahiba | IN2 - Moth; Butterfly

ajígidiga | IN2, AB4-5 - Cricket

munumun | IN2, AB5 - Fly

malimunumun | IN2 - Bee

mahiga | IN3 - Shrimp (alive)

IN4 - Shrimp (food)

hehwa | IN3 - Snail (alive)

IN4 - Snail (food)

apún | S1 - Coral

waufafa | AN - Farm animal

waufalefel waufalefel | AN - Livestock

safa | IN0-3 - Feces

AB1 - Defecation

AB2 - Manure

mel | AN - Loincloth; Pants for males

apá | AN - Skirt; Pants for females

akéha | AN - Toga for both men and women; A Hawaiian *kihei*; Cloak, coat; Clothing put

on the main body of a person; Crustaceans

IN6 - Armor; Shield

aqába | AN - A decorative type of akéha worn by chiefs, usually decorated with geometric designs or even feathers; A very expensive type of clothing, usually handmade and taking months or years to finish

akéhalel | AN - Tailor for kihais; Lumberjack; Carpenter

aqábaulel | AN - Tailor for kapas

akúm | IN2 - Ring (for finger), thimble

yidagum | IN2 - Bracelet

aigum | IN2 - Rings put on the edge of a scarf for decoration; Tassels; Embellishment, decoration

apéquayir | IN1 - Brush, comb, pick, sth used to “untie” hair

AB2 - Diplomat, negotiator, smb who solves a problem between people or groups (idea coming from the metaphor that the person is an instrument used to untangle a knotted web of problems)

wawawha | IN1-2 - Raising/plumbing smoke

nuha | IN6 - Chair, seat, saddle, sth you sit on

ashimafel | IN7 - Fireplace

apái | IN6 - Boundary, border; Side

IN7 - Island

yidasawem | IN1 - Torch, lamp, candle; Source of light

ashimaleshl | IN2 - Tide of the Sun; Daytime

mafinaleshl | IN2 - Tide of the Moon; Nighttime

nair | IN3 - End (temporal); The last day of a festive occasion; The time where people are desperate to accomplish a task, assignment, job, etc. just before the deadline

lalelim | IN3 - Week; A cycle

lelfuyir | IN2 - Sundial

IN3 - Clock

yuyugamonka | AN, AB1- Enemy

lalalel | AB2 - Clan, tribe; Extended family; The people, populace

lalalalafel | IN7 - Settlement, a place where people congregate and live

afur | AB0-2 - Custom, habit

lel | AN - Scout; Tracker, searcher

AB2 - Hunter

ayulel | AN - Formal/Legal term for a subject or citizen of a ruler

AB1 - Formal/Legal term for a servant or slave of an owner

laulel | AN - A government official: officer, judge; A member of the royal family: noble, nobleman, prince, princess

atáwaniulaulel | AB2 - Formal/legal term for a ruler, chief, king/queen, commander, general, or judge (i.e. smb who that commands those under them)

atáwa | AB2 - King/Queen

faqamalel | AB2 - Host; Ruler, leader, chief, king, queen, commander, general (i.e. smb who allows those under them to stay, inferring they can be removed at the leader's discretion)

faqamadalel | AN - Guest; Subject, citizen

laulaqa | IN7, AB2 - Court (place of legal hearings); Village, town, city, district ([metaphor] i.e. court hearings in small villages would be held in the center of the village, so the word court became synonymous with the place it took place in, i.e. the village)

olel a'úlel | AB0, 2 - Law, rule; Decree, speech

aur | AB2 - Judgment, ruling

AB1 - Punishment; A strike, hit, punch, whip

AN - Exilee, one who is excommunicated; One who is always alone

IN7 - Jail, prison

apáugel | IN4 - Milk; Water from a freshwater stream

hufulul | AN - Chocobo

hufuleli | AN - Horse

ofulel | AN - Wanderer, traveler, explorer, voyager, vagabond, i.e. one who obeys the

unruly winds going to and fro

nawayir | AB4, 5 - Bell

apéqayir | IN2 - Portal

IN7 - Ocean ([metaphor] as a portal transports people long distances, an ocean does the same.)

launi | AB4, 5 - Voice; Noise, sound

AN - Soul, spirit

apáfayafel | IN 7 - Uninhabited land

AB2 - Park

hufubu | AN - Cow, bull, ox, yak

apáfanuqa | IN1-3, 7 - Road, street

AN - Unpaved road, trail, path

AB0 - Path, direction; Lifestyle

AB1 - A lifestyle that harms oneself

AB2 - A lifestyle that benefits only oneself; Selfishness, loneliness

nufeqafu | AN - Carpet, rug, mat, placemat; Any piece of tailorship made of soft material

AB2 - Comfort

AB1 - Heat from wearing heavy clothing

lunuyir | IN1 - Ladder; Tree

S7 - Wing

apáneyir | IN0 - Umbrella, parasole

wadayir | IN1 - Hitching post, driving stake

AN7 - Anchor

AB2 - A family who has lived in the same place for generations

apáugini | AN - Fairy, primal, familiar

aus | AN - Fairy

sun | IN7 - Deck of a ship

yuguli | AN - Deer

hunayir | AN - Blanket, quilt, veil, curtain, etc.

achéyidalel | AN - Thief, robber, cheat

akí | AN - Imitation, copy; Doll, toy, carving, statue, figure

obin | IN1 - Chain

IN6 - Net, fishing net; Snare, trap

hufuwafel | IN7 - Slope, declined slope, the downwards part of a mountain or hill,

downhill

IN6 - Wall, fence (i.e. as a slope is a natural defense, so is a wall)

AN - Goat

lunuwafel | IN7 - Slope, inclined slope, the upwards part of a mountain or hill, uphill

apúloqa | AN - Frog, toad

ideyini | AB2 -Round, set, match, game (round)

AB5 - Race, competition, game (concept), sport, sports

wufini | AB2 - Reward

mahimaha | AN - A giant and fast fish of the Southern Seas

atáwani | IN6 - Screen, sth to protect against the elements

lunuwuqa | IN6 - Spoon

nadaluan | AB1, 2 - Job, career; Dedication

nadalufel | IN7 - Place of work

apába | AN - Crab (animal)

IN4 - Crab (food)

akíalaha | IN7 - Volcano

IN6 - Forge (i.e. a container of a mini volcano)

eqar | AB1, 2 - Experience; Memory

munulel | AB2 - Crowd, a multitude

wawayuyir | AB2 - Color

IN1 - Dye, paint

limelaya | AB3 - Warm seasons (spring and summer); Weather during spring and summer

ofuya | AB3 - Cold seasons (fall and winter); Weather during fall and summer

fafauwalel | AB2 - Deity, god, kami, spirit, supernatural being

isyir | IN2 - A whistle, instrument used to create a high pitch sound to imitate bird calls

AB4 - Whistling, chirping

ajídiur | AB0, 2 - Explanation, answer; Example; Cause

wawaya | IN0 AB0 - Drawing, picture; Image; Diagram, chart

achéyi | AB2 - Loot, booty, spoils of war

yumon | AN, AB1~2 - Enemy

pamama | IN4 - Banana

halatali | IN7 - The land of many shadows

repulu | AN - Honored lizard

walel | AN - Jellyfish

wamalel | AN - *Archaic* Sailor, shipman, seaman

apúha | IN7 - Swamp, marsh, wetland

aqáqaaqa | IN0-2, IN6-7, AB2, AB4-5 - Drum

ol | AN - Lobster, crayfish, crawfish

aqáhuleshl | IN3 - Today

Now

Immediately, suddenly, instantly

aqáhuleshl | IN3 - A moment, a short time

nudaleshl | IN3 - Tomorrow

In the future

nudawaleshl | IN3 - Yesterday

In the past, once (in the past), one day (in the past); Once upon a time

nahaa | AN - Snake

mudini | AN - A married or unmarried couple, a pair of people in a close relationship

apídini | AN - One person from a married or unmarried couple, one person from in a close relationship: Spouse, mate

apáwurfel | IN7 - Surroundings; Environment

AB1, 2, 4 - Nature, mother nature

manuwa | AN - Shark

apáhelel | AN - Hammerhead shark

Names of the Constellations⁴¹

Every constellation takes classifier inanimate 7

yaniniwa - The Bole constellation; The First Heavenly Realm

wumaniwa - The Balance constellation; The Second Heavenly Realm

lununiwa - The Spire constellation; The Third Heavenly Realm

yidawaniwa - The Arrow constellation; The Fourth Heavenly Realm

lelidawaniwa - The Ewer constellation; The Fifth Heavenly Realm

mahimahiniwa - The Spear constellation; The Sixth Heavenly Realm

nimi nimi - Every constellation, gate, or heavenly realm; The Seventh Heavenly Realm

Names of the Twelve

MoL Name - English Name

Halon - Halone
 Mafin - Menphina
 Atáleqa - Thaliak
 Nimi - Nymeia
 Limel - Llymlaen
 Os - Oschon
 Plega - Byregot
 Lagul - Rhalgr
 Ashim - Azeyma
 Nadel - Nald'Thal
 Nufeqa - Nophica
 Ateqa - Althyk

⁴¹ See appendix D10 for more information.

Dictionary of Verbs & Adjectives

In the dictionary of verbs, the entries will be similar to the noun entries above. The word will be listed, along with the meanings; however, there will be two extra pieces of grammatical information listed after each word entry.

First, there will be a vowel in parenthesis that indicates the irregular vowel the verb takes with certain verb conjugations that demands an irregular vowel and some parentheses may contain entire words due to the form root being irregular when taking the suffix. Note that most words in this section do not take an irregular vowel.

Second, the other piece of information listed after the irregular vowel is the verb conjugation for the repetitive aspect that will be listed within brackets. As this conjugation is irregular and cannot be predicted, they are all listed here for the reader's convenience. Note that words added into Lalafell in general during and after the MiL era will not have a repetitive form, since the repetitive suffix stopped being productive at the very start of MiL. In other words, if the MoL verb does not have a cognate with a PL verb, it will most likely not have a repetitive form.

Regarding the repetitive form, readers may notice that some repetitive form dictionary entries have two words separated by a slash "/" instead of only a single word. This is because the two entries show two different but legitimate forms of the repetitive form of that word, and it stems from the syllabic shortening process. Some words in MoL have been shortened to accommodate less syllables in their base word forms. Since the repetitive form had no clear affix for the speaker to cut out before reducing the syllables, they instead opted to cut the syllables differently in the repetitive form separated from the word's base root form.

And so the first entry shows the repetitive form without the syllabic shortening, while the second form shows the verb with the syllabic shortening. Remember, the syllabic shortening

process was that speaker would keep the syllable with the first high pitch and the following 2 to 3 syllables after, and after keeping those ones would toss the other syllables after that away except for the final syllable.

For example, a word like “nufeqagaga” (to dig) was shortened to “nufeqaga” in MoL, however it has the repetitive long form of “nufeqaqashiga” and its shortened form “nufeqagaga”.

ajír (e) [achéshid] - To see, to watch

To recognize, to understand

To think (abt. sth), to ponder, to contemplate

ajídir (e) [ajídeshid] - To be alert; To be on guard; To wake up; To stand, to stand up

ajíde (e) [ajídesawa] - To learn, to study, To comprehend fully

To compare, to judge

To try (sth), to attempt to do (sth)

achéshid (ajídefe-) [ajídesufa] - To be certain, to be sure; To be confident

ajídir (e) [ajídesad] - To seem; To appear as

waba (e) [wasuba] - To sit; To be located at; To remain, to stay

To live (in a place), to dwell, to reside

At, on, on top of (locative postposition); From (origin)

u [os] - 1. To give

To send, to deliver

To surrender (sth to smb)

2. u [os] - To be fully formed but not ripe/mature (usually attributed to foods or teenagers that have yet to be culturally accepted as adults)

atá [asá] - 1. To take, to get, to obtain; To catch

To find, to discover

Near, nearby, close to; Beside, next to

2. atá [atáu] - Towards, to, in a movement in a certain direction (postposition);

For (as a beneficiary of an action/object)

atáwa (e) [atásawa] - To hold; To keep; To guard, to defend; To care for, to look after

suha (hufe-) [hucufa] - To be big, to be large; To be wide, to be vast

To be strong, to be powerful, to be great

hufucuha (hufuhufe-) [hufuhucufa] - To be incredible, to be amazing

sheha (hefe-) [heshfa] - To be small

To be thin

apáuba [apáubaus] - To pet, to coddle

To be gentle

fu [sufa] - To crash/break (a wave)

To repeat; Over and over

wa [sawa] - 1. To throw, to hurl (by hand); To throw away; To push, to thrust

To refuse, to deny

To forbid

2. To tie, to bind; To be bound

To challenge (tr.), to put smb/sth through a trial, to make sth difficult (for smb)

To instruct, to teach, to train smb/sth

To tempt, to dare; To be tempted

To taste (tr.)

To fast (i.e. abstain from eating)

yidawa (e) [yidasawa] - To shoot (an arrow, bullet, cannonball etc.), to catapult (sth), to launch

na [nas] - To finish (intr.), to end (intr.), to cease (intr.), to stop (intr)

To be the very last, to be the final X

apéqa (e) [apésaqa] - To go (intr.), to leave

Far from, away; From (movement from a point), away from

akún (e) [akúcan] - To exploit, to take advantage of

To use excessively

To exhaust, to be ware out, to make X be in rough shape

(Used with passive) To be exhausted by doing the same task over and over

By, with (instrumental postposition)

mun (e) [mucun] - To be much, to be many

To be enough, to be full

Very, alot, really, word used for general emphasis of an action

yu [suya] - To move (intr.); To take a step

apáuga (e) [apáuciga] - To do magic, to cast a spell, to use aether

To live, to be alive; To breathe

To create channels (see cultural notes section)

oha (e) [ocaha] - To breathe; To catch one's breath, pause for a breath

To rest

To be on vacation

suwa (wufe-) [wucefa] - To be dark, to be without light

To be obscure, to be opaque

To be confusing, to be hard to understand

ha [saha] - To lie down

To wait, to wait for, to expect

To be late; To be last

To be the bottom of, to be under (sth), to be below (sth)

At, by (i.e. a certain time), since (temporal postposition)

haha (e) [hasaha] - To set (sun/moon); To pass (time)

To be a long time, to take a long time

hahauha (e) [hahaucaha] - To be patient; To wait a long time

To endure; To suffer

lun (e) [lucun] - To fly; To be high

To be tall, to be long

Above, over

ashimalun (e) [ashimalucun] - For the sun to rise; To be dawn, to be morning

To be early; To be first

Tomorrow, the next day

ashimah (e) [ashimasaha] - To be sunset, for the sun to set

mafimalun (e) [mafimalucun] - For the moon to rise; To be twilight

To be the very first, to be the first X ever

lel (e) [lasal] - To be short, to be low (physical or temporal)

To be underwater; To be underground

Below, under

leli [lelius] - To water (sth), to make wet

To cry; To mourn, to grieve

To groan; To be sad

limelaya (e) [limelasuya] - To be spring/summer

ofuya (e) [ofucuya] - To be fall/winter

yun (e) [yucan] - To give birth to, to beget (tr.)

yuna (e) [yunaus] - To be fertile, to be fruitful (of all living beings)

To have a good harvest

yunawar (e) [yunawasad] - To be born, to be begotten, to be conceived

To have a life changing event

muwa (e) [mucuwa] - To be together, to gather together (intr.)

To be married

atálialalala [atálialalalaus] - To intentionally estranged oneself from one's family or culture;

To be disowned by one's family, to be pushed out of a social group

aqága (e) [aqáshiga] - To split apart, to separate, to divide

To tear, to cut

aqágu - To be above the law; To be immune from consequence

To be favored by a king, primal, or god

limelabeqa (e) [limelabesaqa] - To depart, to go on a journey, to explore, to travel

To make a pilgrimage to one or all of the Llymlaen statues

To sacrifice, to offer (an offering)

To pass away, euphemism for death

To become a widow/er

yi [sheya] - To break, to crush

To destroy; To pulverize

To make into powder; To prepare ingredients

a [as] - To do, to make, to create

To use, to implement

To make happen, to make occur

a [aus] - To swim

To flow , to well out, to spout, to gush forth

To move (intr.)

To pass (time)

a [aus] - To decide

To judge (as in court of law), to convict

war (e) [wasad] - To be difficult; To be challenged to do sth, to struggle

as (afe-) [asufa] - To work to earn a living

To do grunt work, to do a low-skill job (has a neutral connotation)

asuwa (afuwe-) [afucuwa] - To hire (smb)

apáwa (e) [apásuwa] - To press

To squeeze, wring, to pinch; To knead

To be tight, to be narrow

apáwur (e) [apáwucad] - To be round, to be circular

Around, along, encircle, encompassing (postposition); To be surrounded (by)

yidaya (e) [yidsuya] - To wipe; To salute

To formally welcome

To entertain (smb for a political reason)

yidasuya (yitayufe-) [yidayucufa] - To rub

To sweep

To wave one's hand, to greet, to say hello

yayar (e) [yayasad] - To pull with all one's strength

To make one's patience run thin

To rip apart in half

To be extremely thin; To be see-through, to be translucent

To be incredibly straight and narrow

To be correct, to be precise, to be accurate

nan (e) [nasan] - To twist; to spin (tr.); To be a line, to be linear

In a line, in a row

To be straight

lelyidasuya (lelyidayufe-) [lelyidayucufa] - To wash, to bathe (tr.), to clean

To prepare for burial⁴²

fui (fu-) [fuius] - To ignite (tr.)

To burn (tr.)

To make sth black/grey; To make dark, to blacken

mafina [mafinaus] - To freeze (tr.)

To make ice

To make sth white

obuwa (e) [obucuwa] - To make (sth) red/brown/orange/pink

To make smb/sth feel a burning sensation

wauwa (e) [waucuwa] - To sow crops, to plant a plant

To make (smb/sth) green/yellow/blue/purple

atár [atásad] - To hit, to strike, to beat

To cause discomfort (to smb), to make (smb) uncomfortable, to make (smb) ill at ease

To thresh

atásad [atádasufa] - To punch

To fight, to attack

To ambush

To row (a boat)

apélegonini [apélegonesan] - To cast metal, to forge metal

To melt

nin [nesan] - To mold, to shape, to form; To carve

aqásiga [aqágesufa] - To shave

akígudasa [akígudadasufa] - To chisel; To hit with a rock repeatedly

To shame, to ridicule, to criticize (i.e. as if one was chipping away at another's reputation)

i [ius] - 1. To bend (intr.); To fold (intr.)

To be crooked, to be bent

2. i [is] - To hunt, To scout

3. To have (postposition expressing possession)

nufeqaga [nufeqaqashiga/nufeqagaga] - To dig, to bore

⁴² Roig, "New Hawaii law."

To be deep, to be profound

To be taboo

apáha [apásheha] - To stack; to wrap (sth);

To make sth overlap, to make sth cross another thing;

To make a corner (i.e. a corner formed from overlapping);

apáhi [apáhius] - To sharpen (sth)

To pierce, to stab; To thrust; To poke, to sting

apásheha [apáhesufa] - To build; To weave

Again, once again

wawaya [wawasuya] - To move sand with one's finger to draw images

To draw, to paint; To write, to spell; To make visual art

wawayuyi - To dye

lelinin [lelinesan] - To pour

To make libation

To be thankful for, to be grateful for, to be indebted to (tr.)

To congratulate, to praise

To improve (tr.), to perfect (tr.), to make (sth) acceptable

apáu - To go through sth, to phase through sth

Across, on the other side of, beyond, through

(This postposition indicates movement from one location to another with an obstacle in between while not being inside that obstacle. For example, when using this postposition in the sentence, "he sees through the leaves", it indicates that the subject is doing the act of seeing while outside or away from the leaves.)

lalawa [lalasawa] - To sculpt

nur (a) [nucad] - To approach, to come (to), to arrive at

To reach out to, to extend to

Until, up to, up until, at

lelwaba [lelwasuba] - To float (in water), to drift, to lay anchor

For the waters to be calm and still

ohaniba [ohanisuba] - To float (in air), to glide

To wave in the air

lelwabuya [lelwabucuya] - To flow (intr.), for a liquid to move

yulun [yulucun] - To jump, to leap; To be scared, to be surprised; To rise, to go up (intr.)

nufeqaya [nufeqasuya] - To ride and steer a horse, bike, car, etc. on land; To drive, to go

nufeqayur [nufeqayucad] - To ride as a passenger on a horse, bike, etc on land; To be transported; To ride, to go

lelya [lelsuya] - To captain or conduct a boat or ship on water; To sail; To conduct, to go

lelyur [lelyucad] - To ride as a passenger in a boat or ship on water; To ride, to go

For (a duration of time/distance), while, during, at the same time

Across, through;

(postposition indicates direction/movement from one location to another with an obstacle between whilst being in that obstacle. For example, “He sees through the leaves”, while using this preposition, would indicate that the action is occurring inside or among the leaves)

lunuya [lunucuya] - To captain or pilot a plane or flying object in the air; To pilot, to conduct; To go

lunuyur [lunuyucad] - To ride as a passenger in a plane or flying object in the air; To ride; To go

asápa [apásafa] - To walk

achéya [achéshya] - To be fast, to be quick, to be swift

To follow (tr), to pursue

To seek, to look for, to search, to chase, to run after, to follow

fun [fucun] - To be slow

To be old (animate things)

To be cautious, to be careful, to be watchful

achéysaba [achéyibasafa] - To run

To flee, to escape

To divorce

To run from X, to emigrate from X; To run to X, to immigrate to X

funuwa [funucuwa] - To make slow

To delay

To cause smb to be old, to age smb

yulunuwa [yulunucuwa] - To raise (tr.), to lift (tr.), to elevate

To promote

haya [hasuya] - To crawl, to creep

yuha [yucaha] - To fall

To go prone

To slide, to slip

yulunucun [yulunucufa] - To dance

suya [yucufa] - To shake (intr.), to ripple

To play

To rock, to sway, to tremble (intr.), to shake (intr.), to vibrate (intr.)

yuwa [yucuwa] - To move (tr.)

To pull, to drag

To rock, to sway, to tremble (tr.), to shake (tr.), to vibrate (tr.)

To march

limela [limelaus] - To blow air

To whistle

To have the wind make sound

ofuwa [ofucuwa] - To hyperventilate

To have unruly winds blowing in the air

nuda [nudaus] - To bring; To carry

To lead, to command

nudaaur [nudaucad] - To be lead

To walk in a line, to wait in a line

To be in order; To be harmonious

akúm [akúcum] - To enter, to penetrate (intr.)

To push, to thrust

In, into, inside (of a enclosed space; postposition)

wuma - Among, in, within, outside in (of an open space. I.e., in air, in water, outside, etc.)

yunur [yunucad] - To come back, To return

To go back home, to return home

yunuda [yunudaus] - Go give (sth/smb) back, to return (sth/smb)

To turn (tr.)

To turn (sth/smb) around (tr.)

yunucad [yunudasufa] - To roll (intr.), To rotate (intr.), to revolve (like a wheel)

To deviate

lelyidagun- To row

To obey

To hear, to listen

lelyuha [lelyucaha] - To go under water; To sink

leliuha [leliucaha] - To drown

To be lost, to not know where one is (was a euphemism for those that died at sea, now adopting a new meaning)

nadala [nadalaus] - To trade, to barter (in order to gain sth), to peddle

To exchange

To buy

aqár [aqásad] - To sell, to barter (in order to get rid of sth)

To ransom, to auction

aqádawa [aqádawaus] - To be valued at, to cost, to be worth

To be similar to, to be like

aqá [aqáus] - To buy, to pay (with currency)

aqáus [aqáucufa] - To pay taxes, to pay tribute

To subscribe

To be in debt to, to owe (smb) money

or [ocad] - To earn, to receive (a prize, money, sth positive)

asá [atásufa] - To save up, to collect, to gather

apéqa [apéqaus] - To release, to let go; To untie, To open

To let, to permit, to allow

To forgive (tr.)

fi [fias] - To hurt, to injure, to damage

To punish smb, to give a penalty to

To make suffer

fias [fiasufa] - To hinder

To prevent

To afflict (smb) (with a disease, debuff, etc)

fiar [fiasad] - To be hurt, to be in pain, to be suffering (physically or emotionally)

To be lame, to be handicapped

fiasad [fiadasufa] - To endure, to last, to outlast

To continue, to persist, to persevere

atáwada [atáwadaus] - To save, to rescue

To help; To heal, to cure

To spare (from punishment), to relieve (smb from some burden)

hufur [hufucad] - To seize, to grasp, to take hold of

To cling onto, to not let go of, to hold fast to (sth concrete or abstract)

fel [feshl] - To be thin, to be slim

To be light (weight)

To be uneven, to be rough (to the touch)

To be crunchy, to be brittle

feli [felius] - To be weak

To be sick

To be unable to physically do something

saha (hafa-) [hasafa] - To be fat, to be thick, to be swollen

To be heavy, to be big (body)

yuwawa [yuwawaus] - To lose (sth)

To forget (sth or abt. sth)

To be poor (in commodities and goods)

yuwama [yuwamaus] - To hoard

To be rich (in commodities and goods)

To be respected

To be famous, to be well known

yuwamauwa [yuwamaucuwa] - To give respect, to respect, to honor

To give a loan to; To lend

To invest in; To commission

To trust, to put one's faith in

(The original meaning of the word was to give money to someone because of your respect for them, but due to folk etymology, a reanalysis happened. Now if you respect someone, you trust them enough to give them money as a loan, being confident they'll pay it back.)

yudawa - To be in debt to, to return X in the future

To owe

To borrow

apín [apéshin] - To be few; To be little (quantity, adverb)

To be scarce, to be rare

To be precious, to be dear

aqádamun [aqádamucun] - To be expensive

To be valuable

aqádabin [aqádabeshin] - To be cheap

To be available, to be easily accessible

To be common

afuwa [afucuwa] - To make do hard labor

To buy X as a slave/servant; To make X slave away

o [oas] - To increase (intr.)

To grow in quantity

To raise

oa [oaus] - To count; To calculate

To measure, to weigh

To manage, to oversee

To make accountable for, to make responsible for

munuwua [munuwuaus] - To plan

To decide

munoqada [munoqadasawa] - To be rich (in money)

To be respected

To be feared

apéniquada [apíneqadasawa] - To be poor (in money), to be impoverished

To be stranded; To be agrounded or wrecked (as in a ship)

waur [waucad] - To reap crops; To mow

To manage, to maintain, to keep in check

auhi [auhius] - To yawn

To cook; To bake, to roast, to fry

nufeqaba [nufeqabasheha] - To stack dirt, to build a mound

To bury

yuwaucu [yuwauwucufa] - To bring in a bountiful harvest

To raise up many respectable children

To venture off and bring back amazing valuables or tons of money

mua [muaus] - To blossom, to flower (intr); To make blossom (tr)

To open (intr.), to open (tr.)

To grow; To make grow, to raise (a child), to nurture; To childrear

To till, to cultivate

wum [wucam] - To be in the middle, to be at the center; To be between

To be balanced

To be among

Between, among

apán [apáshin] - To close sth, to shut

To block (tr.)

To cover (tr.)

hun [hucan] - To hide (tr.), to conceal (tr.), to cover up (tr.)

To make disappear, to make unseen

To hide (sth) out of fear of others finding out about it

hunada [hunadaus] - To be invisible, to be hidden, to be covered up

To be stealthy, to be secret, to be sly

huna [hunaus] - To evacuate (tr.)

To make X emigrate; To expel

apáugididi [apáugididius]- To summon, to make appear

To exhibit, to put on display

To make known

hohon [hohonus (fossilized repetitive form)] - (Archaic) To be deep (physically)

apága [apásuga] - To finish (tr.), to end (tr.), to complete (tr.)

hefibaga [heifbasuga] - To be shallow (physically)

To be flat; To be smooth

Too soon, too early (adv)

hai [haius] - To be West; To be straight (direction)

To be ahead, to be in front; To lead

Ahead of, in front of, facing; Before (time)

lunui [lunuius] - To be East

To be back, to be behind; To follow

To proceed (smb/sth)

After (postposition); Behind

Than (used in comparisons)

apéqai [apéqaius] - To be North

To be right of (direction), on the right of

Right of (direction), the right side of

lelwi [lelwius] - To be South; To be left (direction)

To be left of, on the left of

Left of, the left side of

wabuwa [wabucuwa] - To repress, to withhold

To detain, to restrain

To control, to have control over

wawaqar [wawaqasad] - To hate smb/sth; To deceive, to lie to

To be betrayed; To be deceived, to be lied to

To go bankrupt; To have all one's livelihood stolen

wufini'u - To be defeated, to lose; To surrender

To be given the worst punishment; To be tortured

To be pacified, to be subdued

wufiniu'uwa - To defeat; to win against (tr.)

To give a harsh punishment; To torture

To pacify, to subdue

wufiniur [wufiniucad] - To win, to be victorious

To bring about peace

To throw a celebration, to have a festival
 wufiniuda [wufiniudaus] - To appease
 To pay tribute to, to pay taxes to
 mahimaha [mahimasheha] - To be brave against X
 To have war with, to do battle with
 fafa [fafaus] - To be dangerous, to be feared, to be scary
 To be threatening; To be angry
 To be suspicious
 To be unknown if friend or foe
 yawa [yasuwa] - To touch (tr), to come in contact with (tr), to feel (physically)
 To experience
 To feel (an emotion)
 munuyawa [munuyasuwa] - To suspect; To doubt
 Maybe, probably, perhaps, perchance, mayhaps, possibly, may, might (adv)
 hon [hoshin] - To smell sth
 “To touch noses on the side in greeting, To salute by touching noses (the ordinary way of saluting [greeting] among Hawaiians)”⁴³
 To greet, to say “Hi”
 To kiss
 hoshin [honesufa] - To sniff; To inhale
 ashim [ashesam] - To be bright (color and light)
 To shine, to radiate light, to be colorful
 To reflect (light); To be reflective
 ashesam [ashimasufa] - To sparkle, to flicker, to glitter
 To bend and sway, to raise and fall, to surge
 nawa [nasawa] - To be loud, to shout, to yell, to scream; To announce
 To be deaf
 To be hard (tactile), to be rough (tactile)
 To be agitated; To be impatient
 mel [mashel] - To be quiet, To be silent; To be still

⁴³ “CHD - Hawaiian-English - H.”

To be soft; To be wet, to be soggy; To be smooth

To be calm, to be at peace

To be easy

To function, to be operational, to work (well)

la [laus] - To make noise, to voice, to ring

To bark, to humm, to buzz

To command, to rule, to govern

To dictate sth in writing (tr)

laus [laucufa] - To speak to, to talk to, to converse with, to interview, to have a dialogue
with

hubuhuba [hubuhucuba] - To hear an unfamiliar sound

To be anxious; To be perturbed, to be alarmed

To sweat, to perspire

yulucun [yulunucufa] - To be pleasant, to be amiable, to be welcoming to others, to be
hospitable

To host a party

To make hungry

laufufun [laufufucun] - To be slow and clear

To be clear, to be plain, to be easily understood

To be clean, to be neat, to be organized; To be legible

To be honest, to speak truth

To be good, to be correct; To fit, to be appropriate

To be healthy, to be well

olalulaus [olalulaucufa] - To be speak poetically

To be beautiful, to be liked, to be loved

To be pleasant

To be fresh, To be new

To please, to make (object) find (subject) likable

laufudeya [laufudeshya] - To be diligent, to want to persevere, to be studious, to be hard
working

To go back to work

nawawar [nawawasad] - To grit, to make an unpleasant noise; To make cringe (from a sound)

To be ugly

To be lazy, to be slothful

awa [asawa] - To be bitter, to be sour

To be poisonous

To be unpleasant, to be rude, to be inamiable

To be crazy, to be insane, to be mad

momon [momosan] - To enjoy oneself, to be happy, to be joyous, to be glad

To smile, to smirk, to grin

To be fertile (land)

To be good, to feel good

li [lius] - To be salty

To be palatable/edible

omam [omashim] - To have umami flavor, to be meaty in taste

hu [huas] - To taste good; Tasty, delicious, juicy, pleasing to the sense of taste

akúgu [akúgaus] - To smell like decay/decomposition; To be rotten, to stink, to smell bad

To be horrible; To have a string of bad luck

To be old and dysfunctional (inanimate things)

wel [wasal] - To be warm, to be hot; To be dry

ahawa [ahasawa] - To condemn, to accuse, to blame, to fault; To convict

To be shunned, to be ignored

yawuwur [yawuwcad] - To empathize, to feel pity

mahan [mahasan] - To be a little cold or a little warm; Goldilocks zone

To be at ease; To be free of pain, to be comfortable

To be innocent

mahana [mahanaus] - To cause smb to be at ease, to acquit smb

To lie, to pretend; To feign (tr.); To commit perjury

an [asun] - To be cold

To be sick

mau [maus] - To be clean; To be pure

To survive (an illness), to be cured
 nufeqa [nufeqaus] - To be dirty, to be dusty; To be a common person
 aqági [aqágus] - To be sharp
 To be the best, to be superior; To excel
 yi [yus] - To be broken
 To be dull, to not be sharp
 To no function properly, to not work
 ajídi [ajídus] - To show, to exhibit
 To make smb understand; To answer, to explain, to reply
 To infer, to come to a conclusion
 ajígún [ajígucan] - To want, to desire, to yearn
 To need
 eqa [esaqa] - To know (tr.)
 To recall, to remember, to recollect (tr.)
 munueqa [munuesaqa] - To be smart, to be clever, to be cunning, to be skilled
 To memorize
 munudir [munudeshid] - To be wise about, to have experience with (tr.)
 limelauha [limelaucaha] - To prophesize, to preach
 To divinate, to bring an omen
 To bring news, to inform
 To warn
 olel [olasul] - To speak, to say, to tell (tr.)
 To utter, to babble
 aqáluluwa [olaloqalulucuwa/aqálulucuwa] - To persuade, to convince (tr.)
 To make an oath to sth/smb, to promise to sth/smb, to vow to sth/smb, to swear to
 sth/smb (tr.)
 ohaulel [ohaulasul]- To whisper
 To tell a secret about (tr.)
 apáhiulel [apáhiulasul] - To sing
 To recite poetry, to play music; To narrate X, to tell of the tale of X, to tell (a story)
 To call, to call over (tr.)

To name, to give a name to, to give a title to (tr.)

To glorify, to give praise to, to boast about, to be proud of (tr.)

To bless, to wish good upon (tr.)

aqálul [aqálucul] - To lean on

To have trust in, to believe in, to have faith in (tr.)

aqáluludadi [aqáluludadius] - To be trustworthy, to be faithful, to be dependable, to be loyal

To be true, to be real

olasul [olalucufa] - To read, to read aloud

meha [mesh] - To regret, to be sorry

To admit, to confess, to apologize

hawa [hasawa] - To err, to make a mistake, to fail, to be wrong

To offend (smb)

To do wrong, to commit a crime

munuya [munucuya] - To be excited, to be eager;

To be interested in, to be invested in; To be zealous

To safeguard, to protect;

To be very prideful, to be arrogant

munuyuwa [munucuyewa] - To be interesting, to be intriguing

To be worshipped, to be adored

nin [neshin] - To be jealous/envious of

fafauwa [fafaucuwa] - To find sth/smb scary, to be scared of; To worship (smb/sth)

To be scared, to be fearful, to be frightened (intr); To be shy

amuam [amuasum] - To curse, to wish malevolence upon someone

To cast a spell that harms smb

yuyuga [yuyucuga] - To face sth, to be opposite of

To meet smb

To be in front of, to be ahead of, to be opposite of, to be against

Before, ago; Ahead, in front of, opposite of; Than

apí [apíus] - To be alone, to be the only one, to be lonely

Only, solely; Very

wewi [wewius] - To have intercourse with (tr.), to impregnate

To grow crops

wewir [wewiucad] - To be pregnant

To raise a child

ai'iadeqa - To be without a scarf; To be naked, to be bare

(“A distinctive element of traditional Lalafellin garb is the scarf, which also serves an eminently practical function - it can be unfurled to serve as a signal flag on the wide seas or vast deserts, allowing a Lalafell to stand out beyond his or her modest stature.”⁴⁴ i.e. Because of the importance of the scarf, going without one is equated to being naked, both in the sense of having a naked neck, and extended to the sense of having no clothing.)

mu [muas] - To sleep

Mua X i = To sleep with X, to have intercourse with

hufuwuha [hufuwucaha] - To sneeze; To cough; To hiccup

lelwa [lelsawa] - To urinate, to piss, to pee

yidagun [yidagucan] - To gesture

To use sign language, to sign

To be mute, to be deaf

⁴⁴ <https://mirkemenagerie.tumblr.com/post/182646316299/the-lalafell>

- on [ocan] - To be dizzy, to be unsteady
- To be drunk, to be intoxicated
- oleluwa [olalucuwa] - To lick; To spit
- apéqali [apéqaufalius] - To bite; To chew
- wufidideyir [wufidideysad] - To be blind
- niuwa [niucawa] - To defecate, to shit
- ohaniumu [ohaniumaus] - To dream; To imagine
- ohuiadeqa [ohuiadesaqa] - To be bald
- nufeqauha [nufeqaucaha] - To break wind, to fart
- luha [luceha] - To be tired, to be sleepy, to be weary, to be fatigued
- To be uninterested in (smb/sth); To be find X boring
- hauba [haubaca] - To consume; To eat, to drink, to swallow
- higa [heshiga] - Can, to be able to, to have the capacity to
- owa [ocuwa] - To be dead ripe (the small window in which a plant is at its ripest before beginning to go bad)
- To be at one's bodily peak (around one's 20s to 30's)
- hu [huas] - To be ripe, to be mature
- akúl [akúcul] - To be overripe
- To start becoming old; To be old
- yuwa [yucuwa] - To make move; To stir, to mix
- om [ocum] - To suck; To absorb
- leliauhi [leliauhius] - To boil, to steam
- To make someone go into a sauna, hot spring, onsen, etc.
- apúlul [apúculel] - To be hungry/thirsty

To be starved, to be starving; To be dehydrated

apúluluwa - To make hungry/thirsty

To kill, to murder

yuguyida [yuguyidaus] - To be male, to be masculine

fua [fuaus] - To wear one's underwear (clothing worn under the kihai), to wear one's loincloth/skirt; To wear pants

To skin (an animal)

akéhai [akéhaius] - To wear a kihai

To wear clothing that covers from at least one's shoulders to their hips, to wear a shirt, jacket, coat, cap, mantle, cloak, etc.

ai [aius] - To wear one's scarf

To be properly dressed, to be properly clothed

To be prepared, to be ready

hua [huaus] - To make beautiful, to ornament, to adorn

To put makeup on (sth/smb)

hadahar [hadahasad] - To argue with, to have a debate with

To have strife with, to quarrel with

faqam [faqasam] - To host X, to make X a guest

To entertain a guest

faqamar [faqamasad] - To be hosted, to be a guest

X i faqamar - To be hosted with X

To visit

To make a stay at a hostel, inn, hotel, etc.

funudir [funudeshid] - To oversee; To be certain (that...) (often in the perfective aspect)

To think, to feel, to consider, to ponder, to wonder, to have the opinion (that...)

uwa [ocuwa] - To ask for tribute; To tax

To give X a fine (as punishment)

achéyir (a) [achéysad] - To steal, to rob, to pilfer

To raid, to loot

akúguamu X i [akúguamuas X i] - To commit adultery with X

akúguma [akúguasawemaus/akúguaus] - To light a fire; To warm X up, to heat up X

ashima [ashimaus] - To light, to kindle, to ignite

To ask (a question), to inquiry, to request, to interrogate

aguaulel [aguaulasul] - To pray

nufeqalala [nufeqalalaus] - To die

hur [hucud] - To begin, to start (intr.)

ocaha [ohasufa] - To laugh; To hiccup

To purr

ocahauwa - To make laugh

To be funny, to be humorous, to be hilarious

yuleli [yulelius] - To melt; To condensate

yuwuha [yuwucaha] - To evaporate, to vaporize; To turn X into air

yunawa [yunasawa] - To freeze

To make X a solid

mehi [mehius] - To be pitiful, to be poor (as in “poor old man”), to be sorry

To be poor in skill, to be unskilled

To be unreliable

To be weak

laulalel [laulalaus] - To be royalty, to be nobility

hefibaguwa [heifbagucuwa] - To flatten

To settle land; To colonize

To establish a community

lunucaba [lunubasafa] - To climb, to ascend, to rise

adeqa [adeqaus] - To be empty, to be hallow, to be vacant

adequwa - To make empty

To nullify, to cancel

To vomit

hul [hucul] - To descend, to dive, to plunge, to sink

To land

Onto, into, downwards (postposition showing movement from a higher position to a lower one)

apéquadaia [apéquadaialalaus/apéquadaius] - To be strange and accepted, to be strange but entertaining

apéquanufela [apéquanufeqalalaus/apéquanufelaus] - To be alien, to be unknown, to be unfamiliar

To be weird, to be strange

To not be trustworthy, to be worthy of wariness

To be dangerous

apáhiniuwa [apáhiniucuwa] - To be tamed, to be domesticated

nimia [nimiaus] - To float, to dangle, to hang (intr), to swing, to be suspended (in air)

lagulula [lagululaus] - To make a cracking sound like thunder, to make sharp loud sound like: burst, crack, crash, clash, etc.

is [shefa] - To make a high pitched and quite sound such as: chirp, beep, meep, etc.

aqáqaqaqa [aqáqaqasaqa] - To bang on a drum

To hit in a rhythmic fashion

To clap

obin [obesan] - To trap, to ensnare, to catch

To capture

aqá [aqáus] - To place, to put, to hang (tr.)

To arrange, to organize

har [hasad] - To be normal, to be common

ajídidaga [ajídidaheshiga/ajídidahaga] - To be famous, to be recognizable, to be well known

apáhiulaludi [apáhiulaludius] - To be poetic, to be musical

To be pleasant, to be amiable

To be cute, to be adorable

To be sweet, to be flavorful

olalu‘ulel [olalu‘ulasul] - To speak all languages

To be an Echo

yugoqel - To express an emotion, to emote

alél - Beautiful, handsome, pretty, cute, appealing, attractive, alluring; Pleasing to the sense of sight

akúbauwa - To visit (family)

nawaleluwa - To trick, to swindle, to cheat X out of..

To humble, to make X lower than you

aqáhuleshl - Now; Immediately, suddenly, instantly

aqáhulelshel - For a short time, for a little bit

funiufuni - Always; Certainly, without a doubt

apéfuni - Rarely, hardly

fufuni - Soon; Next

Derivational Affixes

If any derivational affix is placed in a word with the adjacent sound creates a long vowel, the vowel of the root word disappears. Ex. “*haubawa*” plus “*-agun*” would be *haubawagun*, not **haubawaagun*.

- Verb + -uwa = Causative; Verbalizer
- Verb + -u = Passive
- Noun or Verb + -fel (place) = Place associated with X; Place where verb is typically enacted
- Verb + -lel (person) = Agentive
- Noun + -lel (water) = Liquid made of/from X

- hef- + Noun or Verb = Diminutive
- hufu- + Noun or Verb = Augmentative
- Noun or Verb + -ni (stuff/thing) = Concrete object made of/from X; Typical concrete object resulting from X-ing
- Noun or Verb + -yi (hand) = Instrument
- Noun + -agun = An action which typically uses X
- Noun or Verb + -fu (cloth) = Fabric/clothing of X; Fabric/clothing made from performing X
- apáugi- (to do magic) + Noun or Verb = Something related/created by magic; Something that is related/created by magic through performing X
- amúnu- (to be much, many) + Noun or Verb = Lots of X, alot of X, much X
- apéqa- (to go; far from, away) + Noun or Verb = Something that is far away; To do X while moving away or while being far away
- Noun or Verb + -aleshl = Time associated with X; Time when X is typically done
- y(u)- (to move) + Noun = Sth that has transitioned from one state into X; to become X; to change into X; To have been changed into X
- y(u)- (to move) + Verb = To transition into doing X; Doing one thing while doing X
- Verb + Reduplicated Verb = Reciprocal form of verb
- X+niwa = Constellation of X; The Legend of X, the story of X

Pragmatics

Readers may notice that certain phrases and words within this section are not in the MoL or PL dictionaries. That is because many of these phrases come directly from PL and have been fossilized both in sentence structure and in pronunciation. All of the words in the fossilized phrases resisted all by the most basic of phonological changes in the language, creating words that are only ever used in these contexts.

Filler Words

- aa - The most common filler word, used when thinking about what to say next while already speaking.
- apáli - A filler used to start new thoughts or introduce new topics. The word does not have an inherent meaning.

Greetings/Partings

- laufufun apáhi limel atú lunuiy (may good ruly winds be behind you) - Full greeting and parting.
- apáhi limel (ruly winds) - Shortened form of full greeting and parting.

Common Phrases

- apú atú lelinin (I am indebted to you) - Thank you; I am at your command.
- atú apéqaway (Forgive me now) - I am sorry/Forgive me/Excuse me.

- atú (abéqadalialel adálieuwa) ‘wa ‘iafel waba (Where are your ancestors bones?) - Where do you come from; Where were you born at; What is your homeland. The part in parentheses is said in more formal contexts, showing an air of politeness and high class.
- nufika fuwu nufika (the dirt of Nophica) - A place that’s ripe for settling; Welcome, a phrase used to welcome guests of any kind.
- lelya limelayir i adeqa (to set sail without a sail) - To wander, to be lost, to be stranded; To be confused.
- aqáus adé ajíd X Y⁴⁵ (X does Y to not pay tax) - It benefits X to do Y, it would benefit X to do Y; X has to do Y, X must do Y.
- apáw aqá adé X waba nudapeqa (No profit comes from X) - It is forbidden to do X, you should not do X, do not do X
- X atá Y olalulaus - To like, to love, to appreciate; X likes Y (literally, “Y poetic towards X”)

Idioms

- aqá wabulel mel lefel lelya - (Like floating on the calm ocean) - Certainly, surely, without a doubt; A way of expressing certainty of an action happening, compared to how when the ocean is calm it is almost certain that someone would take advantage of the weather and sail, even if it would only be for a little bit of time.
- adeqa adália lel (The one who sets out on a journey wearing only a scarf and not his toga) - To be in over one’s head, to be vastly underprepared; To underestimate a challenge; To not understand one’s assigned familial role in society

⁴⁵ Refer to appendix D8 for correct usage in conversation.

- yulunufuwai, mahimahewai (dance here, be brave against being smb with shame) - Don't be scared to do something you want; Be brave; Do what's hard when the time comes. The word *fafauwuwu* here is optional and often left out in the phrase.
- lucuneba (there is no mountain that is unclimbable) - There's always a way; Never give up; Exclamation used for encouragement, come one, let's go, you can do it, *gambatte*.
- 'atú fui limel (take ruly wind with you wherever you go) - Show hospitality wherever you go; Leave a place better than when you came in it
- atú abáwur ajídideyir abáwur aqáqa (your eyes are coins) - To be full of oneself, to be stuck up, to be prideful and greedy
- apáwur mafin aká wabulel lelfel yuyuga (before the moon and the ocean) - A long time ago; Once upon a time; Back in my day...
- akú yida yugin leliuha (his/her heart is drowning) - They're down in the dumps, they are very sad, they have an aching heart
- fui fu 'us mu 'a (set the boat to sail while the unruly winds are asleep) - Go for it!, take your chance and go; Used to raise smb into action or at an opportunity
- lul lun (cross the sea like a bird)⁴⁶ - To set sail smoothly; To have a nice voyage, bon voyage
- mel fu limel uha (A gentle ruly wind breathes)⁴⁷ - Said of a breeze in a hot day; To enjoy the time one has in a particular moment

⁴⁶ Lessett, "Voyaging Proverbs."

⁴⁷ Lessett, "Voyaging Proverbs."

Taboo Words & Phrases/Insults

- apéqanufeqalel - Stranger/Foreigner; A word primarily used to discriminate against Lalafell who came back to the Southern Seas after the city of Nym fell during the Fifth Astral Era. Although many Lalafell still do trade with other Lalafell, for instance in Limsa Lominsa, there are those who are prideful in their ancestor's decision to stay in their homeland, and still there are those who use this pride as a way to attack others.
- yunuri adé - Don't find your way home; Get stranded, get lost; In a culture where getting lost at sea is a serious risk, this is more or less an indirect of saying that the person should die. Extremely serious to say, and expect a fight or war to start if uttered.
- atú mafín hehwa an yida akín (you are a snail's shell) - You are homebound, you never go outside and explore. In a culture of adventurers, explorers, and merchants, it is not looked good on if you would rather stay inside your house all the time.
- nawawar (lazy; good for nothing, useless) - It's generally bad being called this already in English, but it's a bit stronger in Lalafell where the society puts much emphasis on farming and earning money for the community.
- apába (crab) - Greedy, hoarder; Some crabs are known for hoarding items or food, and Lalafells do not like those who do not share with the community
- nanaya - A fish afraid of water; Said to those who have thalassophobia, the fear of the ocean. You can see how having this phobia would be a problem on an island, so other islanders make fun of those who suffer from it.
- yi - Idiot, stupid, dumb dumb; A child's insult.
- atú apú wuwa/yuya (you are not my brother/sister) - I don't even recognize who you are anymore, you're a totally different person; Used in a negative sense when someone is

behaving in a way that the speaker does not recognize, essentially as if the listener is a whole new person. This is very common to say during break-ups and divorces.

- atú akúgu aká apáw wewigin akúgu (you are a smelly coconut) - A minor insult, more so to coax out laughs or to break tension.
- atú auhiha tal ia (you are a fried fish) - You are naive, you are gullible; You're in a trap ready to spring; You don't have any idea what's going on; You know zilch about this; An insult used to make fun of the listener's lack of information or knowledge of a given situation or topic, like a fish not smart enough to know that was about to be fried.
- atú hauba aká ofuwa apáwa haubau (you eat and fish tail is eaten; you taste like fish tail) - You talk to talk but won't walk to walk, you're all bark and no bite; You look pretty, but you're ugly inside; The phrase means that whatever you say or are acting like right now does not match what is inside of you. The idea being they look like a tasty fish, but you're given nothing but the fish bone, no flavor and it hurts to eat because it's filled with bones. Not as enjoyable eating as the meat.
- nawalel - A cheat, a swindler (for smb who swindles anyone during bartering, milking for the highest price without concern for the person buying their product).

Chrestomathy

Example Sentences

1. The sun shines.
apáw ashim ashim

2. The sun is shining.
 1. apáw ashim ashim
 2. apáw ashim ashimyulun
3. The sun shone.
 - apáw ashim ashimwa
4. The sun will shine.
 1. apáw ashim ashim
 2. apáw ashim ashimi
5. The sun has been shining.
 - apáw ashim ashim
6. The sun is shining again.
 1. apáw ashim apásheha ashim
 2. apáw ashim apásheha ashimyulun
7. The sun will shine tomorrow.
 1. apáw ashim nudaleshl ashim
 2. apáw ashim nudaleshl ashimi
8. The sun shines brightly.
 - apáw ashim ashim ashim
9. The bright sun shines.
 - ashim apáw ashim ashim
10. The sun is rising now.
 - aqáhuleshl ashimalun

11. My bird is black.

apú tal lul wauwau

12. The little girl's doll is broken.

tal hefya an tal akí yiu

13. I usually sleep soundly.

apú mel muapeqa

14. The children (pal) ran after Kokoboha.

tal hehfelel tal Kokoboha achéyawa

15. I can play after the lesson.

apú leli ajídelafel lunui higa suya

16. We (pal) went to visit the village.

apúba apéqewa a ofuwa atálialalel apúba faqamwa ajíd

17. We (mul) arrived at the river.

apá tal atáli nurawa

18. I have been waiting for you.

1. apú atú ha

2. apú atú hawa

19. The travelers (pal) sat around the fireplace.

tal ocuwa ofuwa ashimafel apáwur wabewa

20. A little girl with a carbuncle sat near me.

tal mul i tal hefya apú atá wabewa

21. The child waited at the door for her father.

1. tal heflel apáw auha atá akú apába ha
2. tal heflel apáw auha atá akú apába hawa

22. The spool of thread went across the floor.

apáw nanani ofuwa nufeqa lelyur apéqewa

23. A box of growing plants stays near the window.

mua obu haubawa an yida ajíni apáw auha atá waba

24. I am very happy.

1. apú mun momon
2. yida yuyugin momon

25. These taro are tasty.

apái lulur hu

26. Sea water is salty.

obu lel li

27. The courtyards (pal) are full of people (There are a crowd of people in the courtyards).

ofuwa lelelel ofuwa nunufeqa wuma

28. Sugar tastes sweet.

apái yidani apáhiulaludi

29. The fire feels hot (The fire is hot).

tal ashim wel

30. The little girl seemed lonely (I think the little girl is lonely).

apú tal hefya apí funudir

31. The little boy's father had once been a sailor.

tal hefwa an tal apába nudawaleshl tal wam

32. I have lost my blanket.

apú tal hunayir yuwawawa

33. A stilt has built its nest in the wetland.

tal nufeqalul ofuwa apúha wuma akú ofuwa apáhefuni apáshehawa

34. At noon we ate our lunch by the roadside (we [mul] during noon beside the road ate).

apá ashimalessl lelyur nan apáfanuqa atá haubawa

35. Mr. Kokobusi made a knife for his son.

tal Kokobusi akú tal apíba atá ofuwa neha awa/leli Kokobusi akú tal apíba atá ofuwa
neha awa

36. Their (pal) voices sound very happy (I think their voices are happy).

apú apúba apáhi launi momon funudir

37. Is today Firesday?

apám aqáhuleshl ashim an ashimalessl⁴⁸

38. Have all the leaves fallen from the tree?

apám obu lunuwa lunuwa nan ya apéqa yuhawa

39. Will you be ready on time (You at the appropriate time prepared)?

1. apám atú laufufun mafin leshl ha aiwa

⁴⁸ Shortened form of “tal ashim an mafin ashimalessl”, literally “Fire’s day”.

2. apám atú laufufun mafin leshl ha aiway

40. Will you send this message for me (Lit. To not pay tax, send this message for me)?

aqáus adé ajíd, apám atú apú atá apéha leli olel uway

41. Are you waiting for me?

apám atú apú ha

42. Is this the first carbuncle of the litter (Is this the litter's first carbuncle)?

apám apáha leli mumulul an tal mul apí

43. Toward the end of Fourth Umbral Moon the days grow much shorter (the days towards the Fourth Umbra Moon's end become very short).

1. mafin awashimaleshl wufiruwa mafin mafin achí an mafin fufel atá yamúnulel

2. mafin awashimaleshl wufiruwa mafin mafin achí an mafin fufel atá mun yulel

44. A company of soldiers marched over the hill and across the meadow (A group of soldiers over the hill and across the meadow marched).

leli mamahimahelalel ofuwa os apáw aká ofuwa haupafel apáw yuwawa

45. They lost me and marched [This is a very common tongue twister]

akúga apú yuwawawa yuyuwawa

46. The first part of the story is very interesting (the story's part first very interesting).

apáhi owulaluwa an nawa aqágini apí mun munuyuwa

47. The crow dropped some pebbles into the pitcher and raised the water to the brim (the black bird into the pitcher some pebbles dropped and the water to the edge raised).

wauwau tal lul yida lelidayir akúm nan akígiga yuhauwawa a, apái lel nan wamafel nur lunucabawa ajíd

48. The baby clapped her hands and laughed in glee (The baby's hands hit each other repeatedly and happily laughed).

tal heflel an yida yiyir aqáqasaqa yumomon ocaha

49. Don't play your game and be quiet (Do not trick me and be quiet).

atú apú nawaleluwaway adé. atú yumelway.

50. The sound of the drums (pal) grew louder and louder.

apáhi aqáqasaqa an apáhi launi yunawa

51. Do you like summer or winter better

(Is summer or winter better)?

a oa limelaya pam oa ofuya momon

(Do you like summer or winter)?

atú atá a oa limelaya pam oa ofuya olalulaus

52. That boy will have a wonderful trip (That boy will sweetly travel).

1. akéha tal wuwa apáhiulaludi limelabeqa

2. akéha tal wuwa apáhiulaludi limelabeqay

53. They (pal) baked lobster, and then sat around the fireplace and ate it.

akúga tal ol auihiwa, ofuwa ahsimafel apáwur yuwabewa yuhaubawa

54. They (mul) won the first two games, but lost the last one.

aqá mu leli iwideyini apí wufiniurwa, apéka aqá na leli ideyini wufini'uwa

55. Will you go with us (pal) or wait here?

a atú apúba asápa apéqa pam atú pafel ha

56. She was always, shabby, often ragged, and on cold days very uncomfortable.
 (S/He was always worn out from use, was torn repeatedly, and during cold days makes me uncomfortable)
 akú akúnapeqa yaqágapeqa, apú an mafin awashimaleshl lelyur atárapeqa
57. Think first and then act.
 apú funudir a, apú ya ajíd
58. I stood, a little mite of a girl, upon a chair by the window, and watched the falling snowflakes.
 (I am as big as a spider, but I on a chair by the window stood, I the falling snowflakes watch)
 apú lel aká tal lanalan lel, apéka apú yida nuha waba ajídirwa, apú apáhi mafin ajíreha
59. Show the guests (pal) these shells (pal), my son, and tell them (pal) their strange history.
 (Son. You to the guests show these shells
 tal apíba. atú tal fafaqamadelel atá atáha yida akígin ajídiway, atú akúga atá atáha an apéqadaia apáhi olel yapáhiuleli
60. Be satisfied with nothing but your (mul) best (Do your best, and don't be proud of doing little).
 atá aqági ay, atá apín a apáhiulelway adé
61. We (pal) consider them (pal) our loyal friends.
 apúba akúga apúba aqáluludadi tal momonka funudir
62. We (pal) will make this place our home (We will homeify here).
 apúba pafel apáhefuniuwaway
63. The carbuncles (coll) make their nests warm and snug with soft moss and leaves.
 (The carbuncles with soft moss and leaves their nests warm and snug make.)

tal mul mul mel tal lunuwa aká mel obu lunuwa akún aqáqa ofuwa apáhefuni apáhefuni
aapeqa

64. The little girl made the doll's dress herself.

tal hefya an launi tal lalawani an tal fu awa

65. I hurt myself.

apú os wum fi

66. Play and I will sing.

atú apáhiuleli, apú yapáhiulel

67. That is the funniest story I ever heard.

apú ocahauwaha aqáqa atá apáhi olel lelyidagunwa

68. She is taller than her brother.

akú akú tal wuwa atá lun

69. They are no wiser than we.

(We all are not wise)

apápa munudir adé

(We (mul) are wise and they (mul) are wise)

apá munudir aká aqá munudir

(We (mul) are not wise and they (mul) are not wise)

apá munudir adé aká aqá munudir adé

70. Light travels faster than sound.

nan ashim leli launi atá achéya

71. We (pal) have more time than they (pal).

apúba akúga atá mafin leshl i

72. She has more friends (coll) than enemies (coll).

akú tal yuyugamonka yuyugamonka atá tal monka monka i

73. He was very poor, and with his wife and five children lived in a little low cabin of logs and stones.

(he poor, and he in a cabin of logs and stones with his wife and his five children live)

akú yuwawa aká akú nan yayanini aká apáw akígigaga an lel apáw apáhefuni akúm akú tal maqa aká akú nu hehfelel asápa wabeyulun.

74. When the wind blew, the traveler wrapped his scarf more closely around him.

(the unruly winds blew, so the traveler around himself his scarf tightly wrapped)

ofuwawa a, tal ofulel os wum apáwur akú tal ai apáwa pahiwa ajíd

75. I am sure that we (pal) can go.

apú apúba higa apéqa funudirwa

76. We (pal) went back to the place where we saw the roses.

(we to the we saw roses (mul) place return)

apúba apúba apáw mumumu ajírewa an ofuwa fel atá yunur

Short Stories Excerpts

These texts will be sectioned into more consumable parts with each having an English telling of the story, a Leipzig glossing, and the MoL translation in that order.

*Exploits of Maui: Snaring the Sun (Hawaiian Mythology)*⁴⁹

tal atálel an apáw ashim: wufiniur ofuwa Maúiniwa

Maui was the son of Hina-lau-ae and Hina, and they dwelt at a place called Makalia, above Kahakuloa, on West Maui.

(Once upon a time, CL.AN Maui CL.AN Hina-lau-ae and CL.AN Hina GEN CL.AN son. They.PAL to.be.west CL.IN7 Maui on and CL.IN7 Kahakuloa above CL.IN7 Makalia to_name.PASS.STV CL.IN7 place in live.PROG)

apáwur mafin aká wabulel lelfel yuyuga, tal Maú tal Hina-lau-ae aká tal Hina an tal apíba. apíba hai ofuwa Maú waba aká ofuwa Kahákuloa lun ofuwa Makalia apáhiuleluha ofuwa fel wuma wabeyulun.

Now, his mother Hina made kapas. And as she spread them out to dry, the days were so short that she was put to great trouble and labor in hanging them out and taking them in day after day until they were dry.

(So, his CL.AN mother CL.IN7 bark.cloth make.HAB. She them dry.CAUS in.order.to CL air within them hang.HAB., but CL.IN3 days.COLL short.STV PROT, she them dry.CAUS in.order.to CL.IN7 air in them tirelessly hang.HAB. and-return_home.CAUS.HAB and-to_dawn.REP APOD.)

apáli, akú tal yaya ofuwa fu aaapeqa. akú akéha weluwa atá ofuwa nimi wuma akéha aqápeqa, apéka mafin ashimalesh ashimalesh leleha a, akú akéha weluwa atá ofuwa nimi wuma akéha akúnu aqápeqa yuyunuruwapeqa yashimalucun ajíd.

⁴⁹ Forbes, A. O., trans. 1907. "Snaring the Sun." In *Hawaiian Folk Tales A Collection of Native Legends*, edited by Thomas G. Thrum, 31-34. Chicago, Illinois: The Lakeside Press. Accessed January 17, 2024. <https://www.gutenberg.org/files/18450/18450-h/18450-h.htm#d0e826>.

Maui, seeing this, was filled with pity for her, for the days were so short that, no sooner had she got her kapas all spread out to dry, than the Sun went down, and she had to take them in again. So he determined to make the Sun go slower.

(CL.AN Maui her see.PFV while to _empathize.PROG APOD CL.IN3 day.COLL short. She CL.IN7 bark.cloth begin to _dry.HAB after, fast.HAB to _be _sunset.PFV and-return _home.CAUS.HAB PROT CL.AN Maui CL.IN2 sun certainly to.make.slow.)

tal Maüi akú ajirewa aqáhulelshel yawuwuryulun ajíd mafín ashimaleshl ashimaleshl leleha. akú ofuwa fu hur weluwa lunui, achéyapeqa ashimahewa yuyunuruwapeqa a tal Maüi apáw ashim funiufuni funuwa.

He first went to Wailohi, in Hamakua, on East Maui, to observe the motions of the Sun. There he saw that it rose toward Hana. He then went up on Haleakala, and saw that the Sun in its course came directly over that mountain.

(He CL.IN2 sun GEN CL.IN7 to _move.place_of see in.order.to to.be.east CL.IN7 Maüi on CL.IN7 Hamakua in CL.IN7 Wailohi towards first first go.MOM. He there CL.IN7 Hana from to _be _dawn.place_of see. He CL.IN7 Haléakala on.top.of go.PFV PROT, he that _over _there.INV CL.IN7 mountain INTS INTS above CL.IN2 sun GEN CL.AN path see APOD.)

akú apáw ashim an ofuwa yufel ajír atá lunui ofuwa Maüi waba ofuwa Hamakua wuma ofuwa Wailohi atá apí an apéqanu. akú kafel ofuwa Hana waba ashimalunfel ajír. akú ofuwa Haléakala waba apégewa a, akú akéha ofuwa os an launi apáw ashim an tal apáfanuqa ajír ajíd.

He then went home again, and after a few days went to a place called Paeloko, at Waihee. There he cut down all the cocoanut-trees, and gathered the fibre of the cocoanut husks in great quantity. This he manufactured into strong cord. One Moemoe, seeing this, said tauntingly

to him: “Thou wilt never catch the Sun. Thou art an idle nobody.” Maui answered: “When I conquer my enemy, and my desire is attained, I will be your death.”

(CL.AB1 enemy defeat.PFV and I to.desire CL.AB0 thing take.PFV after I you kill.FUT tal Maüi say APOD. He once.again return_home.PFV after, he CL.IN3 day.PAL after CL.IN7 Waihee within CL.IN7 Paeloko to_name.PASS.STV CL.IN7 place towards go.PFV. He there CL.IN2 coconut GEN CL.IN1 tree.COLL cut.PFV and he CL.IN2 coconut GEN CL.IN6 coconut.shell GEN CL.IN1 fiber.MUL many-gather.REP. He them INSTR strong CL.IN1 rope weave.PFV. CL.AN Moemoe him see PROT, he Maui to you CL.IN2 sun can.FUT NEG catch.PFV and-good.for.nothing say APOD.)

“mal yumon wufiniu'uwawa aká apú ajígun fuwa ni atáwa lunui apú atá apúhuluway” tal Maüi olel ajíd. akú apásheha yunurwa lunui, akú mafin awashimaleshl lunui ofuwa Waihee wuma ofuwa Paeloko apáhiuleluha ofuwa fel atá apéqawa. akú kafel apáw wewigin an nan lunuwa lunuwa aqágewa aká akú apáw wewigin an yida wewigin an nan yayanini atásufa. akú akéha akún suha nan nanafuni apáshehawa. tal Moemoe akú ajír a, akú Maüi atá “atú apáw ashim higay adé obinwa yunawawar” olel ajíd.

So he went up Haleakala again, taking his cord with him. And when the Sun arose above where he was stationed, he prepared a noose of the cord and, casting it, snared one of the Sun's larger beams and broke it off. And thus he snared and broke off, one after another, all the strong rays of the Sun.

(So, he once.again CL.IN7 Haléakala on go.PROG and he that_over_there.INV CL.IN1 rope hold.PFV. to_be_dawn.PFV PROT, he CL.IN1 rope tie.PFV and-throw.PFV and he CL.IN2 sun GEN strong CL.IN1 light.ray catch.PFV and-rip_in_half.PFV and-rip_in_half.REP and-that_over_there.INV strong CL.IN1 light_ray.COLL until APOD.)

apáli, akú apásheha ofuwa Haléakala waba apéqayulun aká akú akéha nan nanafuni atáwewa. ashimalunewa a, akú nan nanafuni wawa yuwawa aká akú apáw ashim an suha nan ashim obinwa yuyayarwa yuyayasad yakéha suha nan ashim ashim nur ajíd.

Then shouted he exultingly: "Thou art my captive, and now I will kill thee for thy going so swiftly." And the Sun said: "Let me live, and thou shalt see me go more slowly hereafter. Behold, hast thou not broken off all my strong legs, and left me only the weak ones?"

(He you my CL.AN captive and you try.PFV fast to.escape I you kill.FUT APOD in.victory shout. CL.IN2 sun you me kill.IMP NEG PROT, I CL.IN3 today during CL.IN3 yesterday during than become-slow.FUT move.FUT APOD, you my strong CL.IN1 leg.COLL to_rip_off.PFV and I weak and-only CL.IN1 leg.COLL have PROT say.)

akú "atú akú tal wabuwulel aká atú ajíde wewa achéya achéysaba akú atú apúluluway ajíd" wufiniu'uwa nawa. apáw ashim "atú akú apúluluwaway adé a, akú mafín aqáhuleshl ha mafín nudawaleshl ha atá yufuni yuy ajíd, atá akú suha nan aqáluluyir aqáluluyir yayarwa aká feli yapí akú nan aqáluluyir aqáluluyir i a" olel.

So the agreement was made, and Maui permitted the Sun to pursue its course, and from that time on it went more slowly; and that is the reason why the days are longer at one season of the year than at another. It was this that gave the name to that mountain, which should properly be called Alehe-ka-la (sun snarer), and not Haleakala.

(So, they.PAL Maúí CL.IN2 sun kill.PFV NEG and CL.IN2 sun CL.AN path within become-slow.PFV go.STV agree.CAUS.PFV PROT, CL.IN3 day.COLL GEN CL.AB3 warm_season.PAL CL.IN3 day.COLL GEN CL.AB3 cold_season.PAL than long.STV APOD. That_over_there.INV CL.IN3 event that_over_there.INV CL.IN7 mountain to_name.PFV PROT, to.pay.tax NEG APOD we.COLL that_over_there.INV CL.IN7 mountain for Alehe-ka-la (CL.AN catch.AGN GEN CL.IN2 sun) call and we.COLL Haléakala call NEG.)

apáli, akúga Maúí apáw ashim apúluluwawa adé aká apáw ashim tal apáfaunqa wuma yufunwa apéqaha hunauwawa a, mafín ashimalesshl ashimalesshl an oa lilimelaya mafín ashimalesshl ashimalesshl an oa owofuya atá lunha ajíd. akéha mafín lesshl akéha ofuwa os

apáhiulelwa a, aqáus adé ajíd aqáqa akéha ofuwa os atá Aléhe-ka-la (tal atálel an apáw ashim) apáhiulel aká aqáqa Haléakala apáhiulel adé.

When Maui returned from this exploit, he went to find Moemoe, who had reviled him. But that individual was not at home. He went on in his pursuit till he came upon him at a place called Kawaiopilopilo, on the shore to the eastward of the black rock called Kekaa, north of Lahaina. Moemoe dodged him up hill and down, until at last Maui, growing wroth, leaped upon and slew the fugitive. And the dead body was transformed into a long rock, which is there to this day, by the side of the road.

(CL.AN Maúí CL.IN7 become-victorious.place_of from INTS to_return after to_criticize.PFV CL.AN Moemoe search.PROG, but CL.AN Moemoe his INTS INTS CL.IN7 home in NEG. CL.AN Maúí to.be.north CL.IN7 Lahaina and CL.IN7 Kekáa to_call.STV and-to.be.east and-to_blacken.PASS CL.IN2 rock towards and CL.IN7 Kawaiopilopilo GEN CL.IN1 shore on he CL.AN Moemoe see.PFV. CL.AN Moemoe CL.IN7 uphill on and CL.IN7 downhill on CL.AN Maúí from away-flee.PROG PROT, CL.AN Maúí become-angry.PFV and he strong jump.PFV and he CL.AB1 Moemoe INTS kill.PFV APOD. That_over_there.INVS CL.AB1 corpse become-long CL.IN2 rock and that_over_there.INVS CL.IN2 rock INTS INTS CL.IN3 now during CL.IN1 road near.)

tal Maúí ofuwa yuwufiniurfel apéqa launi yunur lunui akígudasawa tal Moemoe achéyayulun, apéka tal Moemoe akú an launi ofuwa apáhefuni akúm adé. tal Maúí apéqai ofuwa Lahaina aká ofuwa Kekáaa apáhiulelha yulunui yuwauwau apáw akíga atá aká ofuwa Kawaiopilopilo an nan wamafel waba akú tal Moemoe ajírewa. tal Moemoe ofuwa lunuwafel waba aká ofuwa hufuwafel waba tal Maúí apéqa apéqachéyayulun a, tal Maúí yufafawa aká akú suha yulunwa aká akú mal Moemoe launi apúluluwawa ajíd. akéha mal nufeqalet yulun apáw akíga aká akéha apáw akíga an launi mafin aqáhuleshl ha nan apáfanuqa atá.

The Legend of Degei The Snake God (Fijian Mythology)⁵⁰

tal Degéi apáhiuleluha tal fafauwalel an ofuwa nahaqaniwa

Greatest of all Fijian gods was Degei, the Snake god. In the beginning he lived alone, without friends or companions, and the only living creature he knew was Turukawa the hawk. Although the hawk could not speak he was the constant companion of the god.

(CL.AN Degéi to_name.PASS.STV CL.AN god GEN CL.AN snake they.COLL than to.be.great CL.AN god GEN CL.IN7 Fiji. he CL.AB0 to.begin-place.of since CL.AN friend.COLL with NEG to_be_alone.PROG to.be.alive. she CL.AN Turukawa to_name.PASS.STV CL.AN bird.of.prey only and-to.be.alive CL.AN creature to_know.PFV. CL.AN bird.of.prey can NEG to.speak PROT, he CL.AN god GEN faithful CL.AN friend APOD.)

tal Degéi apáhiuleluha tal fafauwalel an tal nahaqa aqáqa atá suha tal fafauwalel an ofuwa Fiji. akú fuwa hurfel ha tal monka monka i adé apíyulun apáuga. akú tal Turukawa apáhiuleluha apí yapáuga tal asáplel tal lo eqawa. tal lo higa adé laus a, akú tal fafauwalel an aqálul tal monka ajíd.

One day Degei could not find his friend and looked everywhere for him. Days went by and at last one morning he spied the hawk sitting in some long grass. Gladly, he welcomed the bird but, to his consternation, she ignored Degei and commenced building a nest. Disappointed, he retired to his house and the next day went back to the nest and found two eggs.

(CL.IN3 one.day CL.AN Degéi his CL.AN friend find.PFV NEG and he everywhere at his CL.AN friend search.PROG. he CL.IN3 day.MUL after to.be.tall CL.IN1 grass.MUL within that_over_there.INVS CL.AN bird.of.prey INTS find.PFV. he CL.AN bird.of.prey greet.PFV, but CL.AN bird.of.prey CL.AN Degéi to.be.surprised.PROG and-to_be_ignored.PROG while CL.IN2

⁵⁰ “A Legend Of Degei The Snake God.” 2014. Tropical Fiji. Accessed January 17, 2024. https://www.tropicalfiji.com/about_fiji/culture/legends/#snake.

nest to _begin.PFV to.build. CL.AN Degéi to.be.sad PROT, he return _home.PFV and he over.there next _day.PFV and-return after two CL.IN4 egg.PAL to _find.PFV.)

mafin nudawaleshl tal Degéi akú tal monka atáwa adé aká akú aqá waba akú tal monka ahéyayulun. akú mafin awashimaleshleshl lunui lun nan wawawa wuma akéha tal lo launi atáwa. akú tal lo honwa, apéka tal lo tal Degéi yulunyulun yahawayulun lelyur apáw apáhefuni hurwa apásheha. tal Degéi leli a, akú yunurwa aká akú kafel ashimalunewa yuyunur lunui mu apái lili atáwa.

He then realized the hawk had found a mate and that he had lost her affection. So scooping up the eggs he took them into his own house and kept them warm with his own body. After several weeks of nurturing the eggs and wondering what would happen two shells broke and there were two tiny human bodies.

(he CL.AN bird.of.prey CL.AN mate have INTS understand.PFV and CL.AN bird.of.prey towards NEG CL.AN Degéi to.be.loved. so, CL.AN Degéi two CL.IN4 egg.PAL with return _home.PFV and he his CL.IN6 body INTS INTS INSTR CL.IN4 egg.PAL to.warm. he CL.IN3 week.MUL while CL.IN4 egg.PUL to.nurture and-ponder PROT, two CL.IN4 egg.PAL break.PASS.PFV and two small CL.AN human.PAL that _over _there.INV two CL.IN4 egg.PAL in.)

akú tal lo tal apídini i launi ajírewa aká tal lo atá adé tal Degéi olalulaus. apáli, tal Degéi mu apái lili i yunurwa aká akú akú yida akín an launi akún apái lili akúguma. akú mafin lalalelimim lelyur apái lili mua yufunudir a, mu apái lili yiuwa aká mu sheha tal lelel akéha mu apái lili akúm.

Degei built them a shelter in a vesi tree and fed them on scraps of food. They grew quickly, but there was nobody to teach them except Degei. He did not understand children but when they were hungry he fed them and to save himself work he planted banana trees and root crops close to them.

(CL.AN Degéi CL.IN0 vesi to_name.PASS.STV CL.IN1 tree in them.PAL for CL.IN7 shelter build.PFV and he CL.IN4 small-food INSTR them to_eat.CAUS.HAB. they.PAL fast grow, but only CL.AN Degéi INTS INTS them can to.teach APOD, nobody over:there, but he over:there them.PAL with PROT. he them understand NEG, but they.PAL hungry.PROG PROT, he them to_eat.CAUS.PFV APOD and he them.PAL near them.PAL to_eat.CAUS.HAB to_be_easy.CAUS in.order.to CL.IN1 banana_tree.MUL and CL.IN4 edible_plant.MUL to_plant.PFV)

tal Degéi nawa vesi apáhiuleluha nan lunuwa akúm akúga atá ofuwa apáhefuni apáshehawa aká akú apái hefhaubani akún akúga haubauwapeqa. akúga achéya mua, apéka api tal Degéi an launi akúga higa wa ajíd, adé kafel, apéka akú kafel akúga i a. akú akúga ajír adé, apéka akúga apúlulyulun a, akú akúga haubauwawa ajíd aká akú akúga atá akúga haubauwapeqa meluwa atá nan apábapa aká apái hahaubawawa wauwewa.

He also talked to them and told them about the secrets of nature. Eventually the children were fully grown and all this time had been unaware of each other's presence as Degei had placed them on opposite sides of the tree.

(he them.PAL to CL.AB4 nature to_tell_a_secret.PFV and-to.talk. to.know~RCP NEG APOD CL.AN Degéi CL.IN1 tree GEN to.be.opposite CL.AN side.PAL in them.PAL to_place.PFV PROT CL.AN child.PAL eventually CL.AN become-adult.PAL.)

akú akúga atá apáhi apáwurfel ohaulelwa yulaus. eqa eqa adé ajíd tal Degéi nan lunuwa an yuyuga tal yuyuga akúm akúga aqáwa a tal heheflel yudaryuwur tal yulelel.

One day the man left his shelter and as soon as he saw the maiden held out his arms to her and told her Degei had made them for each other and that their children would populate the earth. So Degei showed them how to cook the root vegetables in an earth oven.

(CL.AN3 one.day during CL.AN man his CL.IN7 shelter from leave after CL.AN woman to_see.PFV and CL.AN man CL.AN woman towards CL.IN6 arm.PAL to_raise.PFV PROT, he CL.AN woman to CL.AN Degéi us.PAL for us.PAL create.PFV and CL.IN7 world our.PAL CL.AN

child.COLL INSTR to_be_full.FUT say and CL.AN Degéi them.PAL to CL.IN7 earth.oven INSTR CL.AB0 edible.plant-the.way.of to_show.PFV APOD.)

mafin nudawaleshl ha tal apáqa akú ofuwa apáhefuni apéqa apéqa lunui tal maqa ajirewa aká tal apáqa tal maqa atá yida yiyir yulunuwawa a, akú tal maqa atá “tal Degéi apúba atá apúba awa aká ofuwa lelefel apúba tal heflel heflel akún muni” olél aká tal Degéi akúga atá ofuwa auhiufel akún fuwa haubawagun ajídiwa ajíd.

Some time later they were blessed with a little baby and Degei also was very happy as he knew that because of loneliness men and women had come into the world and would worship him as their god.

(CL.IN3 in.the.future during they.PAL CL.AN baby to_beget.PFV. CL.AN Degéi to.be.happy APOD, he CL.AB2 loneliness CL.IN7 world on CL.AN man.COLL and CL.AN woman.COLL to_create.PFV and they.COLL CL.AN god as him to_worship.STV to.know PROT.)

mafin nudaleshl ha akúga tal aqáiga yunewa. tal Degéi momon ajíd, akú leli apáfánuqa ofuwa lelefel waba tal apáqa apáqa aká tal maqa maqa awa aká aqáqa tal fáfauwalel atá akú fáfauwaha eqa a.

Writing System

Writing in MoL evolved from PL logograms. These logograms were written on drift wood with shark teeth. However during the MiL period, the script had switched to being written on palm leaves, with scribes cutting thin lines and curves into baked and treated palm leaves and placing ink over it for it to seep into the shallow crevices in the leaf. This was how the script changed from a both smooth and linear script of logograms and early syllabary to an extremely curvy script with no intersecting lines or long straight lines.

From this, the writing system solidified into a syllabary, and became a cursive left to right, up to down script with no spaces between words. The only way to tell each word apart is to see if each letter is connected to each other.

There are some special observations with the standardized writing system. There are three types of diacritics in the modern writing system. Two are modifications to existing letters to identify four new sounds in the language: [s, ʃ, ts, tʃ]. This looks like a half circle with its open end either facing down while above the letter or facing up while below the letter. The other is a half circle with its open end always facing to the left and above the letter. This diacritic is a vowel canceling diacritic, and shows that no vowel is pronounced in this letter. In standard MoL, this diacritic is only placed with letters that end with “a”.

History of MiL Writing and Syllabary

In MoL, there was a spelling reform and standardization of both spelling and writing rules; however, during the MiL period, writing was never regulated, and so spelling was much more lax. Certain historical spellings of words are still used in to write MoL today; however, now the Lalafell lexicon has been standardized for the purpose of mass learning and communication in writing, and so many people who learn to write don't write using historical spelling, although many could read words in their historical spellings due to its frequent use in formal documents, royal decrees, and higher education.

More educated speakers will gravitate towards using more archaic and fossilized spellings of words. For example, certain words containing “a” at the end in speech in MoL may be written with a letter that ends in a completely different vowel in MiL writing. These spelling differences must be memorized.

An example of a word being written like this is stated here: Let's say there was a word in MiL ending with “fu”. The last syllable of this word would have been written with the letter “fu”. But there was a time in Lalafell where final vowel loss happened, making the speakers say “f” at the end of the word; despite this however, the writing system would not have updated the writing, and the word would have still ended with the letter “fu” as was written before. Speakers would naturally know not to say “fu”, but just “f”. When the final “a” was added to many words in speech, again, people did not update the writing system to write “fa” at the end of the word. Instead they kept it spelt with the letter “fu” as before.

An additional quirk of MiL spelling is the avoidance of using any diacritics, both the vowelless diacritic and the diacritics ascribed to certain letters. For example, before the spelling reform in MoL, there was no diacritics to mark these changes in speech in MiL. A

slowly widening diglossia was forming in the language. By the late MiL period, the diglossia was rather extreme. Four sounds in Lalafell weren't written with special letters and had to be memorized where to pronounce them, readers had to learn or guess which letters contained a vowel or not both in the middle and the ends of words, and some Lalafells' dialects made it more difficult to learn the writing system versus other dialects.

There are other types of archaic spellings, such as the use of double syllable letters, keeping the original spelling of words before the "s" metathesis, etc. These characteristics of MiL spelling lasted until the MoL period with the spelling reform and standardization to make it much more accessible to every Lalafell to read and write. This did not stop the elites and educated from teaching and learning the older form however, and it is still highly encourage to use in more formal settings. Despite this attempt as writing preservation, standardized MoL is sometimes used even in formal settings only under certain conditions. Whether it be for informal writing or to clarify pronunciation.

Opting to write the more archaic spellings will make the writing in question sound older, fancier, and more educated to the reader. This form of writing is used in decrees, by royalty, and in places of high education usually spoken in speeches by those of royalty, nobility, and any who are in a place of higher education or study.

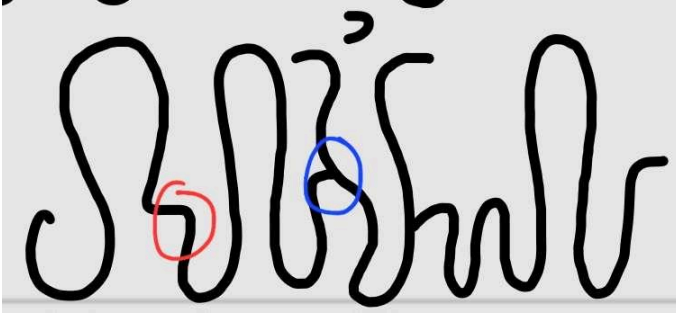
Modern Lalafell Syllabary

MoL writing keeps up with the MiL writing system, except with additional characters and modifications to update the older writing system with the modern form of the language.

Double syllable letters are kept the same, but are now considered archaic in standard writing. They are used in more formal occasions, just as decrees, calligraphy, signatures, etc. If a double syllable happens in the language, speakers will opt to use two single syllable letters instead.

In MoL writing, there are two ways to connect adjacent letters in a word. One way is the “cursive connection”, where the end of one letter merges in the start of the next one (shown in the red circle). This is done with either with the letter “a” or if the letter ends at the same height the next letter begins at. The other one is the “print connection”, where the end of the letter connects directly to the body of the next (shown in the blue circle). This occurs when either the second letter begins at a different height than the previous letter, or if the previous letter would have to go through any line in any letter to reach the start point of the next letter. In print connections, you can see that the second letter starts at a different place than where the previous letter ends.

⁵¹ Please take note that the syllable labeled “ka” is actually /qa/ in speech.



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⁵² “Cursive connection” shown within the red circle, with the “print connection” shown within the blue circle. This word spells out “atalyi”.

Writing Numbers in MoL

Lalafell has unique characters for its cardinal numbers, and modified forms for their multiplicatives, fractionals, and distributives. Numbers 1-12, 24, 36, 48, 60, and 600 have their own unique characters.

Even though in spoken MoL the numbers 13-23 are unique as they do not have a clear separation between what is said in the ones and tens place, they are written with the number 12 followed by the word “and” followed by another number. So 13 in MoL would be written as “12 and 1”, 14 would be “12 and 2”, and so on.

Ordinals, multiplicatives, fractionals, and distributives are still written with the base number system, however, they are all marked with an extra character placed before writing the numbers. These characters are not pronounced, but instead indicate whether the numbers after it are ordinals, multiplicatives, fractions, or distributions.

M	N	O	P	Q	R	S	T	U	V	W	X

M1. apí - One

N1. mu - Two

O1. fa - Three

P1. achí - Four

Q1. nu - Five

R1. la - Six

S1. wi - Seven

T1. yu - Eight

U. aqá - Nine

V1. i - Ten

W1. u - Eleven

X1. a - Twelve

M2. fumu - Twenty-four

- N2. cufa'aqab - Thirty-six
- O2. fudi - Forty-eight
- P2. han - Sixty
- Q2. tala - Six hundred
- R2. adé - Zero
- S2. Ordinal number marker
- T2. Multiplicative number marker
- U2. Fractional number marker
- V2. Distributive number marker

Part 3: Cultural Notes

The FFXIV universe is filled with various races, magic, active gods, and complex societies. The Lalafell are not any different, and need to be examined for the reader to be more knowledgeable about the race so as to more accurately comprehend apply the language.

The pre-migration and modern Lalafell seem to resemble a fantasy take on the Polynesian peoples of our world due to some stark similarities. Some features of the ingame culture that correlate to Polynesian cultures are: Living in island(s) (chains), a seafaring culture, trade and commerce is very common and prevalent, travel is very common, familial bonds are highly valued.

Other ingame cultural features that are unique to the Lalafell in the FFXIV pre-migration period are: Lalafell created and brought geometric magic to Eorzea which laid the foundation for the arcanist, scholar, summoner, and other related class, they are very short, they are culturally diverse and welcoming, they are from the islands in the center of Eorzea called the South Sea Isles, they are sometimes eaten by predators, and so are regarded as “food” jokingly sometimes, and they also wear loose fitting clothing for tropical climate.

Magic & Lalafells

Lalafells independently developed a method of casting magic using geometry aether called “arcanima”. Those who use this magic are called arcanists. Source for explanation of arcanima and further discussion are in appendix D9.

The Lalafell created a means to channel one's aether via arcanima to create specific effects, and brought this magic to Limsa Lominsa 500 years ago. Arcanima is achieved by using magic laced writing substance such as, ink, lead, ash, etc., to write with. Arcanists often use geometry to channel the magic, but it is also possible to channel aether through writing math equations and even written word. The writings that are created via the magic laced substance will now be referred to as a "channel". A caster will put their own raw aether into a channel, and while doing so the caster will think of the image of the channel in their mind. If done correctly, the channel will bring out the caster's aether with specific and consistent effects.

Other factors can be involved in the quality of the spell or change how spells are channeled. A spell's quality can be changed by the type of ink used for writing the channels. The more conductive the ink is for aether to flow through it, the easier it will be to cast a spell. Something else that can alter how a spell can be channeled is by using special gemstones. By placing "selfsame symbols" onto the gemstone, then putting the caster's aether, the caster unlocks the power of the gemstones. These gemstones can come in a variety of different materials that alter the elemental attributes of the summoned creatures. For example, ruby gems can make the caster's summon be integrated with fire, i.e. the summon can produce flames from their body and can use flames in battle.

More research needs to be done on what exactly "selfsame symbols" are, but some speculation can infer that: One, they're simply the same channels used in a book to channel aether, but placed, engraved, or by some means is attached to the gemstone. Two, they are a special type of means to place channels on gems to more effectively make aether flow through the gem, as ink cannot stay on gems like it can for paper. Some of these means can be: cutting, carving, sanding, water blasting, etc.. Three, they are extremely old types of channels used by the

pri-migrante Lalafells. Or four, it could possibly be symbols or letters used in an old writing system.

Agriculture and Common Foods (headcanon)

For Agriculture, Lalafell were heavy farmers like their Polynesian counterparts. So it would benefit both researcher and reader to know what the main staple foods that were grown by Polynesians in order to get an idea of what pre-migrated Lalafells ate. The main food staples that most Polynesians cultivated were:

Yams



Taro



Breadfruit



Bananas (Blue Java)



Tahitian chestnuts



Religion & Lalafells:

The Twelve are a group of twelve powerful beings that created The Source and allowed the races of today to rule over their creation. They are on the status of deities. Worship of these beings generally ranges from city-state to city-state, each respectively dedicated one of the Twelve as their patron god. Rituals and practices to worship these beings varies extensively from place to place, job to job, and person to person, making practice and observe to each god highly individualized and personal. Worship and prayer keeps these beings alive, and the more worship

they receive, the more powerful they become. Though these beings have come down at times to The Source, it is often using an avatar of their image, and not the true beings themselves.

There is a notable exception to the individualized worship of any of the Twelve, and that is the city-state Ishgard. With an inquisition like mindset, non belief in the goddess Halone is shunned by the state and its people, and even those who are thought to have talked with any followers of Dravania are put to death. The relation between Dravania and Ishgard are as thus, “The [Holy See of Ishgard](#) of neighboring [Coerthas](#) has been engaging in a crusade against the Dravanian Horde for centuries, and the dragonkin in turn have proven to be hostile to the other races of Eorzea (though not to the point of open warfare).”⁵³

There are either limited resources or not many written religious texts in the world of FFXIV. The only noted holy texts are the Enchiridion, the book used by Ishgard, and Llymlaen’s Ascent.

Given that the Lalafell population of Limsa Lominsa is rather high, it would be beneficial to examine the patron god of the city to see what cultural ties Lalafells could have on the patron god.

Llymlaen is the patron goddess of Limsa Lominsa. Llyemlaen worshippers have some shared cultural rituals despite having a more private personal relationship with one’s patron god being common. “As part of their worship, followers risk their lives to perform yearly pilgrimages, visiting all twelve sites in the order they appear in the tale,”⁵⁴ as well as, “...make pilgrimages to the mark of the Navigator before they set sail, and upon their safe return to

⁵³ Melios et al. 2014. “Dravanian Horde | Final Fantasy Wiki | Fandom.” Final Fantasy Wiki. Accessed June 28, 2022. https://finalfantasy.fandom.com/wiki/Dravanian_Horde.

⁵⁴ “Llymlaen (Final Fantasy XIV) | Final Fantasy Wiki | Fandom.” n.d. Final Fantasy Wiki. Accessed June 28, 2022. [https://finalfantasy.fandom.com/wiki/Llymlaen_\(Final_Fantasy_XIV\)](https://finalfantasy.fandom.com/wiki/Llymlaen_(Final_Fantasy_XIV)).

port.”⁵⁵ Beyond this shared ritual done by the more vigilant observers to Llymlaen, no other practice or ritual is known. All other known practices or rituals are either done solely by certain individuals and/or kept private.

Llymlaen does not have an organized body of clergy. No priests, nuns, churches, or temples are in Llymlaen’s name or ran by Llymlaen worshippers. Only two saints of Llymlaen have every been recognized officially in the Council of Loetstym: Saint Ascyra, a cook’s apprentice on a ship who rationed food correctly in spite of threats from other crewmates, and Saint Dhyata, a wise woman who gave sound advice to fishers on limiting how much fish they should catch in a lake so to not overfish the area. Both were women who did some work or duty that benefited others, and both were near or on bodies of water when the works were done.

Regarding one of the main aspects of Lalafell life and everyday culture, Nophica neatly fits into the farming aspect as she is the goddess of harvests and abundance. Logically worshiping such a goddess would be beneficial to a community, let alone society. Further explanation of any rituals or beliefs surrounding her would help with gaining further insight into Lalafell culture and religion. Despite the interesting logic however, insight into how people dedicate themselves to her did not provide sufficient information, as the already scant sources discuss only about the recorded practices to the goddess is from a single city-state.

Here is the relevant information we do have about the goddess. Nophica is the patron goddess of the city-state of Gridania, where the residents of that area believe that the elementals who live in the Black Shroud, a forest surrounding the city state, were created by Nophica. They honor the elementals heavily with rituals and festivals, though how specifically is unknown. Despite the collective agreements of Nophica being the patron of the city, there is no official

⁵⁵ “Llymlaen (Final Fantasy XIV).”

religious organization dedicated to her in the city. Nophica has two saints attributed to her, Saint Allene and Saint Tothor who were both farmers. She also has the title of “The Matron”.

In all, this is the most relevant information gathered to help generally explain how religion is situated in The Source in an overview level of detail. This gives the reader an insight in how people in The Source interact with belief and religion, and how this may affect the beliefs of Lalafell specifically through inferring and educated guesses.

Lalafell Speculation on Religion (headcanon):

Given that Lalafells in general have a long history as sea farers and farmers, it would be reasonable to deduce that the goddess sisters Llymlaen of navigation and Nophica of soil and harvest would be primary gods or worship in daily life. Daily worship of each goddess would be difficult to speculate as there are not many resources showing any beliefs or practices, but rituals such at the annual pilgrimages to the twelve sites of Llymlaen may have likely either came entirely from Lalafellian culture or at the very least influenced the already existing culture on Limsa Lominsa if we follow the headcanon logic.

Measuring: Units of Measurement in Modern Eorzea

Proto Lalafells eventually encountered people from outside of the South Sea Isle through trading, and likely would have adopted many things from their new and bigger trading partners in order to facilitate trade easier between previously uncontacted regions. One important adoption would have been units of measurements. Though an already standard unit of measurement for distance, weight, volume, and time exists when the playable character sets foot

in FFXIV, it is possible that each races' culture had their own separate units of measurement in everyday life before the necessity of a global unit of measurement was pushed.

In our world, pre-colonized and pre-European-contact cultures had many different systems: The Chinese *li* 里⁵⁶ was about $\frac{1}{3}$ of a modern American mile or 0.5k, the *ratal* in Malta was about 1 $\frac{3}{4}$ lbs/~800g, the Japanese *shou* 升 being around $\frac{1}{2}$ a gallon/18.04L, etc..

So in the spirit of Lalafells being the math magic wizards they are, I believe it would be very lore accurate to give PL pre-Eorzean-contact units of measurement for length, area, volume, mass, and time.

Telling Time: Pre-Eorzean Lalafell (Headcanon)

In the Lalafell calender, years repeat in 60 year cycles, which are separated by which wind, god, and element is present. Each year is divided up into 6 months based on each of the constellations. Each month is divided into about 10 weeks a month, making each month have 60 days with 6 days a week. A full day is divided up into 12 sections, 6 in the daytime and 6 at night. There are 60 sections in an hour called (minute), and there are 60 sections within the (minute) called a (second).

Years repeat in 60 year cycles with repeated cycles having an ordinal number before the year. So in the 59th year of 20th cycle, the next year would be the 1st year of the 21st cycle.

Each year being defined by four things: One the current year of the cycle. Two, whether it is the wind of Limila or Ofu. Three, one of the names of the twelve gods which are all cycled through in a specific order. Four, one of the 6 elements that are associated with that god, with those being lightning, fire, earth, ice, water, wind.

⁵⁶ AugPi et al. 2022. “里 - Wiktionary, the free dictionary.” Wikipedia. <https://en.wiktionary.org/wiki/%E9%87%8C>.

Each month is represented by one of the constellation.

Each week has a special name associated with a food that is eaten commonly by the Lalafell, and is placed before the name of the day. The order is:

1. Wiwi
2. Yipi
3. Upu
4. Pai
5. Ia
6. Popoto
7. Lutu
8. Mali
9. Mahiki
10. Li

Each day of the week has a god associated with each day:

1. lilifu-limila - Monday
2. lilifu-nufika - Tuesday
3. lilifu-talika - Wednesday
4. lilifu-ufu - Thursday
5. lilifu-asima - Friday
6. lilifu-atika - Saturday

So a calender reading can be read as:

1. The 25th year of 40 in the wind of Limila for Mafina of Ice (770 AD)
2. In the constellation of The Spear
3. In the week of Yipi
4. In the day of lilifuatika
5. In the daytime
6. In the 5th hour
7. In the 10th minute
8. In the 50th second

In normal speech, dates are always given from largest unit or time to smallest, as shown above. The order is: Wind, constellation, element, month, week, day, part of day (daytime or nighttime.), time of day (which hour), minute, second. If there are 2 or more of these sections being said, all larger units will all be apart of one adjectival phrase for the final smallest unit.

Glossary

Aether - The source of magic and life in FFXIV

Apodosis - The clause that shows the result or consequence of a conditional sentence. In the manual, the apodosis clause is also known as the reason clause.

Aspect/Aspectual - The process of how an action is done without reference to when it was done.

Ideogram - “When a picture takes on meanings that are associated with the object it represents, it becomes an ideogram (idea gram).” “If the wagon wheel means travel or move, then the image is no longer a pictogram because it no longer means exactly what it looks like.”⁵⁷

Imperfective - A type of aspect referring to when an action has started and is currently ongoing.

Perfective - A type of aspect referring to when an action is complete.

Pictogram - “A pictogram is a direct representation of the object it refers to. The buttons of computer software demonstrate a pictogram system. The picture that looks like a printer means printer.”⁵⁸

Phonetics - The study of speech sounds and categorizing them.

Phonology - The study of how speech sounds interact with one another in a language.

Protasis - The clause that states the initial cause, action, or reason of a conditional statement. In the manual, the protasis clause is also known as the purpose clause.

Head - The part of a phrase that contains the most semantic information.

Head-final language - A language that puts the “head” of a phrase often at the end of a sentence. There are five basic phrases that head directionality affects: verb object placement, adjectival phrases, prepositional phrases, possession phrases, and verb auxiliary verb placement.

Mora - A unit of sound consisting of usually only V or CV structures. Differs from a syllable as a syllable can incorporate more sounds into its units such as CVC, CCVC, etc. Moras exist due to natural languages having different ways of dividing sections of sound, and some languages divide them in this way while others use syllables or stress to divide instead.

⁵⁷ “Writing Systems Part 2.” n.d. mnstate. Accessed March 13, 2023.
<https://web.mnstate.edu/houtsli/tesl551/Writing/page3.htm>.

⁵⁸ “Writing Systems Part 2.”

Oblique phrase - A nominal or prepositional phrase that acts as an adverb in a sentence.

Relativization - A technique used by languages to clarify what is being talking about when there are more than two clauses. Often the supportanent clause uses some form of relativization to refer back to the original subject of the independent clause in order to maintain clarity in longer sentences. See WALS section on relativization for more information on the different techniques used to achieve this.

Relative phrase - A phrase that grammatically acts as a large adjectival phrase, using an entire sentence to describe the modified word.

Repetitive - A type of aspect referring to when an action is repeated either multiple times in quick succession, or done in frequent short bursts for a set period of time. Which meaning is applied to the verb depends on the lexical aspect of the word.

Tense - When an action occurs. Does not refer to how it was done.

Appendix

Appendix A

Phonology, Morphology, Writing Evolution	Era	New sounds and grammar introductions
/ʔ/ > V1#_V1	Proto Lalafell	Writing material for language is on palm bark and stone. Boustrophedon LTR TTB. -wa, -fu affixed. Allo. [ʔ]
w > V1_V1		
t > t̃ / #_i		Allo. [t̃]
k > q / _a		Allo. [q]
p, t, k > b, d, g / V_V		Allo. [b, d, g]
i, u > e, o / _qa		Allo. [i,e] -yulunu affixed. Rebus Principle applied. Writing starts becoming simplified.
Final vowel loss (except single mora words)		CVC [e, o, b, d, g, q, ʔ]
d > r / _#		[r]
a > e / _l#	Old Lalafell	

f > s / V_#		Allo. [s]
a > #_C[+stop] [-nas]		[tʃ] Stress shift: Words with this sound shift will have the their stress on the second syllable.
s_C > C_s	Middle Lalafell	[s] -apeq, -nur, and -ha affixed.
s > ts̃ / u_		Allo. [ts̃]
u > o / #_		[ts̃]
s > ʃ / _i		Allo. [ʃ] Writing medium changes to palm leaves. LTR TTB. Script becomes very curvy.
i > Ø / _C[+cont.]		[ʃ]
e > C_C		
[tʃ] > [dʒ] / _VC[+voiced]		
a > C[-alv.][-nas.]_#		Syllabary starts to resemble MoL script.
ts̃ > s / _#	Modern Lalafell	Spelling reform.
f > φ / _u		Allo. [φ] from /f/
ʃl > l / _#, _C[-bilabial] [-f]		Allo. [l]
ʃl > φ /_#C[+bilabial]		Allo. [φ] from /ʃl/
ʃl > f / _#f		Allo. [f] from /ʃl/

Table A1. The complete
and correlating writing
Lalafell language.

phonological, morphological,
history evolution of the

Appendix B

Basic Lalafellian Aspectual Evolution								
		Continuous (Until MoL)						
When the new affixes BEGAN to get suffixed	Imperfective	Progressive	Stative	Habitual	Perfective	Momentaneous	Repetitive	
Proto Lalafell	Ø	Ø	Ø	Ø	+ wa	Ø	+ fu	Past
	+ yulunu (to stand)	Ø	Ø	Ø	+ wa (to throw)	Ø	+ fu (for a wave to break)	↓
Old Lalafell	+ yulun			Ø	+ wa	Ø	Ø	
Middle Lalafell	Ø	+ yulun, + apéq (To go), + ha (to lie down)		Ø	+ wa, + nud (To approach, To come)	Ø	Irregular	
Modern Lalafell	Ø	+ yulun	+ ha	+ apéqa	+ wa	+ nur		Present

Table B1. The complete chart of the evolution of the aspectual system in Lalafell.

Appendix C

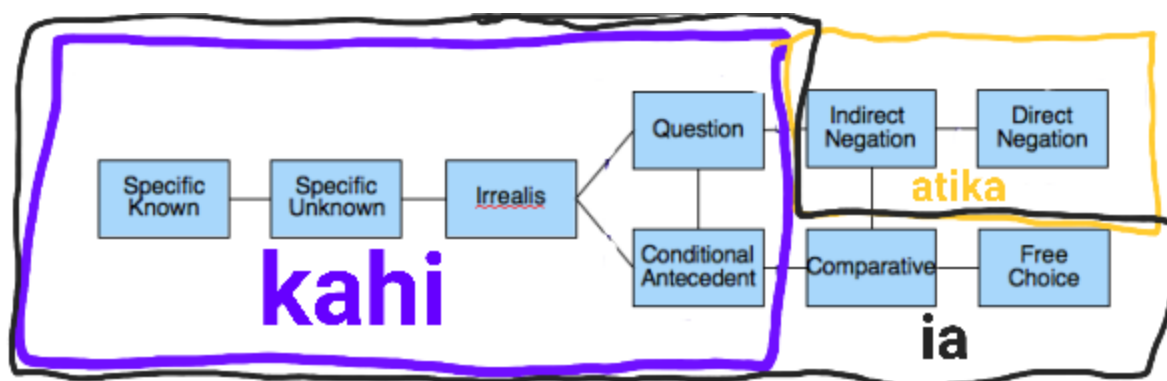


Figure C1. A chart created from the research about the change of the change of the syntactic and semantic role of indefinite pronouns in the Migmaq language by Gretchen McCulloch. Gretchen, ““Practical Uses.””

Appendix D

Appendix D1. Just a small note. The apostrophe used with names and words in FFXIV is just a geminite diacritic. It basically doubles the sound of the sound that is behind the apostrophe. Ex. ‘t = tt / ‘k = kk / ‘l = ll, etc. The translators likely are exoticizing where the Japanese geminate consonants are ingame, so as it look more foreign and “fantastical”. The apostrophe was actually used in older systems of transliteration several decades ago before becoming more standardized. This mystical and exotic English orthography gives more flair to the namlangs (naming conlangs).

Appendix D2. When the term “human” is used in this manual, such as there being a “human” and “non-human” variation of the word, the word “human” counts as all the wandering tribes (aka all playable races), humanoid races, and all beastraces as FFXIV recognizes them as beings with higher intelligent thinking.

Appendix D3. Linguistic fact about MoL: Because Lalafell speakers at their time viewed the similitude affix as a bound morpheme, it became attached to many root words. When the final vowel loss occurred in the language, words with the similitude affix were viewed as completely different words versus modified forms of previous word. This created a new root separate from its original nominal origin, and also introduced a large amount of non derivable verbal adjectives.

Appendix D4. The word “apéka” resisted both the “k > q / _a” and “p, t, k > b, d, g / V _V” changes, which is why it has developed the way it did.

Appendix D5. It is common for speakers to add a small pause when saying yes or no at the start of a sentence before continuing on with the rest of the thought.

Appendix D6. Extra info: Those who are blind adopt one of two approaches: either using the visible demonstrative pronouns when the object is a concrete noun and the invisible ones for abstract nouns, or simply referring to every noun with the invisible demonstrative pronouns. This is called “blind speech” is called by various names used in different ways in MoL including:

1. Calling the speech “ajír an niwa” (constellation of seeing) as a metaphor for how sailors use the stars to navigate during the pitch dark on the ocean.
2. Calling the speaker a “walel” (jellyfish) as jellyfish do not have eyes and move slowly.
3. Calling the speech “apáhi an aqáluluyir” (poking stick), or just “apáhi an”. Used as a metaphor. Just like how old Lalafell’s may use their walking stick as a white cane to help guide them on their path in everyday life, so too will they use either demonstrative pronoun on any noun as a sort of white cane, and wait for the listener to correct them or to guide them on their path for the context of the conversation. This is usually reserved for those who have began to go blind, but some communities may use it as a catchall word for those who are blind.

Appendix D7. The shift from post-verb to pre-verb placement from PL to MoL happened as both adverbs and free morpheme auxiliary verbs started to be placed before the verb they modified. So following with the other adverbs through analogy, the intensifier was also placed before the verb phrase.

Appendix D8. The phrase “aqáus adé ajíd X Y” expresses obligations to promises or obligations to society, not personal ones. Meaning that the phrase is used to convey that one must do a certain action for one of two reasons: either to fulfill or maintain a promise, creed, bond, etc., or to fulfill an obligation to society or a community such as serving in the militia, earning profits for one’s family, paying taxes, etc.

Personal obligations that would sound too inappropriate to use this phrase with would be ones such as: cleaning one’s house, to eat, to buy something for oneself, etc.

When it’s appropriate to use this phrase depends on the context of the situation and the culture of the island one is on, but a good rule of thumb is that if you feel like you have to do something for someone else and not yourself, you should be find to use the phrase. If what you must do is for your own benefit, then it would generally sound inappropriate to use the phrase in this way.

To convey sentences like, “I have to leave,” in Lalafell, simply state the sentence as if it were a statement. So a sentence like, “I have to leave,” would be in MoL, “I leave.” A sentence saying that someone else must do something, such as, “You have to eat,” would just use the imperative form in MoL, such as, “Eat!”.

Appendix D9. The 6 constellations in FFXIV are representative of each of the 12 major gods in FFXIV, each constellation representing 2 gods. The Constellations are suppose to be literal gateways to each gods' "heavenly realm".

Appendix D10. Heavenly realms, or the "Seven Heavens", are planes of existence created by each god to reward and punish those who leave on The Source, the world in which FFXIV happens. Even though there are only twelve gods and therefore six realms relegated to each, the seventh one revolves around the "pole star" independent of the other realms. These are very representative of the Mahayana Buddhism's "Six Realms of Rebirth".

Appendix E

Appendix E1. This is an entire explanation of the process and research behind creating the logographic script for PL. Here are the notes I have taken from nine different Polynesian scripts that I believed would be worthy looking into for developing the PL evolving it into the MoL script.

Rongo Rongo:

- Time Frame: 1800's-Present
- Script type: Unknown. Likely logographic
- Script direction: Boustrophedon. Writing in horizontal lines left to right from the bottom to the top of the writing medium.
- Writing mediums: Palm bark, tree bark, driftwood
- Writing instruments: Shark tooth, obsidian. used to make deep and smooth cuts to create curved lines with sharp ends. Drawn lines do not intersect or crossover one another. Light hairline cuts are also found.
- Glyphs and Descriptions: Stylized human, animal, vegetable, and geometric shapes. If glyph had a head, the head was orientated up and faced towards the direction of writing. Birds are very common. No spaces are used.

Buhid:

- Time frame: 1300's-Present
- Script type: Abugida

- Script direction: LTR horizontal lines, TTB
- Writing mediums:
- Writing instruments:
- Glyphs and Descriptions: Sharp edged glyphs consisting of no curves, only horizontal or vertical right angles. Lines never overlap, but can touch ends to form right angles. Lines can also be parallel to form a single glyph (i.e. not touching). Two small horizontal lines are used at diacritic marks, either being placed above or below the glyph. No spaces used.

Eskaya:

- Time Frame: ~1937-Present
- Script type: Syllabary
- Script direction: LTR, TTB
- Writing mediums: Parchment paper
- Writing instruments: Ink and quill
- Glyphs and Descriptions: Based off of cursive Latin script. Artificial script made for the Eskaya people.

Hanunoo:

- Time frame: 1300's-Present
- Script type: Abugida
- Script direction: BTT in columns, LTR
- Writing mediums: Bamboo
- Writing instruments: Knife
- Glyphs and Descriptions: Most lines are thin, long, and have sharp ends that commonly are combined end to end, or sometimes intersect. Some lines are curved, only forming a

quarter of a circle that's drawn obtusely. Seems only one character has an intersecting curve, and it forms a "P" shape with the staff of the glyph going upwards, curling towards the right, forming a complete circle, and continuing past while going upwards at a slight angle.

Kulitan:

- Time frame: 1600's-Present
- Script type: Abugida
- Script direction: Historical, LTR horizontal lines, TTB. Modern, TTB vertical lines, RTL
- Writing mediums: Paper
- Writing instruments: Brushpen
- Glyphs and Descriptions: Smooth lines and very curvy with rounded ends. Lines do not intersect too much, instead either preferring to meet at certain points or slithering around like a snake while never making contact with itself or other characters.

Tagalog:

- Time frame:
- Script type: Abugida
- Script direction: LTR horizontal lines, TTB
- Writing mediums: Paper?
- Writing instruments: Brushpen?
- Glyphs and Descriptions: Similar to Hanunoo. Smooth curved lines with all but one character taking 1-2 strokes to makes (the exception taking 3). Rounded ends. Many circular or half circular patterns are used, often making "C" like curves and others making "S" like ones. There is one complete circle for a character. These curves and lines

often meet at various points, but never intersect. Three diacritic signs are used, likely for vowel marking.

Woleai:

- Time frame: 1300's-Present
- Script type: Syllabary
- Script direction: LTR horizontal lines, TTB
- Writing mediums:
- Writing instruments:
- Glyphs and Descriptions: Many characters. A mixture of what seems like a majority of characters that are very abstract straight lines coexist with a minority of characters that seem to me derived from pictographs with curves and minor embellishments to accurately depict what they represent. With the abstract characters, straight lines are preferred, meeting each other end by end very often. Curves are used less, but follow the same principle by touching end to end. Neither are allowed to intersect with the exception of 3 characters, all of which have two lines intersecting at shallow angles. The pictographs are comprised of circles, half circles, circular/oval shapes, and straight lines. They may allow to and often do intersect one another.

Naasioi:

- Time frame:
- Script type: Alphabet
- Script direction: LTR horizontal lines, TTB
- Writing mediums:
- Writing instruments:

- Glyphs and Descriptions: Very low character count of 13 characters, 5 vowels and 8 consonants represented. Many have straight lines and curves. The curves often spiral into themselves one layer deep. One character is distinguishably intricate compared to the others, with being an obtuse triangle, a curve line sticking out at its top left, and the base of the triangle jutting out on the character's right side. This is a cypher script of the Latin script (meaning the script is a heavily modified form of the Latin alphabet to fit the needs of the speakers). There is an uppercase, lowercase, and ornamental form of each letter.

Avoiuli:

- Time frame: 1980's-Present
- Script type: Alphabet
- Script direction: Either LTR or RLT Boustrophedon, TTB. Or LTR, TTB.
- Writing mediums:
- Writing instruments:
- Glyphs and Descriptions: High amounts of curves and intersecting of lines, like rope thrown on the floor or headphones wires out of the pocket. No straight lines exist for the phonetic characters, but they do exist for the numerals. Many curves form circles and very often intersect and overlap into one another. Ovals and arrowhead shapes are used in many characters.

Hawaiian Petroglyphs:

- Time frame: ~1000 AD - early 1800's
- Script type: Art (Islands did not have a written system of phonetics)⁵⁹
- Script direction: NA

⁵⁹ Schütz, Albert J. 2020. "Prelude to the Alphabet." In *Hawaiian Language: Past, Present, Future*, 59-63. N.p.: University of Hawai'i Press. Accessed March 17, 2023. <https://doi.org/10.2307/j.ctv16t66f3>.

- Writing mediums: Stone
- Writing instruments: Chisel?
- Glyphs and Descriptions: Given these drawings were on rock faces, majority of the lines are straights. While some are curved, the most curved they become are half circles, with most being wide obtuse curves. Upside down triangles are present, mainly to depict the chests of people. There are circles in the petroglyphs, however, they are filled in to make them darker.

Conclusion on Polynesian Writing System Research

It very much seems that Polynesians script came from one of three places: From a Brahmic script, Latin alphabet, or arose independently. Only one is artistic (Hawaiian Petroglyphs), one is likely logographic (Rongo Rongo), two are syllabic (Woleai and Eskaya), and the rest being abugidas. Various directions of writing are noted, but the majority fall under a LTR, TTB strategy like in the Latin script. Obviously, the types of lines, curves, and shapes used in a script is heavily based on the writing medium and instrument, so scripts here range from smooth and long brushstrokes to sharp lines with minimal curves; though, I would say the only outliers of these scripts are Avoiuli and Rongo Rongo, the former having noodle like curves with overlaps and intersections like crazy, and the latter having deep smooth curves and some lines.

Logographs

Here will be the charts and lists of character used in the PL script. It is a logographic script, using a combination of Rogno Rogno pictographs and original pictograms inspired by Rogno Rogno and Toki Pona, as well as Hawaiian Petroglyphs being used for the ideograms.

To explain the different styles of Rogno Rogno and Hawaiian petroglyphs being used in the same writing system for Lalafell, we can say that these writing system came from different parts of the island chains in the Southern Seas. Eventually, the cultures came together and combined their scripts to make what what used in their logographic script.

From these scripts, what will happen is that when these characters become more simplified, I can see there being two standard ways of writing each syllable. One way have fluid cursive letters derived from the more pictographic Rongo Rongo script, and the other have straight lined and print letters (letters that dont connect to one another) derived from the ideographic characters of the Hawaiian Petroglyphs. The phonosemantic compounds may be a few letters in each of the standards scripts since they contain both styles.

Appendix F

Appendix F1. The repetitive is different from the habitual. The habitual describes an action that takes place both over an extended period of time and the action is expected to occur again according to the speaker, whereas the repetitive describes an action that takes place over a limited period of time and has the exception of ceasing at some point after the repetition.⁶⁰

All repetitive forms contain one of these three consonants in either the final or penultimate consonant of the word: s, c, or sh

Although the repetitive form is irregular, there are some word ending patterns that the learner can remember in order to predict the repetitive form for certain words. Here are those patterns:

- a/i/u = as/is/us, aus/ius/os
- /s/-root.word = Form starting with /h/
- -uwa = ocuwa
- -'u = -'ucu, -cu'u
- -h = -saha
- -uha = -ucuha
- -awa = -sawa
- -aya = -asuya

⁶⁰ This “over an extended period of time” can be subjective to the speaker as to what an “extended” versus “limited” period of time mean. Generally “extended” conveys a period of time that is unspecified or indefinite, whereas “limited” conveys a specific or definite period of time. These general guidelines could still bleed into eachother, but in general, context of the purpose action should offer enough clues for deciding which one to use.

- -eya = -eshya
- -qada = -qadasawa
- -us, -ucu, -ucun = -ucufa
- -uwa = -ucuwa
- -uya = -ucuya
- -n = -sVn, -cVn
- -lun = -lucun
- -ur = -ucad
- -ar = -asad
- -yur = -yucad
- -eyir = -eysad

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Author's Bio & Notes

Hello readers. This is the author of the Lalafell conlang and creator of the Lalafell manual. My name is Mortejchjo Versercha Usone. My first name pronounced like “Mor-tey-chyo.” I am a university student studying Arabic, Hebrew, and Medieval history. Ever since I was young, I have always been into language learning, and during that process I learned a large amount of linguistics originally to learn languages more efficiently and accurately, but now it has developed into a hobby of its own. Learning how people speak and what interesting ways people organize thoughts into sentences always intrigued me. Although, even though I have alot of experience with languages, I do not have much experience with playing FFXIV. Ironically, the main reason I did not play FFXIV was because of this conlang project. But thanks to a friend and alot of resources from the internet, I was still able to understand enough of FFXIV to more accurately create the language. Surprisingly though, I avoided many spoilers during the research, and any that I have encountered I cannot even recall anymore. Har har, lucky me. Upon completion of this project, I hope to spend some more time in the game and maybe even get out of sprouthood before I finish my next conlang? Who knows.

But firstly, I want to thank the sources I have used in this project before going into the additional context of the Lalafell manual. I want to thank a very nice friend of mine who assisted me in acquiring quest specific dialogue and in game screenshots of FFXIV, and I could not have been more secure in my research if it wasn't for them. I want to thank the amazing “Mirke's Menagerie” for providing invaluable information in the form of the Eorzea Encyclopedia about the history of The Source and Lalafell culture and language (what little there is of it). I want to

thank the World Atlas of Language Structures Online, a.k.a. WALS, on providing the most crucial aspect of this project, a solid framework for language creation and in depth explanation of each part. Without WALS, this language would not have looked nearly as in depth. I want to thank William S. Annis for creating the Conlanger's Thesaurus, another crucial cog to the massive machine of the Lalafell manual. I want to thank Matthew Brittain with his contribution to the understanding of the Hawaiian language, from which I derived the most useful affix that my conlang uses, the similitude. I want to thank archive.hokulea.com for their preservation of Hawaiian proverbs and culture. I want to thank the Final Fantasy wikis in their entirety for accurately collecting information about the games. I want to thank those that I have gathered information from on the ffxiv-roleplayers.com/ website. They have helped incredibly with understanding hard to find lore about FFXIV. I want to thank those who contribute to the community conversations in the official Square Enix FFXIV forums. I want to thank those on the [r/ffxiv](https://www.reddit.com/r/ffxiv) and [r/conlangs](https://www.reddit.com/r/conlangs) subreddit, both with providing amazing information on their respective topics. I want to thank the roses-and-grimoires.home.blog for giving niche information about the modern Eorzean measurement system. I want to thank the School of Law library of the University of Hawaii at Mānoa for the free public access to some of their resources. I want to thank the youtube channel Polymathy for giving extra linguistics information in their videos. I want to thank worldswritingsystems.org, the [r/neogeography](https://www.reddit.com/r/neogeography) subreddit, and the neogeography.info website in giving an abundant amount of resources for creating conscripts and guides on how to do so. And finally, I want to thank the Sound Change Applier for their free access to their invaluable website which made the process of transitioning from proto Lalafell to Modern Lalafell as smooth as butter.

For the reason why I made this conlang, it was simply because I have never made a conlang before. I figured making a full conlang where I flesh out every aspect of the language would help me in my future with making other conlangs. Veteran conlangers could have already seen that I was a newbie from a mile away with me adding overly complicated grammatical stuff like classifiers and complex verb aspects for no reason other than I simply felt inspired or just want to do it. By the way, I was really inspired by Navajo for the verb aspects at the time and still am in all honesty. Though, through fully touching each aspect of conlanging with making this conlang, I have learned an insane amount of valuable lessons and ideas about conlanging, but most importantly, I squeezed out the instinctual urges to add an overbearing amount of complexity from any natlang. This will definitely make it easier to make more sensible conlangs in the future for me.

Regarding the headcanon culture filler inside the Lalafell manual that I added at my own digression, I believe it was necessary to add those in the context of the research already gathered. At the time of writing this, there was not much information on even where the South Seas was until it was revealed only about two weeks ago. Just this fact alone should give the reader an understanding of how little information I could work off of for detailed information about the Lalafell homeland. Food items names and descriptions, boat descriptions, and quest dialogue that was hard to access for a non player of the game were some of the only ingame official resources I had on Lalafell people and culture. It is understandable why then I made leaps of assumption about Lalafell culture in order to fill in missing gaps of culture about the Lalafell. This was vital for me so that I could add extra layers of depth in the Lalafell language. In fact, it was necessary in order for me to create culturally specific phrases and words that would only exist in Lalafell to give the conlang a much more natural feel. Without the headcanon culture

filler, the most integral part that gives a language life, its ability to express ideas in cultural specific idiomatic ways, would have been impossible to create in a satisfying way.

On the creation process of the Lalafell manual, the steps went something like this: Do research on relevant FFXIV history and lore, do as much research as possible on the Lalafell, create objectives for the feel of the final language, create a fully functional proto language, then create a fully functional modern language. I will discuss each part in more detail.

Researching any and all things FFXIV and Lalafell was rather difficult sometimes, but more so tedious other times. I think I understood what I was getting myself into with the massive amount of research that was going to happen, so I opted to just gather relevant quotes from the sources I used instead of making summaries of the information myself. That would have taken way too long to finish this section otherwise.

With creating objectives for the final language, what I mean specifically was that when I had some solid descriptions of what Lalafell was supposed to sound like from the official wiki description, ingame Lalafell names, and even city names where the population was majority Lalafell, I described what the language would have sounded like to me and made objectives to reach those goals. I knew the Lalafell were Polynesian inspired, so I based many words off of Hawaiian and a couple Maori words for example. I knew the language had a sing-songy rhythm to it according to the wiki, so I created an alternating pitch accent. I knew the Lalafell had a prolific history of trading goods and culture, so I knew I wanted to make several words and phrases referring to trade, money, taxes, sea travel, island living, etc. It was simple goals like this that really made a much larger goal at the end look more obtainable.

To achieve my personal goal of having more experience in each area of conlanging, I took a no holds bar approach on each and every section of language. Phonetics, phonology,

morphology, syntax, semantics and even pragmatics. All of these areas I did my best in fully evolving the littlest details to the macro level. In the end, I can say fully that I have achieved my personal goal threefold. The only things that I regret not doing in this language the first time around was setting a more solid lexical aspect system for each verb, so that the verb conjugations would make more sense. I did not realize how important it was honestly until the project was already finished.

Now I will go into what experiences and skill I have that led me to be able to create a conlang such as this. I would consider myself an amateur linguist, amateur in terms of not being paid for my work, not in terms of being a complete novice on the subject. I have a solid grasp of the International Phonetic Alphabet, know at least enough on phonetic evolution, have a sufficient understanding of morphology, and my main interest of linguistic lies in focusing on syntax and phonology. I have studied too many languages to count in my life such as Navajo, Cree, Krio, Mandarin, Cantonese, Vietnamese, Hawaiian, Tamazight, French, German. Although most of these languages I can now only remember a word or two in, let alone make a sentence to get around or order food. I would only consider myself “fluent” in in four languages: Esperanto, Arabic, barely in Hebrew, barely in Japanese, and barely in Spanish.

For the future of the conlang, I do have some plans in store for it, that is why this is only called the first edition. The main objectives for the manual would be to develop the Middle Lalafell writing system to add a much more natural writing system for the language. The next objective would be to complete the logographic writing system of Proto Lalafell. Currently it is at a sufficient enough place that one would theoretically write a large amount of the language in, but personally I do not feel satisfied with that and want to accomplish my goal of creating a fully functioning logographic system. The third one would be to add additional idioms and phrases to

the modern version of the language to give more cultural depth. Fourth would be to add a massive amount of loan words into Modern Lalafell, mainly from Hyur, in order for the language to be more consistent with Lalafell and the history of The Source. Fifth, I will create a small dialect for the Plainsfolk Lalafell and a very different dialect for the Dunesfolk. I can not say when I will be able to achieve these changes and updates as I do want a massive break from this conlang to work on other projects.

Beyond adding onto the current conlang, I do have plans for creating a conlang for each and every playable race in FFXIV. Yes, I do in fact plan to have all eight races their own fully functional conlangs and for either one or both subraces to have their own dialect, if it would fit into the lore of the race. Although this project took two years, given now I have soaked my feet in the water, I will be able create the conlangs at a faster rate. In addition, I also plan on creating a small visual novel-like series in order to teach Modern Lalafell in a natural way, with the intent for making the viewer able to actually speak up to low-intermediate Lalafell by the end of the series. High enough to hold a slightly nuanced conversation in without too many grammatical issues.

And finally, to all my readers out there on the internet, I want to give a heartwarming thank you for reading my work in any amount or capacity. I intended this to be a fun but serious project, and the fact that there are others out there who would be interested in reading why works makes me extremely happy. I hope this manual will give the reader a fun and new way of expressing themselves in FFXIV and to those of the community, whether it be in the roleplay servers practicing the language, using it in a FFXIV inspired D&D session, or simply throwing out bad words at people and watching their eyes widen in surprise and confusion.

If anyone would like to create their own version of Lalafell using this manual as a template, create another conlang using this as a reference, learn or teach this manual a positive and educational setting, or even modify this manual via adding, subtracting, or changing existing concepts upon a different document, all are welcomed to do so. I believe in the freedom of exchanging ideas and knowledge with everyone, and in doing so I hope help foster a healthy and intellectual and most of all respectable community. All I ask is to explicitly say that I am the author of this work, do not claim that another person owns this, and do not use AI to reference, train, or copy anything from this manual or any of my works.

I believe this deepening of fan created lore will serve to benefit the FFXIV and online linguistic communities.