



NIÐALOSA ADEG



Koa sravis ševun yu

# Niðalósia i Seret

go sravala.

Niðalósiaie Ševunkak yu Adeg vi

2014 vi Haši go sravala

Kou Niðalosu ušni orna ševunođ nega/sravis

Mirina i koa kantas us senpođ nega Enkliš vas sravala

Niðalosu ana adeg, i mo duvet li anađ adeg omna enau namašiya moni, evi ana adeg u tauviya mael moniyo. Moa adeg u vromita, mo vi so po vomana tegamu moriđaya nala.

Undođ vašon na si senpoka iprala, đia sou ligi vro, i atašo'ks sui or ligi mušovi po amiva, đia kou senpoka atašođ vašon.

*Voiođ vašon*

*Fourth edition*

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# i.

## Contents

<b>Chapter 1</b>	<b>Introduction</b>
	Prologue
	History
<b>Chapter 2</b>	<b>Phonology / Orthography</b>
	Alphabet
	Pronunciation
	Allophony
	Devoiced Vowels
	Palatalisation
	Monophthongisation
<b>Chapter 3</b>	<b>Nominal Morphology</b>
	Noun Phrase
	Nominative
	Accusative
	Genitive
	Dative
	Stative
	Clitics
	Pronouns
	<i>Ko, So, or Ev?</i>
	Pronoun and particle contractions
<b>Chapter 4</b>	<b>Verbal Morphology</b>
	Verb Phrase
	Voice
	Tense
	Polarity
	Mood
	Telicity
	Conjunctive
	The <i>+na</i> suffix
	Auxiliary-only forms
	Prepositioned Modals
<b>Chapter 5</b>	<b>Adjectival Morphology</b>
<b>Chapter 6</b>	<b>Particles</b>
<b>Chapter 7</b>	<b>Syntax</b>
<b>Chapter 8</b>	<b>Social conventions</b>

Chapter 1

# Introduction

## Prologue

This aims to give you a brief overview of what this book aims to achieve. This book is not meant as a learning resource where you can read back to front to learn the language. It is meant as a grammar resource and reference for those interested in learning particular parts of the language.

The book is broken into several chapters. Each chapter aims to cover one aspect of the grammar of Nithalosian; for example, different types of morphology, syntax etc.

The main language of this book will be English for the purpose of being universally understood. However, the meta parts of the book (ie. Parts that make a book, book-y, or that are not relevant to the purpose of this book), will be written in Nithalosian.

The additional script that Nithalos is sometimes written in called *Turavart* (literally 'temple words') will not be used in this book. The alphabet page will list these along side the Latin script, however this will not be used further. This is because turavart is an archaic way of writing Nithalos that is now only used ceremonially.

This book is meant to be an update to the older, and now out of date *Niđalos, adegu sagnaē koni*. It was easier to do a full re+write than to pick apart and rearrange the older book. I have tried to make this book more book-y.

The name of the language in question is *Nithalos*, but will also at points be referred to as *Nithalosian* or *Niđalos*. All are correct; lack of consistency is a weakness of mine.

Lastly, with each update, I will change the date on the page after the cover page. If you are reading an electronic copy of this book, then this is how you will know how recent it is. There may be times where I don't update this for months at a time - again, sorry!

## Key

The below table is a key to the colour-coding of the tables used in this book.

Something written in Nithalos – usually an example sentence
A translation into English
A phonemic transcription into IPA
Glosses to translations, or grammar rule patterns

## History

As with any constructed language, there is its 'constructed' history (ie. The back-story given to the language in order to give it more depth), and the real-life history (development, reform etc.). This history section will cover the real-life history of the language.

Nithalos was my very first constructed language (henceforth, 'conlang') that I started creating in late 2008. The initial language was written on refill paper which was misplaced very early. Luckily I had an electronic copy stored.

The language was originally based heavily on Japanese with a large portion of the lexicon and grammatical ideas influenced from Japanese. I also decided to source a portion of the lexicon from Russian. The initial language was very bulky with a hideous orthography. You can still see a lot of the Japanese influence in the language today, for instance, *ušira* meaning 'behind' – which came from Japanese 後ろ (*ushiro*).

Once the language was largely built, I became very excited about conlanging and decided to delve into a large array of other conlanging projects, and Nithalos was very quickly forgotten. About a year later, I picked it back up and pieced it together using what little notes I had left.

Since then, Nithalos has undergone a number of changes. Some of the highlights include simplifying the spelling system, the addition and changing of some phonemes, simplification and complexification of grammar, and finally settling on a preferred word order.

Take for example, the word for 'eat'. In Old Nithalos (what I call version 1.0), this was *čaberix* /tʃaberi:θ/ (from Japanese 食べる – *taberu*). In past tense, this would be *čaberibri* /tʃaberibri/. Then, with the changes over the last several years, these two verbs – eat, and ate – are *tapri* and *tapriva* respectively.

The above shows an example of how *č* became *t*, *b* became *p*, and how the past tense suffix changed from *-ibri* to *-va*. This is just an example of a few of the changes – I won't go into too much detail about all the changes though!

Chapter 2

# Phonology and Orthography

# Alphabet

The Nithalosian alphabet consists of 20 letters made up of 5 vowels and 15 consonants. The order of the alphabet is based on the original Nithalosian alphabet, with more modern additions at the end of the alphabet.

Aa Pp Vv Ee Kk Đđ Ii Tt Ss Šš Mm Nn Ll Rr Uu Yy Oo Dd Gg Hh

Rarely, the alphabet also contains the letter Ää which is the same as Aa. This is due to old spelling rules whereby a vowel would gain umlaut (¨) if it was to be pronounced separate from the preceding vowel. The only modern word in which this letter survives is Niđalosiä (the name of the Nithalosian country, Nithalosia); but even here is often omitted.

## Pronunciation

Nithalos is not a hard language to pronounce for the native English speaker. The sounds found in Nithalos are all also found in English. Nithalos is relatively phonemic, however some letters do carry additional allophones - depending on the environment and specific word they're found in. The below chart shows the basic phonemic pronunciation for each letter of the alphabet as above. Consonants are shown first.

<b>Pp</b>	ɸ	As in <u>p</u> arachute	[p]
<b>Vv</b>	ʋ	As in <u>v</u> atican, or <u>f</u> ishing	[v], [f]
<b>Kk</b>	ɸ	As in <u>k</u> ayak	[k]
<b>Đđ</b>	ɸ	As in mo <u>th</u> , or <u>th</u> ough	[θ], [ð]
<b>Tt</b>	ɸ	As in <u>t</u> eeth	[t]
<b>Ss</b>	ɛ	As in <u>s</u> au <u>s</u> age	[s]
<b>Šš</b>	ʃ	As in <u>sh</u> ake	[ʃ]
<b>Mm</b>	ɸ	As in <u>m</u> outh	[m]
<b>Nn</b>	ɸ	As in <u>n</u> oose	[n]
<b>Ll</b>	ɸ	As in <u>l</u> amp	[l]
<b>Rr</b>	ɸ	As in <u>r</u> ake, or bu <u>tt</u> er	[r], [r]
<b>Yy</b>	ɸ	As in <u>y</u> oghurt	[j]
<b>Dd</b>	ɸ	As in <u>d</u> are	[d]
<b>Gg</b>	ɸ	As in <u>g</u> host	[g]
<b>Hh</b>	ɸ	As in <u>h</u> ouse, or lo <u>ch</u>	[h], [x]



And now for the vowels as well.

<b>Aa</b>	ʌ	As in f <u>a</u> ther	[a]
<b>Ee</b>	ð	As in e <u>x</u> tra	[e]
<b>Ii</b>	ɪ	As in f <u>ee</u> t	[i]
<b>Oo</b>	ɒ	As in f <u>ou</u> r, or c <u>o</u> t	[o], [ɔ]
<b>Uu</b>	ʊ	As in b <u>oo</u> t, or f <u>oo</u> t	[u], [ʊ]

## Allophony

As you can see from the table of pronunciation earlier, some letters have two possible ways to pronounce them. These letters are:

<b>Vv</b>	ɹ	As in <u>v</u> atican, or <u>f</u> ishing	[v], [f]
<b>Ðð</b>	θ	As in mo <u>th</u> , or <u>th</u> ough	[θ], [ð]
<b>Rr</b>	ɹ	As in <u>r</u> ake, or bu <u>t</u> ter	[r], [r]
<b>Hh</b>	h	As in <u>h</u> ouse, or lo <u>ch</u>	[h], [x]
<b>Oo</b>	ɒ	As in f <u>ou</u> r, or c <u>o</u> t	[o], [ɔ]
<b>Uu</b>	ʊ	As in b <u>oo</u> t, or f <u>oo</u> t	[u], [ʊ]

The first of the pair is the most common way to pronounce each of these letters, and is considered to be the normal pronunciation. However in some environments, the second sound (*allophone*) is used instead.

### Vv (ɹ) as [v] or [f]

In most instances, <v> is pronounced as [v]. The only time [f] is used instead is when the letter <v> is adjacent to another voiceless consonant (such as [k], [t], [s] etc.), or when [v] occurs at the end of a word. Some example words where <v> is pronounced as [v] and [f] can be seen below.

<i>visto</i>	true	[visto]	<i>dovart</i>	verb	[do'vart]
<i>vro</i>	old	[vro]	<i>mov</i>	beyond	[mof]
<i>kvaš</i>	glue	[kfaʃ]	<i>kravdi</i>	mother	[krafθi]*

\* Note that when <v> and <ð> appear adjacent, both of these sounds are voiceless.

## Đđ (ɟ) as [θ] or [ð]

The letter <đ> varies greatly in pronunciation with each speaker, but there are some basic guidelines to follow to know whether to use voiceless [θ] or voiced [ð]. Like <v>, <đ> should be the voiceless [θ] when with another voiceless consonant, or at the end of a word – except attributive adjectives which are always [ð] (more on these later).

If you're unsure, you should probably default to using [ð], unless you want to sound like a Govđan speaker of Nithalos, then use [θ]. Also remember that both <đv> and <vđ> are pronounced voicelessly.

Some example words:

<i>đarge</i>	wall	[ðarge]	<i>piđu</i>	pie	[piðu]
<i>đaiđa</i>	will love	[ðaiða]	<i>vrođ*</i>	old	[vroð]
<i>ađ</i>	just	[aθ]	<i>akveđ</i>	rubbish	[akfeθ]
<i>kravđi</i>	mother	[krafθi]	<i>pogeđpada</i>	zoo	[pogeθ.pada]

\* This is an example of an attributive adjective where the final <đ> is voiced.

## Rr (ʀ) as [r] or [r̥]

These two sounds are in free-association with one another. This means that you can use either in any position and it will not form a minimal pair. The former is preferred slightly more. The latter is used more in very quick speech.

## Hh (ħ) as [h] or [x]

In Nithalos, pronouncing <h> as [h] is far more common than [x]. The sound [x] is really only used where making an audible [h] would be difficult, or when over-stressing a particular word in a sentence.

One of the most common occurrences of [x] is when a word starts with <h>. However, using [h] is also acceptable. The below examples demonstrate this.

<i>haene</i>	nose	['ha.ene]	<i>haene</i>	nose	['xa.ene]
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<h> is already a rare letter in Nithalosian, meaning that the sound [x] is probably one of the rarest used within the language's phonology.

## Oo (h) as [o] or [ɔ]

The letter <o> has several ways of being pronounced in Nithalos depending on the environment within the word, and the accent of the speaker.

Of the pair of sounds above ([o] and [ɔ]), the former represents <o> when in a stressed syllable, and the latter when in a non-stressed syllable. [ɔ] may also sometimes be used when the word is stressed, but is only one syllable long.

The sound [ɔ] can also sometimes be realised as [ɒ] depending on the age of the speaker and where they're from. The two sounds are used interchangeably with no creation of minimal pairs. The former sound is considered to be the officially correct variant, however.

## Uu (h) as [u] or [ʊ]

The letter <u> in Nithalos has very similar patterns to that of <o> as mentioned above. That is, [u] is more common in stressed syllables, while [ʊ] is more common in unstressed syllables. In most cases, you can switch these around and the meaning will not be hindered.

<U> is one of two vowels that often undergo devoicing. More on this is below.

## **Vowel Devoicing**

There are a few instances in Nithalos, where sometimes a vowel will be devoiced. This is particularly the case when speaking faster or where a word is too awkward to say in full without devoicing a vowel. When a vowel is devoiced, it is no longer audible in the word (although your mouth is still supposed to move to the position).

The only two vowels in Nithalos that can be devoiced are <i> and <u> (although <i> is increasingly rare). Generally these are devoiced when between a fricative and a plosive/stop in the first syllable of a word. There are a few examples below showing words where the vowel <u> is devoiced. Note that the IPA reflects how the word sounds to the ears, not how it is actually made.

<i>šutođ</i>	all/every	[ʃtɔ̥ð]	<i>vuto</i>	normal	[fto]
<i>sukas</i>	mist	[skas]	<i>vupori</i>	forbid	[fpori]

You can see in these words that the <u> occurs between an initial fricative (such as [s] or [v]) and a stop (such as [t], [k], or [p]). This can also rarely happen when the vowel is before [l] as well, such as in *sulas*.

## Palatalisation

In order to ease pronunciation and increase the fluidity of speech in Nithalos, there are a few instances where a [j] is inserted into speech.

The first instance is when a word beginning with <e> starts a sentence or sub-clause. A common word that this is applied to is *evi* (but). As this word virtually always appears at the beginning of a sentence or sub-clause, it is nearly always pronounced [jevi] instead of [evi]. The only exception to this rule is where the word beginning with <e> is a proper noun.

Enklišu ana udođ adeg	Evi Niđalos vas vo vomiša
English is my first language	But I also speak Nithalos
[enkliʃu ana udođ adeg]	[jevi niða:los vasfo vomiša]

You can see in the first example that uses the proper noun 'English', no palatalisation occurs. However in the latter example, *evi* undergoes the palatalisation.

The second instance where palatalisation occurs is between two identical vowels (please note that this also includes two vowels outside word boundaries).

Ansomaamu koal	Anu pogeđpada al
The police are here	I am at the zoo
[ansomajamu ko.al]	[anu pogeθpada jal]

The two above examples show an <a> [a] receiving pre-palatalisation. The first example shows this where two <a>s occur consecutively within a word (*ansomaam*). The latter example shows this outside of word boundaries (*pogeđpaa*).

It is useful to note that often the second example would actually become *pogeđpada'* in colloquial speech (pronounced [pogeθpadal]).

## Monophthongisation

In Nithalos, some vowel digraphs are often monophthongised (merged into one vowel sound). Below are a list of these, and their realised pronunciations.

<ei>	/e:/	<i>dei</i>	/de:/	(according to)
<ie>	/i:/	<i>kiepu</i>	/ki:pu/	(lips)

The following two mostly only occur in final syllables, short words, or syllables that are unstressed. Of the pairs below, the first shows a monophthongised digraph, the second shows where this would still be a diphthong.

<ou>	/o:/	<i>šemou</i>	/šemo:/	(island – <i>accusative case</i> )
<ou>	/o.u/	<i>irous</i>	/iro.us/	(colourlessness)
<au>	/o~ɔ/	<i>gau</i>	/gɔ/	(fly)
<au>	/au/	<i>laupe</i>	/laupe/	(branch)

This can also vary speaker by speaker – some will prefer monophthongisation, some will not – or how hard the speaker is trying to pronounce correctly.

Chapter 3

# Nominal Morphology

## Introduction

This chapter will cover the methods by which Nithalosian nouns decline through various cases and how noun phrases are generally formed (Nominal Morphology).

Nithalosian nouns do not reflect gender, number or definiteness, nor do they have any form of regular pattern. This means that one noun can mean a multitude of things in English. For example, *ota* means house, houses, the house, and the houses. Where in English there are several different declensions to show these things, Nithalos does not show this.

Nithalos relies heavily on context to determine the number and definiteness of something. This can be usually shown through discussing a specific object, or lack thereof, or by mentioning how many things you are talking about in other ways. In all situations however, the noun remains as it is.

Nithalosian nouns do however decline by case. Nithalos effectively has 5 cases. These cases are nominative, genitive, accusative, dative, and stative. The following sections in this chapter will look at each case in greater depth.

## The Noun Phrase

The noun phrase in Nithalosian is made up five potential parts. These are the possessor, the qualifier, the noun itself, quantifier, then particle. Within the noun phrase, they generally form that order:

[possessor] [qualifier] [**noun**] [quantifier] [particle]

To illustrate this, we will assign a word for each of the above parts as so:

- |                     |              |               |
|---------------------|--------------|---------------|
| • <i>ana</i>        | my           | (possessor)   |
| • <i>oko(đ)</i>     | big          | (qualifier)   |
| • <b><i>ota</i></b> | <b>house</b> | <b>(noun)</b> |
| • <i>na ta</i>      | two (of)     | (quantifier)  |
| • <i>al</i>         | at/in        | (particle)    |

Using the parts above, we can construct the following noun phrase:

Ana okođ **ota** na ta al

In my big two **house**[s]

You will note here that *ota*, while not different from its singular form, is also used to mean plural. We can tell this from the quantifier used after the noun *na ta*.

## Nominative Case

The nominative case is the base form of all nouns. It is the form used when the noun is the topic of a sentence (where the stative case is not used – more on this later), or the subject of a sentence. The nominative case is not shown by any particular morpheme or ending.

The two sentences below show contrasting sentences in Nithalos. The bolded words are in the nominative case.

<b>Inu</b> yekau hađriva	<b>Yeka</b> inui hađriva
<b>The dog</b> bit the cat	<b>The cat</b> bit the dog

Both *inu* and *yeka* are the nominative forms of *dog* and *cat* respectively. You can see that where these words are not the subject, they take a different form. This is the accusative case which will be discussed next.

## Accusative Case

The accusative case is the sibling to the nominative case, in that, it is used to form the object of the sentence in most situations. In English, this is shown by the noun coming after the verb.

Where another case – such as the dative case – or a particle is required by the verb, the accusative case is not used, but rather the nominative form will be used instead.

The accusative case is formed by adding a vowel to the end of the base noun.

Add **+u** when the noun ends in *a*, *e*, *i*, *o*, or a consonant (such as *n* or *k*)

Add **+i** when the noun ends in *u*, or *o* (optional)

Nowadays it is pretty rare to use *+i* on nouns that end in *-o*, however it is not wrong. Generally *+u* will be used instead.

The below table shows the two examples from earlier, but this time with the accusative case nouns bolded.

Inu <b>yekau</b> hađriva	Yeka <b>inui</b> hađriva
The dog bit <b>the cat</b>	The cat bit <b>the dog</b>



## Genitive Case

The genitive case is used to show two things: ownership of one thing over another; and association of one idea to another.

Like the accusative case earlier, the genitive case is formed by adding a vowel to the end of the base noun.

Add **+a** when the noun ends in *e, i, o, u*, or a consonant (such as *n* or *k*)

Add **+e** when the noun ends in *a*

When showing that one thing belongs to another (possession), the possessor will go before the noun being possessed. You can see this below in these examples.

**Ana** inui oko

**My** dog is big

**Yekae** ademu oko

**The cat's** head is big

In these examples, the genitive forms of *an* (I) and *yeka* (cat) – *ana* and *yekae* respectively – are the possessors. They always go before the things that they are possessing – in this case *inu* (dog) and *adem* (head). While the cat doesn't really possess the head per se, the head does belong to the cat, so the genitive form is still appropriate to use.

Sometimes, you want to change the word order of a sentence to shift the focus of the meaning of what you're saying. When you do this sometimes, the possessor and possessee will be broken up. In these examples, the possessor still remains in the genitive in order to show possession, even though it is not using the normal structure.

**Ana** inui oko

**My** dog is big

Okod inui **ana**

The big dog is **mine**

In this way, we can still determine who is the possessor by an being in genitive, despite the dislocation of the genitive noun phrase. In English, notice that the second sentence on the right uses the pronoun *mine* instead of *my*. Nithalos does not need to make such a distinction, therefore *ana* should be used in both instances.

Please also remember the ordering of the noun phrase mentioned earlier. If a qualifier – such as an adjective – needs to be added, this must go between the possessor and possessed object.

The second use of the genitive case is to show loose association between two items. This is where the two things are in association with each other, but one does not actually possess the other. In these situations in Nithalos, we still use the genitive case in the same form as earlier.

As an example, consider the words *tog* (time or moment) and *oršoda* (joy or happiness). These two ideas can be put together into association in order to create a phrase meaning something like the time of happiness or the joy of the moment.

As neither joy nor time own each other, it is impossible to see this as a normal possessive phrase. In Nithalos, we can phrase this in two ways using the genitive:

<b><u>Toga</u></b> oršoda	<b><u>Oršoda</u></b> e tog
The joy <b>of the moment</b>	The time <b>of happiness</b>

Both of these genitive phrases (the genitive word bolded, the genitive marker morpheme underlined) are grammatically correct. They are both semantically correct. However, by reversing the phrase either way, you are able to shift the more important meaning. That is, the more important part of the phrase receives the genitive. While changing the implied undertones, it does not change the overall meaning of the phrase.

To clarify more in depth, the first phrase *toga oršoda* places more importance on the moment itself. This could be used in a sentence where you are stressing that such moments are rare, and will not last long.

However, the second phrase *oršoda e tog* places more emphasis on the happiness. Perhaps this would be used in a text talking about how something unexpectedly happy came of a bad thing, while placing smaller importance on the moment.

It is not an easy nuance to immediately understand, especially in that these are usually used with more abstract ideas. However, to summarise, when linking two ideas, you can use the genitive to do this. Which word you wish to emphasise determines which will be the genitive possessor and which will be the 'possessee'.

This phrase came from the following poem:

Kolmu mira po maviyo Koa <i>toga oršoda</i> u morai Kona mov saonyona go kovoayo I guvain go yođnau skali.	I don't wait for a sign to show I receive the <i>joy of this moment</i> I don't fear evil beyond today And I look at goodness with marvel
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## Dative Case

The dative case is used to show an indirect object of a sentence or the recipient of an action. This differs from the particle *or* – but that will be explained a little later. The dative case in Nithalos is formed by both a suffix and a particle – which one you use depends on what the word ends with.

Add **+ey** when the noun ends in a consonant (such as *n* or *k*)

Add **eg** when the noun ends in vowel (*a, e, i, o, or u*),

Please note that both *-ey* and *eg* are pronounced /e:/ in Nithalos. Some examples:

**Prai eg** negau yomeiva

I read the book **to the boy**

**Evey** visto'ks nariya tas

I want to be honest **to him**

At this point in the book, particles have not yet been discussed. It is a good time to mention that particles always follow the noun they describe, this includes *eg*. The dative in Nithalos used to purely be a particle, however this has changed over time.

The dative *eg* is very similar in meaning to the particle *or*. The particle *or* shows the benefactor of an action – ie. for who's benefit something is done. This is similar to the dative in that both effectively show the recipient of an action. The primary difference being that:

- the dative states who the indirect recipient is; but
- the particle *or* implies that the action was specifically **for that person's benefit**

The dative does not make such an implication; the sentence usually has more weight on the action itself, not the purpose of the action.

**Prai eg** negau yomeiva

I read the book **to the boy**

**Prai or** negau yomeiva

I read the book **for the boy**

You can see this in the above two sentences (even in English). The former on the left indicates that a book was read, and the boy was the recipient of this action. This does not imply that the book was read specifically for the boy's benefit.

The second sentence however makes the assumption that without the benefit of the boy, the book would never have been read. The boy is the purpose of the action, not merely the recipient.

## Stative Case

The stative case is something unique to Nithalos. The stative case is not strictly speaking a case, however it is called so in order to distinguish it from the accusative case. The stative case is used on the subject of a sentence when the only verb present is 'to be'. Seeing as Nithalos does not have a verb meaning 'to be', the stative is used instead.

The stative is formed almost identically to the accusative case – with the exception that words ending in *-o* cannot take *+i*, they must take *+u*.

Add **+u** when the noun ends in *a, e, i, o*, or a consonant (such as *n* or *k*)

Add **+i** when the noun ends in *u*

Some examples using this can be seen below. It is important to remember that the stative case is applied to the subject of a sentence. It is still considered a subject.

**Praiu** ana yuda

**They boy is** my friend

**Šemou** togo

**The island is** far away

The use of the stative also invokes a different syntactical model in Nithalos. This is also true when a stative is used in conjunction with a normal verbal sentence. More on the changes in syntax will be discussed later.

The likeness of the stative case to the accusative case is purely coincidental. They were both formed from different words in older versions of Nithalos. The stative used to be formed using the helper verb *yu*. Over time, this merged into the subject of the sentence creating the stative case we have today. On the other hand, the accusative case was formed by a similar merger, but of the word *öy*, which served as an object-marking particle.

It is important to know this as it helps understand a sentence if you can trace it back to the origins. Knowing that the *-u* is now standing in for *yu* can make sense of it. This is hampered by the fact that it appears that both a subject and object can take the accusative case – but this is not true.

## Nominal Clitics

Nithalos has two cliticised particles that can be used on nouns rather than using the full particle. These clitics can only be attached to words that end in a vowel, as the point in them is to reduce the number of syllables otherwise used. All clitics are delimited from the main noun with an apostrophe.

The three clitics are from the numerative particle *na*, the locative particle *al*, and the translative particle *aks*.

The numerative particle (which will be covered at greater length later) is used to glue a noun to the number that quantifies it. The particle is usually *na*, however this can be cliticised to *-n*. Example below:

Koa marev al šemo <b>na</b> kam ari	Koa marev al šemo' <b>n</b> kam ari
There are a hundred islands in this sea	There are a hundred islands in this sea

The locative particle is used to show a physical location. The particle is usually *al*, however this can be cliticised to *-l*. Example below:

Šaro pogeđpada <b>al</b> sumi	Šaro pogeđpada' <b>l</b> sumi
Monkeys live <b>at</b> the zoo	Monkeys live <b>at</b> the zoo

The translative particle is used to show a transition from one thing to another (usually in English as “getting something-er”, or “turn *into*”). This particle is generally *aks*, however can be cliticised as *-ks* on nouns (or adjectives) ending in a vowel.

An opriama <b>aks</b> nariva	An opriama' <b>ks</b> nariva
I became a teacher	I became a teacher

There is the potential in speech for other particles to merge into the noun they are with, however none of these are accepted in official writing at this stage. It is common for these to creep into casual or slang “text” language. For example:

Undođ ena <b>ađ</b> tasi	undo'na' <b>đ</b> tasi
I <b>only</b> want the first one	I <b>only</b> want the first one

Note that the apostrophes would generally also be omitted, however they were included in the above example to highlight the boundaries between each reduced morpheme.

## Personal Pronouns

Nithalosian pronouns vary by number and person, and decline by case (just like nouns). Below is a list of pronouns; the table is split into person, number and case (note that all cases are formed regularly, but I have listed them just in case).

### Nominative

	1st person	2nd person	3rd person
singular	<b>an</b>	<b>mo</b>	<b>ev</b>
plural	<b>avi</b>	<b>mova</b>	<b>evđa</b>

### Accusative / Stative

	1st person	2nd person	3rd person
singular	<b>anu</b>	<b>mou/moi</b>	<b>evu</b>
plural	<b>aviu</b>	<b>movau</b>	<b>evđau</b>

### Genitive

	1st person	2nd person	3rd person
singular	<b>ana</b>	<b>moa</b>	<b>eva</b>
plural	<b>avia</b>	<b>movae</b>	<b>evđae</b>

### Dative

	1st person	2nd person	3rd person
singular	<b>aney</b>	<b>mo eg</b>	<b>evey</b>
plural	<b>avi eg</b>	<b>mova eg</b>	<b>evđa eg</b>

Most of the pronouns above are pronounced as they look. However it is important to remember the allophony rules when dealing with the third person plural pronoun *evđa*. This pronoun is not pronounced [evđa] as it may appear, but [jefθa].

Another thing you may or may not notice, is the third person singular pronoun only has one form. This is because Nithalos does not differentiate between the gender of the third person; that is, *he*, *she*, and *it* are all *ev*. The next section discusses this more in depth.

## ***Ko, So or Ev?***

The singular third person can be a little tricky in Nithalos at first. This is because there is effectively three different words for *he*, *she* and *it* – and these don't correspond directly to the English words.

### Ev

*Ev* (/jef/) is most commonly used in Nithalos when you want to refer to a person – whether male or female. *Ev* can also be used in rare circumstances to mean *it*, but only when the *it* is really stressed, or is totally removed from both speaker and listener (see below). *Ev* is gender-neutral and means both *he* and *she*.

### Ko

*Ko* is used in Nithalos when the thing you want to speak about an inanimate object. *Ko* is used when the thing is related to, in possession of, or near to the speaker. This can also sometimes be translated as *this*, or *the*.

### So

*So* is much like *ko* in Nithalos – it is used for inanimate objects or ideas. *So* is used when the thing is related to, in possession of, or near to the *listener*, or not near etc. to either the speaker or listener. *So* can sometimes be translated as *that*, or *the*.

Both *so* and *ko* **can** be used to describe people or animate objects also, however this is considered to be rude. Doing this will imply that you have no regard for the person or animal as a living creature and will often cause offence. In these cases *ev* is usually preferred.

An easy way to tell if *ko* or *so* is needed is if the other person is using *ko*, you should use *so* to refer to the same thing. If in doubt, default to *so*.

Some example below highlight the various ways these words can be utilised in the singular third person as mentioned above.

**Evu** ana praiyuda

**He** is my boyfriend

**Evu** ana krakonu

**She** is my daughter

**Kou** ana ota

**It/this** is my house

**Sou** moa kuram?

Is **it/that** your car?

## Pronoun and particle contractions

In Nithalos there is an increasing trend to contract pronoun/particle combinations into a single word. This is not considered to be a case declension since it only occurs in pronouns, and only in *some* pronouns.

	<i>an</i>	<i>mo</i>	<i>ev</i>	<i>ko</i>	<i>so</i>
ađ <i>only</i>	an ađ	mođ	ev ađ	ko ađ	so ađ
da <i>because of</i>	ada	mo da	eda	ko da	so da
vo <i>also, too</i>	avo	mov mo vo	evo	ko vo	so vo
eg <i>to, for</i>	aney an eg	mo eg	evey ev eg	koey	soey
go <i>with, by</i>	ago	mog mo go	ego	kog	sog
om <i>about</i>	aom	mom	eom ev om	ko om	so om
or <i>for</i>	ar	mor mo or	er ev or	kor	sor
šo <i>as, like</i>	ašo	mo šo	ešo ev šo	ko šo	so šo
to <i>to</i>	at[o] an to	mot mo to	et[o] ev to	kot kođ	sot sođ
us <i>without</i>	aus	mo us	eus ev us	kus	sus

Where there are two in the same cell, is where the two forms are interchangeably used. This is generally because of ambiguities that could be created because of similar words or homophones. For example, *an* + *to* makes *ato*. The word *ato* also means 'finally' or 'eventually' which could cause some confusion potentially. The below example illustrates that.

Mo <b>ato</b> arkiva	Mo <b>ato</b> arkiva
You <b>finally</b> walked	You walked <b>to me</b>

The two above could be ambiguous, and in the latter case, *an to* or even *at* would probably be used instead. Sometimes however, the context is clear enough that the contraction can still be used. *At* is more likely to be used when the following verb starts with a vowel (such as *ešti* (go) or *arki* (walk)).



Chapter 4

# Verbal Morphology

## Introduction

This chapter will cover the methods by which Nithalosian verbs conjugate through various tenses, aspects, voices etc. and how verb phrases are generally formed.

Nithalosian verbs are largely agglutinative receiving sometimes 3 or more suffixes depending on the forms you want to produce. Nithalosian verbs do not conjugate by person. Verbs can also take auxiliary verbs to help give extra meaning to the main verb. This will be covered a later date. In much older versions of Nithalos, verbs also had a few different modals that could be used instead of suffixes. However, these are largely unproductive these days, so we will only briefly touch on them for reference purposes.

All Nithalosian verbs end in *-i* in their infinitive (and present tense, active voice) forms. Nithalosian verb phrases always come at the end of a sentence in Nithalos (word order is SOV).

## The Verb Phrase

The verb phrase in Nithalosian is made up five potential parts. These are the prepositional phrase, adverb, the actual verb, and any auxiliaries. Within the verb phrase, they generally form that order:

[noun phrase] ... [adverb] **[verb]** [auxiliary]

Please note that the ... is meant to denote where the *object* of a sentence is supposed to go. This however, is not actually part of the *verb* phrase. To illustrate the above pattern, we will assign a word for each of the above parts as so:

- *ota to* - to [my] house (noun/prepositional phrase)
- *šuiyoka* - quickly (adverb)
- ***modriya*** - return (verb)
- *tas* - want (auxiliary)

Using the parts above, we can construct the following verb phrase:

Ota to šuiyoka **modriya** tas

I want to **return** quickly to [my] house

You will note here that *modriya* does not end in *-i*. This is not the infinitive form of the verb. The infinitive form of this verb is *modri*.

## Voice

Nithalos distinguishes two voice types: active and passive. If an infinitive is listed as ending with *-i*, this can be immediately assumed to be active, and if it is listed as ending in *-a*, it is passive.

The two endings can generally be interchanged to change the meaning of the verb. Take for example, *tapri* (eat). To change this to a passive verb, you simply need to change the *-i* to an *-a*: *tapra*. The same is true in reverse. For example, *umra* (to be born) can be made active: *umri* (to give birth).

The active voice is fairly straight forward. The verb receives subject and object as normal, and can receive all the usual suffixes

The passive voice, rather than taking a direct object, will take a prepositional agent phrase. This is equivalent in English to *by*. The agent in Nithalos takes the post-positioned particle *go*.

The examples below demonstrate similar sentences using the verbs mentioned earlier. Note in particular the noun constituents change when the verb voice changes. Also note here that the suffix *+va* is added to the verb to show simple past.

Yeka mišu <b>tapriva</b>	Miš yeka <b>go taprava</b>
The cat <b>ate</b> the mouse	The mouse <b>was eaten by</b> the cat

In this particular example, both mean effectively the same thing, however the first puts more emphasis on the cat, while the second puts more emphasis on the mouse.

The next example is a little different as changing this between active and passive serves a purpose other than shifting the emphasis to one constituent or another. Note here that the suffix *+la* is always used with the verb *umr(a/i)*. This shows a completed action in the past (more information on this later).

Kravđi Govđa al <b>umrila</b>	An Govđa al <b>umrala</b>
My mother <b>gave birth</b> in Govtha	I <b>was born</b> in Govtha

In this way, we have totally changed the subject of the sentence (rather than just emphasis) as *an* is not included in the first, and nor *kravđi* in the second. While it would be possible to say *kravđi Govđa al anu umrila*, adding the agent to the second sentence (given the context) would not work. This is because the agent information would be completely irrelevant information to the sentence.

# Tense

Traditionally, Nithalos has only observed two tenses: past, and non-past. However, in more recent times a more distinct future tense has emerged.

The future tense is nowadays used to show uncertainty in a future action – and only this. If a future event is certain to happen, the present tense should be used instead (in this way, sticking to the traditional past/non-past distinction).

## Present Tense

The present tense in Nithalos is used to mean:

- something happens routinely
- something is happening right now
- something is certain to happen in the future

The present tense in Nithalos does not have a suffix. The infinitive form of the verb (whether active or passive voice) is used for this. Some examples showing the three purposes above can be seen below.

Šutođ neti yorataprau **tapri**

Every day I **eat** dinner

The above shows an example of something happens routinely. This can also be used to show things that happen at random intervals also.

Yorataprau seta **tapri**

I **am eating** dinner [now]

The above shows how the present tense shows something that is occurring right now. In order to further show that it is a current event, rather than a routine one (as above), the adverb *seta* (now) is often added before the verb.

Koyen yorataprau **tapri**

I **will [certainly] eat** dinner tomorrow

*Tapri* here is actually in future tense. However, the present tense verb can be used to show a future action, only if it is certain to happen. By adding the word *koyen* (tomorrow), we are showing that it is a future action, and the certainty is shown in the present tense verb. This contrasts with the actual future tense, as you'll see later.

## Past Tense (+va)

The past tense is shown in Nithalos by adding *+va* to the end of the active or passive infinitive. It means:

- something happened in the past
- something was happening in the past
- something that happened is temporary or incomplete\*

\* This will be discussed later in the Aspect section of this chapter.

Some examples showing the three purposes above can be seen below.

Veia al husau **priva**

On Wednesday [I] **picked** apple[s]

The above shows an example of something that happened at a point in the past. This can also be used to show things that happened routinely.

Veia gi husau **priva**

On Wednesday [I] **was picking** apple[s]

The above shows that the action happened in the past, but over a period rather than a specific point. While English differentiates this in the verb form itself, Nithalos does not. The key here is the change in particle used with *veia* (Wednesday); while *al* means something happened at a specific time, *gi* shows a duration of time. An alternative to *gi* would be *no*. *No* would indicate that it happened during some range of time during Wednesday, however *gi* implies you spent the whole day.

Ana kuram **gosava**

My car **broke**

As mentioned earlier, the *+va* ending also implies (depending on the context and verb used) that the action is only temporary, or could possibly be undone. In the above, the car is broken, however it could be or will be fixed. The more permanent version of this suffix will be discussed later.

## Future Tense (+đā)

The future tense in Nithalos is used to mean:

- something is **uncertain** to happen in the future
- something would happen under a condition

Some examples showing the two purposes above can be seen below.

Kona tadanu **šodisiđā**

I **will [possibly] clean** the kitchen today

Quite simply, the above sentence shows an action that will possibly or probably happen in the future. To show something that will definitely happen, you must use the present tense form of the verb (*šodisi*) – as mentioned earlier. The probability can be adjusted using words like *tapa* (maybe), *nug* (probably), or *amar* (not really/unlikely). Without an additional adverb, the chances are not implied, it is only implied that there *is* a chance it may not happen.

Mo tadanu šodisita, an yorataprau **roriđā**

If you cleaned the kitchen, I **would [possibly] cook** dinner

This usage type usually comes straight after a conditional form verb (*-ta* – which will be discussed later), or where a condition would be implied. Otherwise, it carries more or less the same information as the first example in this section.

## **Polarity**

### Negative (+yo)

To negate any verb, the suffix *+yo* can be added to the verb. Generally this follows any tense, aspect, or mood markers – except the conditional suffix, and goes before the conjunctive or relative suffixes.

A few examples to illustrate below:

Okođ uomou **noriva**

I **rode** the big horse

Okođ uomou **norivayo**

I **didn't ride** the big horse

Tišau tapriya **tasi**

I **want** to eat [the] cheese

Tišau tapriya **tasiyo**

I **don't want** to eat [the] cheese

## Mood

Nithalos has a number of modality-modifying suffixes that can be added to a verb. This section of the chapter will discuss the five most productive of these in Nithalos: the conditional, potential, suggestive, trying, and imperative moods.

The position of each of these suffixes in the order of things varies with each suffix, so will be explained along with each form.

### Conditional (+ta)

The conditional suffix is used to connect two statements together in a condition/consequence-type arrangement.

The suffix *+ta* is attached to the verb of the statement that holds the condition needed for the second statement to occur. The suffix should be placed as close to the end of the word as possible. It should also not be used in conjunction with *+ya* where possible.

Koyen **amvunita**, avi plaša to eštišayo

**If it rains** tomorrow, we cannot go to the beach

Generally speaking, the conditional suffix should invoke a secondary statement as seen in the example above. The conditional statement *koyen amvuni* has the conditional suffix added to show that it is a condition of not being able to go to the beach.

There are instances (particularly in a dialogue) where the suffix can be used without the need for a secondary statement as this is usually implied by the context of the dialogue. You can see this in the example below.

A: Koyen plaša to eštiya moni?

P: Ša, evi **amvuniyota** vo

A: Can we go to the beach tomorrow?

B: Yes, but only **if it doesn't rain**

In this instance, it is implied that the second statement is more or less the first question asked by speaker A.

## Potential (+ša)

The potential suffix in Nithalos has a few meanings when compared to English equivalents.

The potential suffix +ša is used to mean:

- something could potentially happen, or is an option
- someone has the skill or ability to do something

When this affix is used to specify a possible occurrence, it is very similar to the future irrealis suffix +đā. However the key difference is that the potential does not imply a future prediction or expectation, it is merely stating an observation or fact. To demonstrate:

A: Seta vriu siom?

P: Samepa to tapa arkiša

A: What should [we] do now?

B: We **could** walk to the park

In the above, the verb with the +ša suffix does not explicitly show an ability or skill to do something, nor a future prediction, but is more focusing on the fact that walking to the park is one of many possibilities that exist. This is often coupled with adverbs that help emphasise that fact; in the above, *tapa* (maybe) takes that role.

Additionally, and probably much more simply, the potential form is used to express one's ability or skill to do something.

Konumae tog vi itakam vas gangiša

I have **been able to** play piano since I was kid

This is fairly simple and aligns more or less with English's *can/be able to*.

Generally this suffix will precede tense-marking suffixes:

Yoka suvišavayo

I was not **able to** breathe well



## Suggestive (+om)

The suggestive affix (+om) in Nithalos is used to show:

- a suggestion (as the name *suggests*)
- what ought to happen, or the way something ought to be
- perhaps even a (gentle) assertion.

In these ways the suffix is quite flexible and can rely heavily on context to determine the intended meaning when used. Below are some examples of this suffix in action:

A: Seta vriu **siom**?

P: Samepa to tapa arki**om**

A: What **should** [we] do now?

B: We **should** walk to the park

This is the same example used in the section for the potential suffix +*ša*. In the previous example, the potential suffix showed that going to the park was one of many possibilities. The use of +*om* instead can be used to show a similar thing, however in this instance, it is asserted as the preferred option, and one that ought to be carried out – contextually, this might be because the speaker or listener needs the exercise, for example.

Iperako'ks nari or, šutođ neti ušpada to ešti**om**

In order to get rich, you **should/ought to** go to school every day

This kind of construct is regularly used with *or*, which denotes the benefit or beneficiary of completing an action. In this situation it is also giving a gentle assertion (perhaps to a child) they *are* going to school; whether they like it or not!

The +*om* suffix tends to fall towards the end of the chain of suffixes; usually after other moods, and tenses. In most cases, this will affix cleanly, the exception being where negatives are involved. In the active voice, the suffix becomes -*oyom* and +*yom* in the passive voice.

Yoka suviša**om**

I **should** be able to breathe well

Yoka suvoyom

I **should** not breathe well

## Conative (+mi)

The conative affix is the most recently accepted into Nithalos as an official form. This affix generally comes before any other affixes on verbs – however the placement of which will change the intended meaning. This suffix shows:

- an attempt at something
- a longer term goal to do something

It is really as simple as that. The use of the affix *+mi* is demonstrated below:

Evu yovi kaimi

I **am trying to** see him better

Šutođ neti kašimi

I **try to** run every day

In these two examples you can see both an immediate attempt at something, as well as a more long term goal to do something.

The latter sentence could be construed as both “I try to run *every day* [but sometimes I don't]” and “I *try to run* every day [but I can't run very well]”. However without context, one would usually assume the former. Since the second interpretation deals with one's ability, it could be disambiguated by adding the potential suffix:

Šutođ neti kašišami

I **try to** [to be able to] run every day

Notice the order of the *+mi* and *+ša* affixes. Since the conative suffix was the result of a merger with another verb (also called *mi*), the order of the suffix does affect this. If the suffixes had been reversed, you would get the following:

Šutođ neti kašimiša

I can/am able to **try** running every day

This significantly changes the meaning of the sentence, so take care to get this right.

Lastly, it was briefly mentioned, however this suffix is the result of a merger with another verb. In light of this, it might be worth noting that, for example, *kašimiva* used to be expressed as *kašiya miva*. This can still be done, however it is much more common to use the affix instead.

## Imperative (-o)

The imperative form in Nithalos is used to give a direct command to someone else – usually the listener of the conversation (second person). The imperative form of the verbs cannot be used in conjunction with any other affixes, except *+yo*.

Remove final *-i*, add **+o** if the verb is active (ends in *-i*)

Add **+o** if the verb is passive (ends in *-a*)

When using the imperative, there is no need to specify the subject as this is almost always aimed at the listener.

Some examples of imperative mood verbs contrasting these with the suggestive suffix *+om* can be seen below.

Mo seta dramio**m**

You **should** leave now

Seta dram**o**

Leave now

The obvious difference between these two is that the former is not a direct command, but rather a (strong) suggestion. However, the second is a command, making it clearer to the listener what they must do.

If you want to be politer, you can employ the use of the auxiliary verb *kan*. This is used to show that someone *must* do something, but is less commanding than the imperative form.

Midoenau tapro!

Eat [your] vegetables!

Midoenau tapriya **kan**

You **must** eat [your] vegetables

Lastly, an example showing the difference between an affirmative command and a negative command.

Sou pro!

Take that [thing]!

Sou proyo!

Don't take that [thing]!

## Assertive (+sa)

The first and most important thing to say about this affix is it is very rarely used in modern Nithalos. Using this would make the speaker seem unfathomably arrogant, and has been known to cause fights in the past, giving it the nickname *seiaka ukera sa* (or 'the bar-fight *sa*').

The particle itself is similar to the use of the emphatic particle *se*, *s*, or *es*, but seen as exponentially ruder. Due to the similarity in the pronunciation between *se* and *+sa*, there occasionally arise issues of miscommunication. This is particularly true in southern Nithalosian dialects where *sas* is often used instead of *se*.

This form is – as you may have guessed – made by affixing *+sa* to the end of the verb. This typically will be one of the last affixes added to a verb in the chain.

Mou detsiya tasiyosa!	Mou detsiya tasiyo se!
I <b>do NOT</b> want to help you!	I <i>don't</i> want to help you!

Although there is not a large difference between the two above examples in English, this is not the case in Nithalosian where the former is likely to be construed as abrasive, and being generally cantankerous, while the former is merely a stronger assertion to the fact (although mildly impolite).

To help disambiguate the two forms, the assertive affix is often announced a lot stronger, and the /s/ becomes somewhat geminated. For example, the word *tasiyosa* might be pronounced something like /tasijo's:ah/, while *tasiyo se* would be more like /tasi'jo se/.

## Telicity

In Nithalos, there is a degree of telicity marking that takes place. This indicates whether there is an end to the action, and therefore how 'complete' the action is. This also implies the reversibility of the action. The telic past affix also carries additional contextual/semantic information with it, often conveying something accidental, unfortunate, or unforeseen.

### Atelic past (+va)

We've mentioned the *+va* affix before under the 'tense' heading. This is the default past tense used, and can also be used in telic situations where the telicity of the statement is irrelevant, or unimportant to the speaker. This is definitely the more common affix to use.

### Telic past (+la)

As mentioned above, this suffix is used to show the telic nature of the action mentioned, and the additional semantic and contextual information encoded into it:

- complete/non-ongoing action
- irreversible action
- something completely outside one's control
- something accidental or unforeseen
- something unfortunate

The telic past affix in some literature is referred to as the *aorist*, or *perfect past*, as it can be difficult to really pinpoint a suitable term for this affix.

Examples of each of these, along with their atelic equivalents will be given below. Please be aware that in English we are unable to easily make this distinction without increase verbosity significantly, so it may be a little wordy explaining the examples.

Titudiu tapri <b>va</b>	Titudiu tapri <b>la</b>
I ate the muffin	Ate the muffin

The above is an example of using a telic *+va*. You would assume from this statement that the speaker ate the entire muffin, however in most situations they would use *+va*. The speaker would only use *+la* if there was a chance that they would have only eaten part of it (perhaps if it were a cake instead of a muffin), or if they really wanted to stress that they ate the entire thing (for whatever reason). Using *+la* here, could also be construed as one of the other purposes of the *+la* affix. *+la* could also stress that you have completed eating it, while *+va* might mean you intend to finish it later.

Ana inu šiniva

My dog died

Ana inu šinila

My dog died

This is a situation where almost every time the *+la* suffix would be preferred. This is because death is something (generally) irreversible. If one used the *+va* affix here, it might imply that the death is temporary and there would be some way to revive the subject of the sentence. However, *šiniva* is used colloquially in some situations where – for example – a device's battery has been drained. In this situation the battery is 'dead', but can be revived through charging.

The *+la* suffix is used this way with a number of verbs, for example *umra* (to be born). In this case, one could argue that being born can be undone with death, however that is not seen as the case in Nithalos. The verb *umra* will always take *+la* instead of *+va* for this reason.

Kavai toaš no nagriva

The river flow**ed** through the city

Kavai toaš no nagrila

The river flow**s** through the city

This is actually an exception to the past tense rule. In this case, the former would imply that the river no longer does (either it dried up, or changed course). The latter is an example of something that is presently occurring, but is totally uncontrollable to the speaker (in this case due to being an act of nature). You could look at this in that the river made its way through the city at one point in history, and is no longer going to do that. This is an odd case that is only used in a handful of examples.

An madou gosiva

I broke the window

An madou gosila

I broke the window

This is another tricky example. This can be an example of something that happened accidentally, by using *gosila* instead of *gosiva*. This is because it wouldn't imply something irreversible as windows can usually be repaired. However, the use of *gosiva* could both simultaneously imply that it is a fixable mistake, or that it was intentional. This is where additional information such as an adverb might help disambiguate the situation.

The use of *+la* here *could* also imply that the breaking of the window was unfortunate. In these situations it is also possible to add the negative suffix *+yo* to help cement that fact in. This could be confusing as it might send the message that the window *wasn't* in fact broken, but context will sort that out for you!

## Conjunctive Suffix

The conjunctive suffix in Nithalos (+*ya*) is a very versatile affix that has a number of purposes. This section will cover how this is used.

Generally, the +*ya* suffix will be the last possible suffix used in the string of possible suffixes that can be added to verbs. Due to its conjoining nature, it makes sense for it to be as close to the joined word/phrase as possible.

### Auxiliary verbs

One of the more common uses for the conjunctive affix is to attach the primary verb to an auxiliary verb.

Auxiliaries are a specialised form of regular verbs - sometimes with *-i* removed from the end of the verb (compare: *tasi* and *tas*), or sometimes a completely different form (compare: *vromi* and *nala*). Two examples of how these look below:

Tudiu tapri**ya** nala

I like to eat cake

Tudiu tapri**ya** tas

I want to eat cake

There unfortunately is no direct translation of this affix in English. When using the conjunctive with an auxiliary, any additional tense, mood, etc. information must be attached to the same verb that has the conjunctive affix, which is generally the primary verb:

Tudiu tapri**vaya** nala

I liked to eat cake

Tudiu tapri**ya** tas

I want to eat cake

You could not however change this to *tapriya nalava*, or *tapriya tasva*. This would entirely change the meaning of the sentence (in this case, to gibberish). The latter example could be achieved by changing *tas* to *tasi*, but more on that later!

## Secondary verb

One of the other main uses for the *+ya* suffix is to join a secondary verb to another verb. This is similar to the use of the auxiliaries which were mentioned previously, however these use full verbs and manage other affixes a little differently.

The affixes here are generally applied to the verb they are most relevant to, which in a lot of cases, will be the final verb (or primary verb).

Tudiu tapri <b>ya</b> <u>tasiva</u>	Tudiu tapri <b>ya</b> <u>vromiva</u>
I <u>wanted to</u> eat cake	I <u>liked to</u> eat cake

This is fairly easy to grasp since in English the tense is also applied to the same verb as in Nithalos. If you were to reverse this, it would have a slightly different meaning:

Tudiu tapriv <b>aya</b> <u>tasi</u>	Tudiu tapriv <b>aya</b> <u>vromi</u>
I <u>want to</u> <u>have eaten</u> cake	I <u>like that</u> [I] <u>have eaten</u> cake

This can also be utilised when there are two separate subjects. Note that when there is a separate subject for each verb, they must precede the relevant verb, not the entire verbal section of the sentence. See below how moving the *+va* suffix changes the meaning of the sentence with two subjects.

Mo tudiu roriv <b>aya</b> an tasi	Mo tudiu roriya an tasi <b>va</b>
I like that you have cook <b>ed</b> cake	I lik <b>ed</b> that you cook/cook <b>ed</b> cake

In the right-hand example, the verb for cook *rori* could be both present tense, or past tense (because of the affix carry-over mentioned on the next page). Again, this is something that context will determine, although in this case, the past tense on the act of liking appears to be more important to the conversation.

Lastly, it might be worth mentioning the word-order inversion here (it will be covered in the syntax chapter later). When you have a sentence containing just the one subject, but the object of the sentence is particularly long (commonly with a relative clause), this can cause the subject of the sentence to move to the secondary verb. There is no set rule as to when this will happen, it is up to the speaker if they feel it would be clearer with the word order changed than not. An example below:

<i>Mo veda kravđi go rorivana tudiu tapriya an tasi</i>
I want to eat <i>the cake that you made yesterday with mum</i>



## Enumeration

The *+ya* suffix can be used to enumerate phrases (or 'list' them), which is useful when you want to give a list of things that were done in a specific order, without having to explicitly state that that is what has happened. Generally, these will be listed in chronological order.

Tudiu tapriya, samepa mava kašiya, kodu to modriva

I ate [some] cake, **then** went for a run around the park, **then** returned home

There is no limit to the number of phrases you can enumerate, however any more than three starts to become excessive and making separate statements is preferred. Also notice that the tense is only applied to the last verb, this will be discussed later.

Samepa to eštiya, [i] maviva

I went to the park, **then** waited

Should the second verb potentially cause confusion – like the in the second example above, you could use the word *i* (and) between the two phrases. In the above example, *eštiya maviva* could be interpreted as 'waited to go' instead of 'went, and then waited', which is where the use of the *i* would be beneficial. In speech, this could be managed with a slight pause instead, this is why in writing, the phrases are usually separated by a comma; to make it clear they are two separate phrases.

## Affix carry-over

Affix carry-over is related to the enumeration mentioned above. When you use *+ya* to list more than one action, it can become cumbersome to use the same suffix over and over again. For this reason, you can simply wait establishing the tense until the end of the entire statement. The below example demonstrates that by only use *+ya* for the first two verbs, then using the tense marker on the final verb.

Kagau kimašiya, tapranu roriya, i nertiva

I listeneded to music, **then** cookeded some food, **then** slept

If the affix only applies to part of the sentence, it can be applied at the end of the part it is relevant to. In the following example, the first two verbs are past tense, the final verb is present tense.

Kagau kimašiya, tapranu roriya, i seta nerti

I listeneded to music, **then** cookeded some food, and now I will sleep

## The +na suffix

The *+na* suffix in Nithalosian is another suffix that has a couple of uses. One is for the purpose of relative clauses, and the other as a means of nominalisation/forming gerund forms.

### Relativisation

Relative clauses in Nithalos use a suffix on the verb which directly precede the noun that they modify. The entire relative phrase therefore comes before the noun in question, unlike in English.

Generally, the *+na* suffix will be the last possible suffix used on verbs. Due to its nature as a means to show relation between a noun and phrase, it makes sense for it to be as close to the joined words and phrase as possible.

Gangina surat	Kašina poske
The bell <b>that</b> rings	The man <b>who</b> runs

As you can see above, the *+na* suffix can be translated into English as both *that* and *who*. You could also use *which* as well in some cases. As mentioned, you can clearly see that the noun that is being modified *follows* the relativised verb.

In the above examples, there are no arguments attached to the verb, so you can assume that these are intransitive, and that the modified noun is the subject of that verb. In order to make the verb transitive or provide further information to the relative clause, you need only place the relative arguments before the verb as you normally would.

Šutođ neti kašina poske	An gangina surat
The man <b>who</b> runs <u>every day</u>	The bell <b>that</b> <u>I</u> ring

The relative clause is modified by the adverb by placing it before the verb in the first example above. In the second example, the verb becomes transitive by specifying a subject. This could be rearranged to form the sentence: *an suratu gangi* (I ring the bell).

Because adding and removing a subject in sentences like the second example above has the ability to change the transitivity of the verb, the subject and/or pronoun is less often dropped. This is to avoid ambiguity that would otherwise arise.

## Nominalisation

The *+na* suffix can also be used to form a kind of noun from the verb that has the rough meaning of 'the thing/one that does the action'. This is effectively a contraction of a relativised verb with the word *ena* (thing). However, this effectively turns the verb into a noun, and can be used in the same way that a noun would be.

Gangina	Kašina
<b>That which</b> rings	<b>The one who</b> runs

One of the most common applications of this is when the relative phrase needs to be the direct object of another verb. In these situations, the *+na* ending of the verb takes the usual accusative suffix (discussed in Chapter 3), *+u*, thus becoming *+nau*.

Gangin <u>au</u> an kimaši	Kašin <u>au</u> an kaiva
I hear <b>the thing that</b> is ringing	I saw <b>the one who</b> runs

It is important to note that in these situations, it is more normal for the word-order to change to place the accusative noun phrase before the nominative. This is because the first verb is still considered to be a separate phrase. Just like with the secondary verb statements using *+ya* mentioned earlier, adding another subject before the first verb will alter the meaning of the statement.

Mo gangin <u>au</u> an kimaši	Kot kašin <u>au</u> an kaiva
I hear <b>the thing that</b> you are ringing	I saw <b>the one who</b> runs [to] here

However as soon as you introduce a direct object to the first verb, you remove the need for the nominalisation of the verb, and the entire structure of the sentence changes to be different:

Mo gangin <u>a</u> <u>suratu</u> an kimaši	Kašin <u>a</u> <u>poskeu</u> an kaiva
I hear <u>the bell</u> <b>that</b> you are ringing	I saw <u>the man</u> <b>who</b> runs

This is now no longer a type of nominalised verb, but a relativised one (mentioned in the previous section). This is seen by the noun that the relative phrase is modifying now being the direct object of the second verb, not the verb/relative phrase itself.

## Auxiliary-only forms

Below is a list of auxiliaries. In most cases, this is just the removal of the final *-i* on the infinitive verb (and often with a slightly different meaning), but in some cases, there is a completely different word. In some cases, there doesn't exist a normal verb. In some cases, there may be more than one acceptable auxiliary form.

<b>Auxiliary</b>	<b>Normal verb</b>	<b>Meaning</b>
par	pari	<i>wish</i>
vat		<i>tend to (habitual)</i>
ešt		<i>about to</i>
ehen / iken	vupora	<i>be forbidden to, not allowed to</i>
kan		<i>must, have to</i>
kreš		<i>sure to (prediction)</i>
krega		<i>do something for someone else, do a favour</i>
kur		<i>have done just now</i>
kudos		<i>please</i>
koar		<i>have experienced</i>
tas	tasi	<i>want to (desiderative)</i>
tukra	tukri	<i>continue to do, keep on doing</i>
naš / našal	našli	<i>start</i>
nala	vromi	<i>like, enjoy</i>
yuhen	yuhei	<i>promise to do</i>
ovar	ovari	<i>cease, stop doing, finish doing</i>
oe	oeyi	<i>do too much, exceed</i>

Where there are two possible auxiliaries, these can be used in free association with one another without affecting the meaning of the statement in any way.

As mentioned in the section on the conjunctive affix, none of the auxiliary forms may take any other verb suffix.

On occasion, you might see the relative suffix *+na* applied to the end of an auxiliary, and while this is not uncommon, it is also not officially the way the sentences should be handled. Where possible, a second verb should be used in conjunction with the relative suffix *+na*.

## Prepositioned Modals

While no longer a feature of modern Nithalos, it is worth mentioning the system of prepositioned modals that Old Nithalos used to use. This is relevant as these may still be seen in some older texts, or in particularly poetic texts.

These prepositions were words that could be placed before a verb (and any accompanying adverbs) in order to modify the verb. There were prepositions that covered polarity and mood, while everything else was purely affixed. Each of these had a version that could also be affixed, and whether one used the preposition or the suffix depended on the forms being included, as the stacking abilities and order of various suffixes used to be a lot stricter.

Below is a list of prepositioned modals and their modern suffix equivalents. Please note that the prepositions' spelling have been adjusted to how they would be written in modern Nithalos.

<b>Preposition</b>	<b>Suffix</b>	<b>Function</b>
val(a) tal	+ta	<i>conditional*</i>
vom(a)	+om	<i>suggestive</i>
var(a)	+ša	<i>potential</i>
porođ	-	<i>future**</i>
on	+yo	<i>negative</i>

The final *-a* on some of the prepositions was used as a buffer vowel between two consonants. *Vom* became *vöma* (long /o/) when the buffer vowel was added. Long /o/ no longer exists in Nithalos. *Porođ* was formerly pronounced with /b/.

\* There are two forms of the conditional preposition attested in old Nithalos, both val(a) and tal. The latter is responsible for the modern suffix +ta.

\*\* The future tense no longer exists in Nithalos in this form so does not have a modern suffix equivalent.

Chapter 5

# Adjectival Morphology

## Introduction

This chapter will cover the methods by which Nithalosian adjectives conjugate and decline – you heard right, conjugate! In stative sentences, Nithalosian adjectives can act like verbs and take various affixes for tense, polarity, and mood. They also decline like regular adjectives would.

Most Nithalosian adjectives end in *-o* in their basic form, however there are a number of exceptions ending in things like *-a* or *-ad̄*. This is because historically, Nithalosian adjectives ended in *-od̄* in their basic form. Some adjectives still retain the *-d̄* in some form, while the majority have dropped this.

## Adjective phrases

Adjective phrases are fairly simple in Nithalos. They are made up of a series of adjectives that describe the noun they are related to. The noun always follows the adjective phrase. More detail will be given on the different types of adjective phrases in the remainder of this chapter.

## Adjective Attribution

The use of an adjective directly before the noun in order to describe it is known as adjective attribution. In Nithalos, this means that the adjective must take an attributive suffix in order to show this relationship between the adjective phrase and the noun. The attributive affix is *+d̄* and is applied to any adjective that ends in a vowel (not those that already end in *-d̄* obviously).

In stative clauses (those with a subject using the stative affix described in Chapter 2 and no other main verb), the adjective does not need to use the attributive affix. The example below shows how this changes between the two types:

Kou <u>okod̄</u> inu	Koa inui <u>oko</u>
This is a/the <u>big</u> dog	This dog is <u>big</u>

The distinction there is fairly clear. It is also good to note that when there is more than one adjective in succession, that the adjectives are delimited with *i* (and). The entire string of adjectives is considered a single adjective phrase, and therefore only the final adjective takes the attributive affix. See below:

Kou <u>oko</u> i <u>uško</u> i <u>vrođ</u> inu
This is a/the <u>big</u> , [and] <u>beautiful</u> , [and] <u>old</u> dog

## Adjective Degrees of Comparison

In Nithalos there are two degrees of comparison above the normal adjective. These are the comparative adjective, and the superlative adjective. This section covers how to form and use these in Nithalos.

### Comparative (+vi)

The comparative form of an adjective is fairly easy to form. This done by affixing *+vi* to the end of the adjective – regardless of whether the base adjective ends in a vowel or not. This form can be used both in stative sentences, and in attribution.

Anau šuiovi kuram

Mine is the **faster** car

Ana kuramu šuiovi

My car is [the] **faster**

Note that when used as an attributive adjective, there is no need to add the normal attributive affix *+đ*. The adjective+*vi* can be used directly before the noun as seen in the first example, and as a stand-alone predicate in the second example.

This suffix is identical to the adjectival past tense suffix *+vi*. This can cause some confusion, however methods for disambiguating this will be discussed later in this chapter.

### Comparative particle (go)

Sometimes you find yourself making a comparison, and you'll want to something to compare. In English, we use *than* to show what we are comparing the thing to, in Nithalos, we have the particle *go*. *Go* has a number of uses throughout the language, and this is just one of them!

Koa kuramu šuiovi go moa

This car is **faster** than yours

Kou šuiovi kuram go moa

This is [a] **faster** car than yours

As you can see above, the *go* particle can be worked into both attributive adjectives, and predicative adjectives in stative sentences pretty easily. The *go* will always go between the adjective and the thing it describes, and the thing being compared to.



## Superlative (+ma)

The superlative makes the adjective show that the thing being described is the most like the description possible. This is often *-est* in English, or *most*. In Nithalos, we show this by adding *+ma* to the end of the adjective in its base form – even if it does not end in a vowel. Like the comparative form, it can be used in both attributive situations and as a predicate in a stative sentence.

Anau šui <b>ma</b> kuram	Ana kuramu šui <b>ma</b>
Mine is the fast <b>est</b> car	My car is [the] fast <b>est</b>

Note that when used as an attributive adjective, there is no need to add the normal attributive affix *+đ*. The adjective *+ma* can be used directly before the noun as seen in the first example, and as a stand-alone predicate in the second example.

## Nominalisation

Just like verbs, adjectives can be nominalised using the *+na* suffix. Since this particular use has developed purely from a contraction of *ena* (thing) – unlike verbs – these are attached using an apostrophe to separate it from the base adjective. Like the verbal suffix, the *+na* converts the adjective to a noun, so it is able to undergo normal nominal inflections, such as taking the accusative or stative *+u*.

Ana kuramu šui'o' <b>na</b>	Šui'o' <b>na</b> <u>u</u> tasi
My car is the fast <b>one</b>	I want the fast <b>one</b>

The nominaliser suffix cannot, however, be added to the comparative or superlative adjectives, as these are already considered to be somewhat nominalised. For this reason, you could translate *šuioma* as 'the fastest one', making words like *šuiomana* unneeded.

You can however, use the nominaliser suffix with the conjugative suffixes (these are discussed further on). These form a type of relativised adjective. When used with one of these affixes, the apostrophe is no longer needed as this is no longer just a nominalising suffix.

Šuioyi <b>na</b> u tasi	Okoni <b>na</b> u tapriva
I want the <b>one that</b> <u>was</u> fast	I ate the <b>one that</b> was <u>not</u> big

## Open-class Adverbs

Nithalos has a range of adverbs available to modify verb phrases. These are usually placed directly before the verb, and after the direct object. There exist a number of pre-existing adverbs that you can choose from, but there are many gaps. Where these gaps exist, you can create open-class adverbs from adjectives using another suffix on the end of the adjective. This suffix is *+ka*.

Just like the other affixes that can be added to adjectives, this is added regardless of the ending of the base adjective. *+Ka* is roughly equivalent to English *-ly*. The following is an example using the adjectives *siškao* (quiet), and *uršo* (loud).

Ev parođ ota no siškaoka arkiva

She walked quietly through the empty house

Konuma uršoka utariva

The children were singing loudly

## Closed-class Adverbs

There is not a huge amount to cover in this section, however it is worth noting that there are a significant number of closed-class adverbs in Nithalos; that is, adverbs not able to be generated directly from adjectives by way of an affix.

These work in the same way as open-class adjectives in that they are positioned directly before the verb and after the direct object of the statement.

Where there are both closed-class and open-class adverbs, the order these are given is irrelevant, and will rely rather on the importance of each (those that are more important being closer to the verb).

## Polarity agreement

This will be discussed in length later in the book, however it is good to note here that when a grammatically *or semantically* negative adverb is used, the verb must agree in polarity. Observe the two examples below where negative adverbs (*mael* – never; and *amar* – not very much) are used; the verb reflects this with *+yo*.

Tudiu amar vromiyo

I **don't** like cake very much

Yora'l mael utariyo

I **never** sing at night

## Adjectival Conjugations

In certain conditions, Nithalosian adjectives are able to take suffixes to form past tenses, negative polarity, and the conditional and potential moods. This happens when the clause is of a stative nature (no verb, but a stative case subject) since there is no verb for this information to be attached to, it can be attached to the adjective.

### Past tense (+vi)

If you want to have a past tense stative statement, you can add the *+vi* suffix to the end of the adjective when used as a predicate only (never when attributive). As previously mentioned, this affix is identical to the comparative suffix. This can cause some confusion, however this is generally solved through the context of the sentence, or the other information contained in the sentence.

Vedae yorau tarmovi

Last night **was** cold

Konae yorau tarmovi

Tonight is **colder**

In the above examples, determining whether it is a comparative or a past tense is managed by the temporal clues given in *veda* (yesterday) and *kona* (today). In the second example, it could not possibly be past tense since "tonight" is not yet over (assuming it was night time when this was said).

The first example above however could be construed as both. In the event that the current night was warmer than last night, both the past tense, and comparative would semantically work here. However if you wished to emphasise that the comparative is meant, you can use the comparative particle *go* to complete the comparison:

Vedae yorau tarmovi go konae

Last night **was** colder than tonight

Despite both the past tense and the comparative still being simultaneously encoded by the *+vi* affix, the complete comparison emphasises the comparative nature of the statement rather than its temporal information.

**Note:** when following *+ni* or *+ša* on adjectives, this suffix becomes *+va*, not *+vi*.

Anu yoyesošava

I could **have been** famous

Evu oršoniva

He **was** not happy

## Negative (+ni)

When negating an adjective, you can use the *+ni* suffix. Alternatively, there may exist a stand-alone antonym of the adjective (for example: *onoršo* – unhappy, instead of *oršoni* – not happy), however the use of either is perfectly acceptable. Here is an example showing the negation of an adjective:

Mou sani valo	Mou amar valoni
You're very funny	You're <b>not</b> very funny

If you use the adverb suffix in conjunction with the negative affix (thus using *+nika*), remember that just like other adverbs, the verb must agree in polarity with the adverb you have used.

Tudiu oršoka roriva	Tudiu oršonika rorivayo
I happily made [a] cake	I <u>un</u> happily made [a] cake

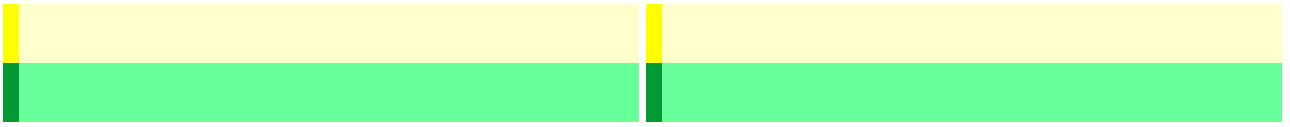
## Potential (+ša)

The potential form of adjectives works much like the verbal suffix. However, it is rarely used on adjectives, so this section will be brief. It is essentially used to show that something *can*, or *could* be that way. It can also be used to show something that is likely to be that way.

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