



# §I The Humble Tongue

Cuaso is a language spoken on the desert island Datadod, by the people who call themselves the *Nestyä* *Cuasolon*, “people with *Cuaso*” (hereafter “Nestyä”). These people are the descendants of an exiled sect of the culture that once ruled the entire island, called *Conwa*, roughly “first people.” Every aspect of the culture of the Nestyä was developed from and in opposition to that of the Conwa, until the early 1700s, when contact was made by the British. The Nestyä have since their separation in the 1200s lived in the southern extremity of the island, where the terrain is very ragged and composed largely of tuff, compressed volcanic ash which has been present for millennia, since Datadod was an active volcano. Caves dug into this easily-carved substance comprised the first homes of the Nestyä, and these structures became more and more complex as years went on. The Nestyä are few in number now, but the creations in volcanic rock of their ancestors remain: many-tiered caverns, pillars, and towers dug out of the earth. These are even now constantly adorned with yet more convoluted carvings in a multitude of styles. A complicated system of carved canals and lakes supplies flat land with enough water to grow crops, and all of the native fruits and vegetables grow thickly in populated areas. The Nestyä have not domesticated any animals and rely mostly on plants for food, but have no qualms with hunting.

The endeavors of the Nestyä to relentlessly explore, examine, and adorn their world are what is most striking about the culture. Ideas, arts, and hypotheses have been obsessively recorded in their alphabetical script, read, and reread over generations. Authors of revered texts have become legendary to the Nestyä. They are possessed of many sophisticated philosophies, cosmologies, and works of visual and written art.

Most central of Nestyä ideas is the concept of *Cuaso*, which could be translated variously as “humble doubt,” or “unknowledge.” This philosophy posits that nothing can be known absolutely, exterior properties are all that can be comprehended of all things, and ideas that the nature of things are transparent end in failure. Tied to this idea is *awolaulo*, “unsight,” which refers to a mental exercise in floating in darkness and doubt, not unlike meditation. The vacant circle, a symbol of unsight, is ubiquitous in the products of Nestyä culture, even being the character in their alphabet for the vowels *ä* and *a*, which are considered wholly perfect phonemes from which all others are derived.

Foreign occupation of Datadod historically been very slight, as the island is relatively inhospitable, and the influence of exterior cultures has been growing only slowly since the eighteenth century.

The name of the language Cuasoa is a contraction of *cuaso* and *soa*, from *soaloña*, “language.” Cuasoa is often given the epithet *sosoaloña medälen*, “the Humble Tongue,” roughly corresponding to the meaning of the parts of its name. Some aspects of its structure are built upon the philosophy of Cuaso, which is what gives it its name. It is a language isolate, known to be descended from the now-extinct language Conasoa, “First Tongue,” which was spoken on the island until sometime in the 1500s or early 1600s AD. The majority of the development of Cuasoa from its ancestor Conasoa has been engineered by relatively few individuals, as opposed to allowed to evolve naturally. This system has worked well because the population of the Nestyä has always been very small, and efforts to explore and perfect the language have fit in well with the Nestyä ideal of exploring and understanding the world at large.

Modern spoken Cuasoa does not always adhere strictly to the complicated grammar outlined in this text. Since the arrival of English speakers, the simplification and development of spoken Cuasoa has sped up significantly, to the point that some communicate exclusively in SVO order, eliminating the need for object markers and many of the complexities associated with verb conjugation. Confronted with a language that is simpler in at least a few areas than their own, the Nestyä have become aware of the complexities and redundancies of Cuasoa structure that English students will see and become frustrated with right away. In spite of English influence, the written language remains untouched, and all Nestyä still speak and understand standard Cuasoa in formal circumstances, even as speech becomes a pidgin composed of two differently structured tongues.

# §2 Pronouncing and Reading Cuasoa

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Cuasoa has a small number of phonemes, all of which are realized with relative constancy, changing only slightly in different phonetic contexts. Its vowels all exist within English, but are pronounced more carefully and completely than in English speech; in this way their treatment resembles that of Finnish, Spanish, or Italian. The consonants of Cuasoa are voiced or unvoiced, and change much more than the vowels in different contexts. Cuasoa script and the orthography given in this text make no distinction between voiced and unvoiced versions of consonants, as there is never any meaningful distinction between them. This is comparable to the English word “cattle,” wherein the *tt* is pronounced [d] because of its context, but with no ambiguity.

*Etäçte*, Cuasoa script, is one of the most significant inventions of the Nestyä, as it allows for the recording of the innumerable theories, philosophies, and poems that comprise the foundation of their understanding of Totality (*fauda* in Cuasoa, from the verb meaning “to consist of” or “to include”). *Etäçte* is an evolved and much-refined form of *Nielätyäçte*, a syllabographic script which still retained some holdovers from an even older ideographic form. *Nielätyäçte* was used by the Conwa, to whose language it was much better suited.

Every written product of the Nestyä is a facet of a far-reaching effort to interpret the world. Literacy is of utmost importance to the Nestyä, and vast stores of books fill their caves and are constantly pored over. Since contact was made with English speakers, a number of the Nestyä have begun to learn to read English, whose

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figure 2:1: Cuasoa vowels

Green Vowels	Gray Vowels
 Ä, ä [æ] as in <i>rat</i>	 A, a [a] as in <i>law</i>
 E, e [e] as in <i>met</i>	 O, o [o] as in <i>lope</i>
 I, i [i] as in <i>meet</i>	 U, u [u] as in <i>lute</i>

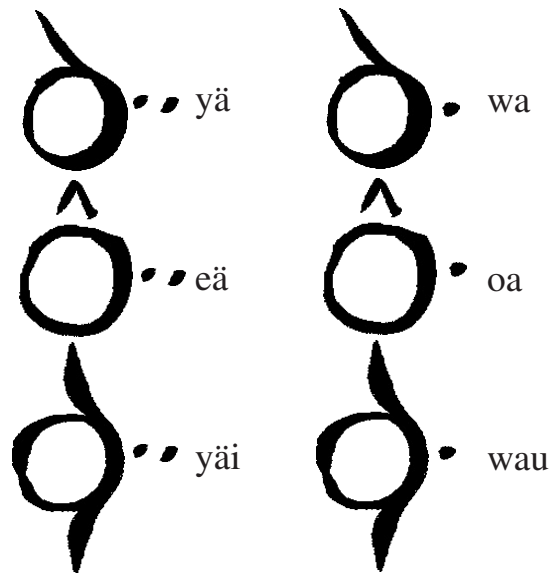
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orthography is many times more convoluted than their own. Etäçte is usually written on ruled lines or *modwa*, “paths,” with a stiff brush and charcoal ink, in horizontal lines going from right to left. It is an alphabet, with each character representing a single phoneme.

Cuaso has a form of vowel harmony, in which its six vowels are divided into two groups that cannot coexist within a word, its affixes, or any pronoun that refers to it. For this reason, there are two forms of every possible affix. The two vowel sets are called *aulwa sontalon*, green vowels, and *aulwa testälen*, gray vowels. Cuaso’s vowel harmony and the names of these two vowel groups correspond to the culture’s mythic ideas of growth and decay, and a universal dichotomy present in many areas of Cuaso thought. Vowel harmony does have a pragmatic benefit, as upon hearing the first vowel, a listener can have a clearer idea of what other vowels the word contains (to reduce ambiguity in word pairs such as *täfedede*, “fortunate occurrence” and *tafodo*, “ankle”). This function is correlated by the fashion in which vowel sets are written in Etäçte, where green-voweled words are preceded by two dots in the center of the path, and gray-voweled words by one. All Cuaso vowels are written in the center of the path. The vowels are shown in figure 1.

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figure 2:2: Some possible diphthongs and triphthongs



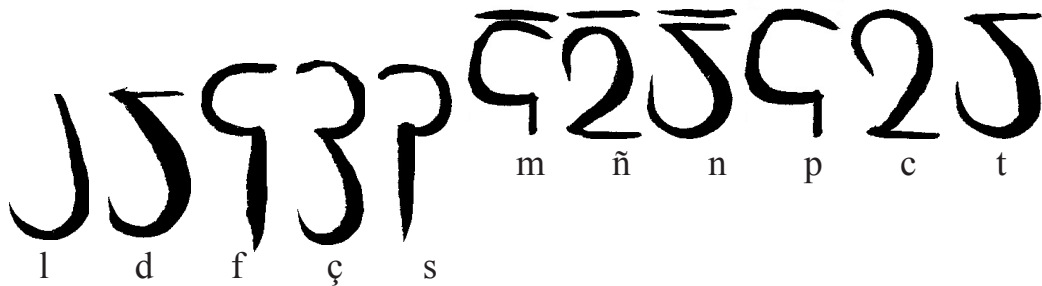
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Diphthongs are written with a primary vowel in the standard position, and secondary vowels in simplified forms as diacritic marks above and below the primary vowel. The vowel written as primary is always either *ä/a* or *e/o*, never *i/u*. In this text, semiconsonants (vowels at the beginning of a diphthong or triphthong) are written as Y and W.

The consonant inventory of Cuaso is small, and for this their treatment varies much more in everyday speech

than that of vowels. The written characters of the consonants are designed and oriented dependent upon their manner and point of articulation. In the written treatment of Cuasoa consonants, three types can be discerned: stop consonants, which fill the center and top areas of the path; nasal consonants, which fill the same area as stop consonants but are topped by a horizontal line; and fricatives and liquids, a single category whose characters fill the center and lower areas of the path. The stop consonants are *p*, *t*, and *c* (as in English *pop*, *tap*, and *cat*, or sometimes as *bob*, *dap*, and *gat*). The nasal consonants, which are written as the stop produced in the corresponding location, with a horizontal bar, are *m*, *n*, and *ñ* (*mouse*, *nose*, and *sing*). The fricatives/liquids are *s*, *ç* (as in *show*), *f*, *d* (as in *thin*), and *l*. The characters for *f* and *d* are similar to *p* and *t*, as they are produced in nearly the same location.

figure 2:3: Cuasoa consonants



## Exercise 2:1

Read the following passage aloud until you can do it confidently and correctly. Write it in Etäçte on lined paper.

“Çeçtä lolaulo cuasolau, ço suontwa to moalwa elentyä tyälen cuasolon, ço fenämyäil cawal to lientyäläile testälen cawal. Çeçtyä tetestyä lontalo, ço laulwa cowa awolaulolau täe dalwawa cowa awolaulolaud çteä.”

*“Holy is the Sight in unknowledge, as grow and die all unknown things, as pass before our black pupils all things. Holy are the blacknesses of night, as we see in unseeing and we will return to unseeing again.”*

# §3 Sentence structure

Sentences in traditional Cuasoa are in a Verb-Subject-Object order, as opposed to the Subject-Verb-Object order of English. The Cuasoa sentence is a very malleable structure made of words which communicate more information on their role in the sentence than do English words. In this example sentence, we can see several important concepts:

## Däçtyäitäil cowa nielätyäl fofaudalaud.

“We attached words to the world.” Or, in the word order shown, “Attached we words the-world-to.”

### Verbs

Verbs are conceptually the most important word of the Cuasoa sentence, and this is part of the reason for them generally going at the beginning. Verbs are by far the most complicated of Cuasoa words, with a variety of significant attachments and alterations important to their conjugation.

In our example sentence, *däçtyäitäil*, from the root word *däçtä*, “to attach,” conveys tense, imperfection, plurality of subject, and plurality of object. Each part of the word is systematically changed to conjugate it. *Däçtä*

figure 3:1: Verb conjugation

	Present	Past	Future	Subjunctive	Dream
Singular	däçtä	däçtäi	däçtäyä	däçtädä	däçtälä
Plural	däçtyä	däçtyäi	däçtyäyä	däçtyädä	däçtyälä
Singular	cwado	cwadau	cwadawa	cwadada	cwadala
Plural	cwadwa	cwadwau	cwadwawa	cwadwada	cwadwala

The Cuasoa subjunctive is used in more contexts than in most languages. The “Dream” tense is archaic, and is suggests spatial and temporal distance from the speaker.

becomes *dächtäi* in the past tense, and *dächtäyā* in the future tense, *dächtädü* in the subjunctive tense. The last vowel of this base word, *ä*, turns to the diphthong *yä* to correspond with the plural subject of the sentence, “we.” After this, the *t* is added to show that the action is perfect, that is, completed and finite. To show that a singular object exists, *el* is added after this. In our example, the diphthong *äi* shows that the object, “words,” is plural.

Note that many Cuasoa verbs fill the same role as English adjectives. *Doñca*, for instance, means “to be red.” To say “the house is red,” the word *doñca* is the entire phrase “is red,” and our sentence is *doñca fefäise*.

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## Exercise 3:1

Using the roots shown, conjugate these verbs as they would appear in the following contexts. Features not clear in English are in parentheses.

laulo	mläne	twasa
<i>to see</i>	<i>to make</i>	<i>to send</i>

1. I SEE (*perfect*) the dogs.
2. We MAKE (*imperfect*) dinner.
3. You (*plural*) SENT (*perfect*) a letter.
4. We SAW (*imperfect*) a thousand bees.
5. You (*singular*) MADE (*imperfect*) a house.
6. I WILL SEE (*perfect*) a movie.
7. We WILL MAKE (*imperfect*) paintings.

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## Nouns

Three words in the example sentence on the previous page are nouns, and each shows different aspects of the Cuasoa noun. As verbs are the central components of Cuasoa speech, the majority of nouns in common use are derived in some way from them. There are many words which are identical, on their root levels, as verbs and nouns: *denäne* means both “to lack” and “an emptiness.” The meanings of verbs are generally more standardized than those of nouns, and for this reason a verb like *teiçtä*, “to be sharp,” can be used as a noun to represent a sharp thing, in addition to its more specific meaning, “knife.” Rather than a single, economical word to signify them as in English, Cuasoa nouns often have a cluster of descriptive nouns associated with them, which are switched around often in conversation, depending on which of the object’s properties the speaker wishes to emphasize. As

can be seen in the text given in Exercise 1, this property of Cuasoa cannot always be translated elegantly into English.

In the example sentence, *cowa*, “we,” is a pronoun, and is literally the plural form of *cou*, “I.” In nouns, as in the subject-signifying section of verbs, the last vowel is turned into the diphthong *yä* or *wa* to pluralize.

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### figure 3:2: Pronouns

	<i>1<sup>st</sup></i>	<i>2<sup>nd</sup></i>	<i>2<sup>nd</sup> intimate</i>	<i>3<sup>rd</sup></i>	<i>3<sup>rd</sup> distant</i>	<i>3<sup>rd</sup> inanimate</i>
<i>Singular</i>	cou	täi/tau	si/su	säi/sau	çäi/çau	däi/dau
<i>Plural</i>	cowa	täyä/tawa	syä/swa	säyä/sawa	çäyä/çawa	däyä/dawa

*Third person distant is used to talk about people dead, in stories, or long unseen, and sometimes to differentiate between two third-person topics of conversation, when one is better known than the other. The vowels of all pronouns except cou agree with the vowels of the name of the object or person.*

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*Nielätyäl* is the plural form of *nieläti*, with an *l* added to show that it is the object of the sentence. The *l* is important, as the free word order of Cuasoa necessitates clarification of which noun is which. The word *nieläti* is derived from *nielä*, “speech.” The affix *ti/tu* is one of Cuasoa’s diminutive affixes. *Ti/tu* shows that *nieläti* is a component of *nielä*, so a better translation might be “speechpart,” and the word *nieläti* is often used in contexts less specific than the English word “word.” This type of affixing within root words themselves, be they verbs or nouns, is ubiquitous in Cuasoa.

*Fofaudalaud*, “to the world,” shows Cuasoa’s version of a definite article (like “the,” no indefinite articles exist). The article precedes its noun and begins with the same consonant. Its vowel is either *e* or *o*, depending on the vowel set of the noun. In nouns that begin with vowels, there is no consonant in the article. Thus, for *fauda*, the article is *fo*. The *laud* added to the end of this word serves the purpose of the English preposition “to,” and most English prepositions have equivalent postpositions in Cuasoa that attach to the nouns to which they refer in this way. *Läid/laud* expresses directional movement “to,” *le/lo* expresses possession, and *len/lon* expresses accompaniment, and is also used to make something similar to English adjectives.

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The words in the example sentence given contain enough information about their roles in the sentence that they can be reorganized for varied emphasis. Thus *cowa nielätyäl däçtyäitäil fofaudalaud* is “we words attach to the world,” and, following English word order, *cowa däçtyäitäil nielätyäl fofaudalaud*, “we attach words to the world.”

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## Exercise 3:2

Using the nouns, verbs, and postpositions shown in this section, form the following sentences in Cuasoa in traditional VSO order.

cyefedä	posta	letäletä	fäise
<i>dinner</i>	<i>animal</i>	<i>book</i>	<i>house</i>

1. I see (*perfect*) the animals.
  2. We make (*imperfect*) the dinner.
  3. You (*plural*) sent (*perfect*) a book.
  4. We saw (*imperfect*) the books.
  5. You (*singular intimate*) made (*imperfect*) a house.
  6. He would see (*subjunctive perfect*) the animal.
  7. They will make (*perfect*) the dinner.
  8. You (*plural*) will send (*perfect*) the books to the house.
  9. You (*singular intimate*) will make (*perfect*) dinner with me.
  10. We saw (*perfect*) the animal with him (*distant*).
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# §4 Speaking Cuasoa

## Important phrases

**Fenäsedä.** A greeting. From *Sedä cou lal fenäsedä tau*, “I hope that you are well.” When addressing more than one person, *fenäsyädä*.

**Lauloda täe/tau.** A more formal greeting. “May you see” or “Would you see.”

**Laulawal.** From *Laulawal cou taul*, “I will see you.”

**Wa, dadadaol täe/tau.** “Yes, if you please.”

**Stä, dadadaol täe/tau.** “No, thank you.”

**Çestä täe/tau.** “Thank you.” Literally “Blessed be you.”

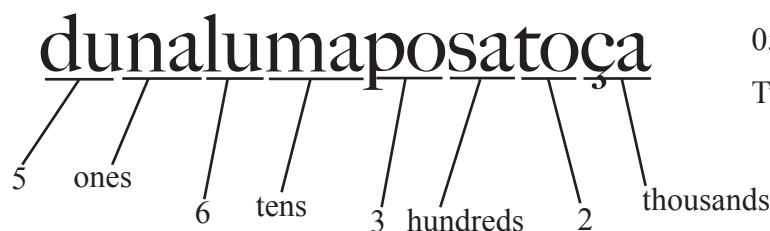
**Dadadaol cou swontwal tonalon.** “I would like *two* vegetables/plants.” The subjunctive form is used for politeness in this context. *Swonto* is the verb “to grow,” as a plant grows, and is also the noun for any type of plant.

## Numbers

Numbers in Cuasoa are formed very economically, and now show no trace of the influence of the language of the Conwa from which most of the vocabulary of Cuasoa is derived. The current number system is thought to have been invented by Fäinäime Fentälen (“truthful” Fäinäime), a legendary metaphysicist and grammarian who

Figure 4:1

Word	cona	tona	pona	suna	duna	luna	cana	tana	pana	wama	wasä	waça
Placeholder	co	to	po	su	du	lu	ca	ta	pa	ma	sa	ça
Number	1	2	3	4	5	6	7	8	9	10	100	1,000



05, 60, 300, 2000

Two thousand, three hundred and sixty-five.

*There is no placeholder for zero. In a number such as 305, dunaposa, the tens place is left out altogether. In 1,012, tonamaça, co can be left out from the tens and thousands places, but they are often put there if clarity is an issue.*

probably lived in the 1200s AD, and whose contributions to the language are numerous.

Numbers in Cuasoa are all words with gray vowels, so that they can be given corresponding green vowels if necessary to form compound words. They are read backwards in relation to English numbers, with the ones place read first, followed by tens and hundreds. In forming numbers larger than nine, a “placeholder” syllable from each digit is used, in a process outlined in figure 4:1.

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## Exercise 4:1

Translate the following numbers.

1. 253
2. 3,001
3. 5,025
4. 4,440
5. 1,345

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## Questions

Yes or no questions are formed in the same way as statements, but succeeded by *fentä* (“true”), *wa* (“yes”), or *stä* (“no”). Other questions can use the words in figure 4:2.

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## Figure 4:2

*oda* - what? Refers to an inanimate object, and acts as a noun in a standard sentence.

**Defe tau odal?**

You search for what?

**Testäil säi odwal?**

He/she gives what things?

*osa* - who? Refers to a person, used similarly.

**Defe tau osal?**

You search for whom?

**Sauhoaul säi oswal?**

He/she rules over what people?

*odaça* - how? Goes before or after the statement. From *oda dăçă*, “what manner.”

**Odaça defe tau sawal?**

How do you search for them?

**Testäil säi dawal odaça?**

He/she gives things how?

*odapada* - why? Goes before or after the statement. From *oda peäde*, “what reason.”

**Odapada defe tau sawal?**

Why do you search for them?

**Odapada testäil säi dawal?**

Why does he/she give things?

# §5 Vocabulary

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Each section is ordered thus:

*a, ä, c, ç, d, e, f, i, l, m, n, ñ, o, p, s,  
t, u, w, y*

## Verbs & Nouns

- aça** - v. to be content (with)  
**ada** - v. to be capable (of).  
**alaufu** - n. length  
**alaufu** - v. to be long  
**aulo** - v. to move constantly  
**aulo** - n. vowel *or* constantly moving thing  
**awolaulo** - n. unsight. *A concept important in Cuaso philosophy.*  
**biänsä** - v. to show *or* demonstrate  
**blaunto** - v. to be liquid *or* to be wet  
**caçau** - n. change  
**caçau** - v. to change  
**ceine** - n. consonant  
**censä** - v. to make known  
**coso** - v. to serve (under)  
**cosoca** - n. servant  
**coçto** - v. to be black  
**coçu** - v. to close  
**cuaso** - v. to not know (of)  
**cuaso** - n. unknowledge *or* the central philosophy of the Nestyä Cuasolon.  
**codota** - v. to be tall  
**cwado** - n. example  
**cwado** - v. to look at *or* to face  
**cyefä** - v. to eat  
**çaufa** - v. to be important  
**çeäde** - v. to act  
**çetici** - n. specificity  
**çetjele** - n. past  
**çeçtä** - v. to be holy  
**çeñci** - v. to carve  
**çite** - v. to be simple  
**çtice** - v. to be small  
**çulo** - v. to be faithful (to)  
**çwalo** - v. to name  
**dado** - v. to want  
**dafa** - n. order, harmony, arrangement  
**dafa** - v. to be in harmony (with)  
**dama** - v. to be the same (as)  
**dansa** - v. to be fast  
**daufa** - v. to separate  
**däçä** - n. manner, fashion  
**däçtä** - n. attachment  
**däçtä** - v. to attach to attach x  
**däifä** - v. to gather  
**däifä** - n. togetherness  
**decä** - v. to withdraw (from)  
**defe** - v. to search (for)  
**deine** - v. to stand  
**denäne** - v. to lack  
**data** - v. to be dry  
**doñca** - v. to be red  
**ecjäle** - correspondence  
**eçä** - v. to think (about)  
**eçäcä** - n. thinker, philosopher  
**esä** - v. to be called, named  
**etäçte** - v. to write  
**etäçte** - n. script  
**faso** - v. to understand  
**fauda** - n. totality *or* world  
**fauda** - v. to include *or* consist of  
**faudau** - n. weariness  
**faudo** - v. to allow  
**fädäiçte** - n. tradition  
**fäisä** - v. to be familiar physically *or* to resemble  
**fäise** - n. house  
**feäffä** - n. color  
**fense** - v. to be good  
**fenä** - v. to be in front (of)  
**fenäse** - v. to be healthy  
**fentä** - n. truth  
**fete** - v. to watch  
**flete** - v. to cover  
**flete** - n. blanket *or* covering  
**fodo** - v. to be old  
**laudo** - v. to light  
**laulo** - n. sight  
**laulo** - v. to see  
**leäle** - v. reveal  
**letä** - n. circle  
**letä** - v. to go around  
**letäle** - v. to write (about)  
**lola** - n. eyes *or* mind  
**lolalau** - n. hypothesis  
**mau** - v. to doubt  
**medä** - v. to be humble

**mläne** - v. to create  
**mlänecä** - n. artist, creator  
**moa** - n. action, movement  
**moa** - v. to move  
**modu** - n. path  
**moka** - v. to be large  
**mokamo** - v. to grow  
**nestä** - n. person  
**neäde** - v. to begin  
**nielä** - v. to say  
**nielä** - n. speech  
**nieläti** - n. word  
**nwolamoa** - n. verb  
**nwolatonso** - n. noun  
**nwala** - v. to be solid  
**näleä** - n. sound  
**ocwalo** - n. difference  
**oñco** - v. to be deep  
**pafo** - v. to be brief  
**pana** - v. to be peaceful  
**pau** - n. plurality  
**peme** - n. group  
**peme** - v. to combine  
**peäde** - n. root *or* reason  
**pono** - n. the majority  
**posta** - n. animal  
**puspo** - n. future  
**sao** - n. command  
**sauho** - v. to rule (over)  
**sauhoca** - n. ruler  
**sedä** - v. to hope  
**sesiäne** - v. to prepare  
**siänçä** - v. to speak (of)  
**soaloña** - n. language  
**sonto** - v. to be green  
**stretä** - n. strictness, rigidity  
**stretä** - v. to be strict  
**sualo** - v. to look upto look up at x

**swona** - v. to be white  
**swonto** - v. to grow, as a plant  
**tafa** - n. occurrence  
**tafa** - v. to happen  
**tala** - v. to walk  
**taulca** - n. city  
**tautso** - n. form  
**tautso** - v. to exist  
**täçte** - n. importance  
**täçte** - v. to signify  
**täitse** - v. to not exist  
**tedefe** - v. to find  
**teiçtä** - n. blade *or* sharp thing  
**teiçtä** - v. to be sharp  
**tesä** - v. to give  
**testä** - v. to be gray *or* to be black  
**tonso** - v. to live  
**toufa** - n. time  
**tuda** - v. to try  
**twasa** - v. to send  
**tyele** - n. the present, now  
**yede** - v. to touch  
**yente** - v. to look (at)

## Other Words

**ço** - as, like *or* thus  
**çti** - here  
**çto** - now  
**etä** - for, in order to  
**la** - *for introducing items, words themselves, or as la, Object signifier.*  
**odadama** - which is, *literally* those same.  
**täe** - and *for linking thoughts/sentences*  
**täyä** - or  
**to** - and *for linking items*

**tuoço** - except for, excluding

## Morphemes

**ädä/-ada-** - *added to a verb.* To be able to *verb*.  
**äye/-awo-** - negates whatever attached to.  
**-cä/-ca** - *added to a verb.* Performer of *verb*.  
**-çi/-çu** - diminutive  
**-ded/-dod** - land, place  
**-me/-mo** - *added to a verb.* To begin *verb*.  
**-seä/-soa** - language, tongue  
**-tä/-ta** - *added to a verb.* Recipient/subject of *verb*.  
**-ti/-tu** - *added to a noun.* Diminutive expressing a part of a whole.

## Postpositions

**-lä/-la** - near, spatially associated with  
**-läcä/-laca** - *by a performer*  
**-läd/-lad** - from. *Implies movement and direction.*  
**-läle/-lalo** - than. *For comparison.*  
**-läi/-lau** - in, inside.  
**-läid/-laud** - to. *Implies movement and direction.*  
**-läile/-laulo** - in the midst of  
**-le/-lo** - possession, *roughly* of  
**-len/-lon** - with, accompanied by

## 2.1

The passage written in Etäçte is on the first page of this text.

## 3.1

1. laulotaul
2. mlänyäil
3. twaswautol
4. laulwauaul
5. mlänyäiel
6. laulwawatol
7. mlänyäyäil

## 3.2

1. Laulotaul cou popostwal.
2. Mlänyäel cowa cecyefedäl.
3. Twaswautol täyä/tawa letäletäl.
4. Laulwauaul cowa leletäletyäl.
5. Mlänäiel si/su fäisel.
6. Lauladatol popostal.
7. Mlänyäyätel dägä/dawa cecyefedä.
8. Twaswawataul täyä/tawa leletäletyä fäiseläid.
9. Mlänyätel si/su cyefedäl coulon.
10. Laulwautol cowa popostwal çäilen/çaulon

## 4.1

1. 253 ponadumatosä
2. 3,001 conapoça
3. 5,025 dunatomaduça
4. 4,440 sumasusasuça
5. 1,345 dunasumaposaça