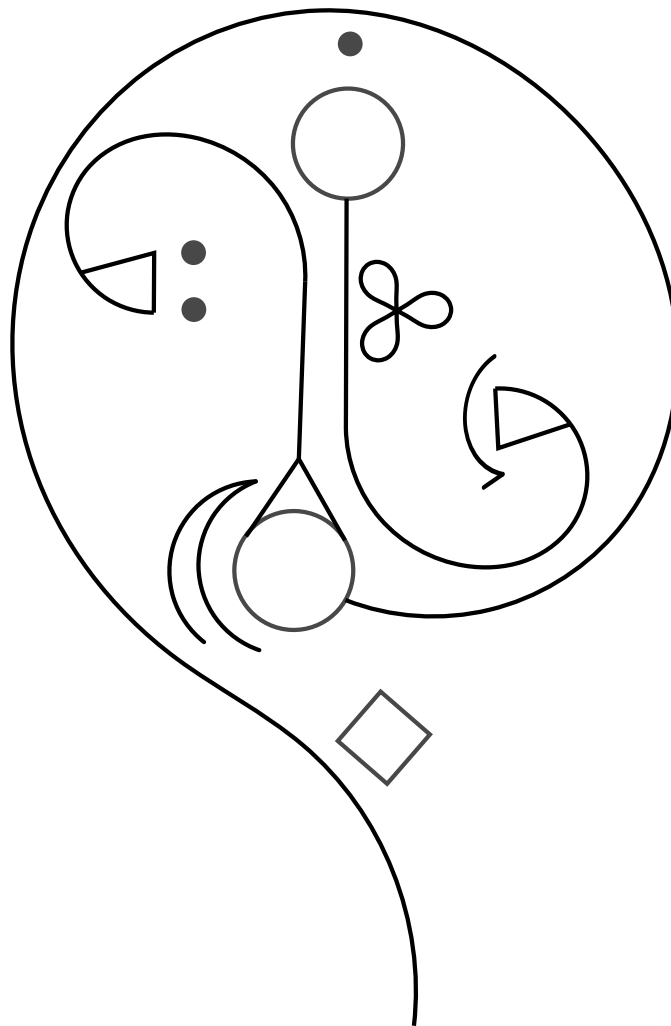


Rāvòtifsimpábàb'ádi Losim
The Ravoz Project



1. Rāvòtīsimpábàb’ádi Losim

[perceive-DIR]-gsep-[ENI-TERM]-[PER-SPI-information]-
N-ANI partial-PER-revrel

“The partially experience (project) which is a spiritual
language (which is a tool) which allows (through personal
experience) the perception of the enigmatic (e.g.
unknowables, spirits, gods)”

The *rāvòtisimpábàb’ádi* project (or just *rāvòzò’ádi* or *rāvòz’ádi* for short, anglicized *Rāvòz*) is a spiritual artlang with a non-linear writing system. It’s a successor to *Thék’ṇānòsh* (itself a stylistic derivative of *Ouwi* and functional derivative of *UNLWS*), which is both simpler and mostly complete, however it doesn’t quite *sound* right, and after the Great Vowel Collapse (don’t ask), became kinda messy to work with. So we’re restarting with mostly similar intentions, and hopefully better-fated ends.

2. A Note on the Linearity of this Book

Rāvòz is a non-linear language, and while I suggest that you read the online non-linear documentation, this book is limited by its form. I recommend you skip around as is useful and use it more as a quick reference than a learning guide. I hope my usage of references will make the process of reading more amenable to flipping back and forth, but a reference book can only be so ergotic.

If this book is your introduction to the language, I would recommend reading Chapter 1, and jumping around after that. This book has very few examples of complex texts, and as with any language, it is best to seek out examples to practice with. Think of this as more of a dictionary.

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CHAPTER 1

Main Grammar

This document serves to introduce the reader to the overarching ideas behind Rāvòz. This is intended for use as both an introduction and a reference.

1. Phonology, Orthography, & Glyphs

Rāvòz is a tonal language with (C)CV(C) syllable structure. In other words Rāvòz syllables can start with up to two consonants before a tonal vowel (a vowel said at a certain relative pitch) and up to one consonant after it.

There are 3 vowels — **a**, **i**, **o** — and three tones — rising (first, **á**), constant (second, **ā**), falling (third, **à**), and no tone (zeroth, unstressed, **a** or **à**). They can be written as either vowel-number (e.g. **a1** meaning /a/ with rising tone, with **a** meaning /a/ with no tone) or with their pinyin equivalents (e.g. **á** meaning /a/ with rising tone, **à** or **a** for no tone).

Broadly, each tone corresponds to the grammatical function of the glyph: no tone is usually particles, rising means its a terminator, constant usually means its a relation, and falling usually means its a decoration (which have no regular form). These grammatical categories are a little odd from a linear language perspective, but they'll make more sense as you read on.

All vowel-tone pairs are represented by glyphs and is modified by at least one consonant. In general, changing tone corresponds to terminators, constant tone to relations, and no tone to particles.

It's harder to describe the consonants than just give the romanization next to the relevant IPA symbol, so here's the table.

2. Writing

Writing a syllable is usually done by adding a consonant marking (as in fig. 1 demonstrates on **ā**) to a vowel (see fig. 1), making a glyph. The

	i (triangle)	a (circle)	o (irregular)
· (particle)	animacy/certainty	media	adjectives/conjugation
/ (terminator)	states of being	noun	unknowns
— (relation)	reflexive	collections	paths
\ (decoration)	names	domains	grouping

FIGURE 1. Vowel Functions

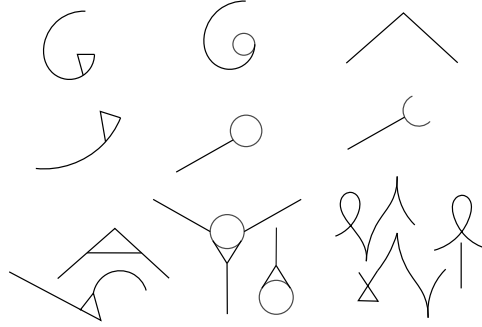


FIGURE 2. Regular vowel glyphs

	labial	coronal	retroflex	velar
plosive	p/p/ b/b/	t/t/ d/d/		k/k/ g/g/
nasal	m/m/	n/n/		ŋ/ŋ/
fricative	f/f/ v/v/	s/s/ z/z/	š/š/ ž/ž/	h/x/ x/x/
approximants		r/r, r/ l/l/	ř/ř/	

FIGURE 3. Consonant Table

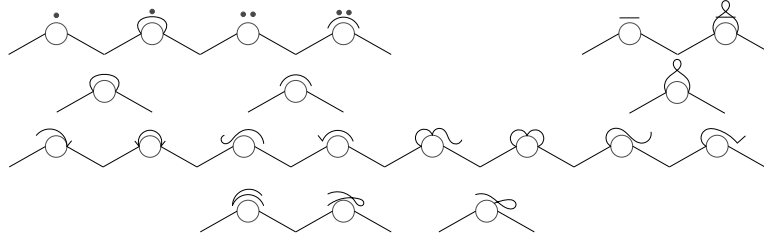


FIGURE 4. Consonant Markings

exceptions to this rule are decorations (sec. 2.2) and unmarked glyphs (sec. 2.1), but more on both of those later. When writing, grammar is fairly intuitive, as all you do is connect glyphs together along their outgoing lines (with some exceptions as you'll see below), adding outgoing positions to variadic glyphs like \bar{a} and \bar{o} as needed.

It is at this point that I should say that much of the visual grammar of Rāvòz is a carbon copy of UNLWS and Ouwi, so I would recommend reading at least some of those documents to get an idea of how to combine glyphs in an intelligible way. I would recommend at this time reading UNLWS section “Binding Points, Lines, and Relations” as I think it does a good job of explaining how written grammar should be.

2.1. Using (Un)marked Glyphs. Usually, a glyph will need a consonant marking before being meaningful however this is not a hard requirement. Leaving a glyph unmarked is often useful for either signaling a general

	i	a	o
·	ambiguous animacy	natural medium	naturally/now
/	exists	generic thing	generic unknown
—	is/becomes	and/or/semantic branch	natural journey/comparison

FIGURE 5. Unmarked Glyph Meanings

meaning or a grammatical function, as depicted in fig. 2.1. It is possible to make a text with only unmarked glyphs, in which the unmarked glyphs function more as placeholders to marked glyphs than as their generic functions, which is its own artform.

As a note, when animacy is left unmarked, it almost always means at most person (**pi**). For ambiguous but sometimes enigmatic, use **ti** or **ti'i** unless it's clear from context/name that the entity in question is sometimes enigmatic. For more on the topic see sec. 1.1.

2.2. Parts of “Speech”. I’ve mentioned particles, terminators, relations, and decorations before, and these categories bare some explaining:

2.2.1. *Terminators.* These are intransitive verbs and nouns, things which (generally) form the beginning or end of a sentence. They only have one binding point and as such can’t do much on their own. As a note, a terminator is still a kind of verb and should be read as “is a cat” rather than “a cat”.

2.2.2. *Relations.* These (as the name suggests) are verbs which form a relation between two (or more) loci (so things like “A loves B”). As a note, the irregular relation is called a **path**, which while not entirely its own grammatical category, is interesting in its own right. It may function as a relation (depicting change from something to something else) or a kind of special terminator (placing something within a range).

2.2.3. *Particles.* In addition to serving as grammatical modifiers (conjugation, clarifying medium, & kind), they may serve as terminators or relations to relations (e.g. how “liked that” in “I liked that she grabbed flowers” forms a relation between “I” and “grabbed”).

2.2.4. *Decorations.* Grammatically, decorations are much like relations, just far less regular. Visually they appear on other relations in a similar way to particles, but with no regular form.

- **i** syllables are pronouns (which are rarely written) and names (which are somewhat free-form in appearance) which serve as placeholder connections in linear or complex texts (in practice they are a special kind of relation which function like terminators).
- **a** syllables are numbers and domain markers, which are written above or below a line to give more information (in practice a kind of particle which cannot serve as a terminator).
- **o** syllables are grouping words (including prepositions and parentheses) with a variety of written forms.

3. Non-Linear Grammar

I'm going to call this grammar (even though this is closer to orthography) as it makes the most sense to do so. If you've read the UNLWS documentation, everything there is transferable to this, with very few changes (mostly removing sidedness because my brain doesn't like that feature).

3.1. Binding points on Glyphs. Rāvòz combines glyphs in the same way UNLWS and Ouwi do: namely by joining "binding points" lines. In the UNLWS documentation, they use a green circle to denote a binding point, which while very useful, I'm too lazy to replicate. So! how do you know what's a binding point in Rāvòz? Usually, a cusp point or extended line. You'll need some clarification so let me go over the cases for each vowel:

- **i & a** have two binding points: one on their "tails" and one below their "heads", not connected to anything else. The first binding point is usually a source, name, or type which modifies the glyph. The second one is what the glyph is modifying; which can be a relation, connection, or glyph. When the glyph has something in the second binding point, it shouldn't touch, but float nearby as it's modifying but not a full part of it.
- **o** is a special case. It may intersect with a line of another glyph/relation by crossing with just one leg (in which case it acts like an adjective/adverb) or with both legs (in which case it conjugates that relation).
- **í & á** all have exactly one binding point, their outgoing tails. **ó** has the same binding point, plus an additional one above its head, wherein a second **ó** glyph may be written, providing an "answer" to the uncertainty.
- **ī** has exactly two binding points in both its forms: its outgoing legs. Each of these is a participant in the glyph's action.
- **ā** may have any number of binding points, to a minimum of 1. New ones may be added anywhere on the circle and the may be directed (marked with an outgoing triangle) or undirected (unmarked). In the case where it has exactly one binding point, it must be written as directed, and is said with a syllable-final **f**.
- **ō** has at least 2 binding points, but may add arbitrarily many "stops". The first binding point (which is directly connected to the head of the glyph) is usually what is doing the travelling or being compared. The subsequent binding points appear at the cusps of the zig-zagging tail and mark the various stops on the journey or comparison points. The tail may be arbitrarily extended to accommodate as many stops as desired, though at least one must be specified, unless the glyph is acting as a unit (said with a syllable-final **f**) in which case it acts either as a terminator (the idea of the unit) or a relation (name/amount of the unit).

- $\dot{\mathfrak{i}}$ has exactly one binding point on its tail in all its forms. When $\dot{\mathfrak{i}}$ is acting as a name, the closed circular cartouche around it looks and acts like $\dot{\mathfrak{a}}$.
- $\dot{\mathfrak{a}}$ words usually have exactly one binding point, though its placement varies. $\dot{\mathfrak{a}}$ glyphs are written floating around a relation or glyph to modify it in a similar way to $\mathfrak{i}/\mathfrak{a}$ words.
- $\dot{\mathfrak{o}}$ has no regular form, though usually at least one on its tail, if written at all. In the case of what UNLWS calls Cartouches and I'm calling Parentheticals, the "parenthesis" has as many binding points as are necessary.

3.2. More elaborate connections. Sometimes, you want to express something in a way that needs more connections than you have available binding points for. For example, in *The Chant* I translate the concept of brutalism as $\mathfrak{m}\dot{\mathfrak{a}}'\text{or } \mathfrak{n}\dot{\mathfrak{a}}\mathfrak{d}\mathfrak{i} \text{ z}\mathfrak{i} \text{ g}\mathfrak{a}\mathfrak{b}\mathfrak{m}\mathfrak{i}$ (roughly: the building(s) for use by people which are artificial and sterile), which has three binding points. To resolve this, a connection may split into as many directions as necessary to create the desired effect. If you're particular about keeping the grammar extra proper, you may write these nexi as unmarked $\bar{\mathfrak{a}}$, as that is how it is linearized (you see I lied, that phrase would be read as $\mathfrak{m}\dot{\mathfrak{a}}'\text{or } \mathfrak{n}\dot{\mathfrak{a}}\mathfrak{d}\mathfrak{i} \bar{\mathfrak{a}}\mathfrak{g} \text{ z}\mathfrak{i} \text{ v}\dot{\mathfrak{o}} \text{ g}\mathfrak{a}\mathfrak{b}\mathfrak{m}\mathfrak{i}$ so that all the binding points are evened out).

3.3. Grouping & Rel gaps. Okay great! You can now write phrases with arbitrarily many glyphs, connecting them into a beautiful web of meaning. So what happens if you want to relate to a collection of glyphs? Or better yet, what if you have a clause which references an entire web of glyphs? Or maybe you just want to refer to a particular glyph in context of an extant phrase; well my inquisitive friend, do I have some grammatical structures for you. As with everything in language, there are many ways of doing the same thing, which, in this case means a couple of neat structures: First, and the easiest to understand, are Parentheticals (Cartouches in UNLWS): these are curved lines that float above a glyph or group of glyphs and allow glyphs to bind the whole group, usually said $\mathfrak{m}\dot{\mathfrak{o}}$ (e.g. $\mathfrak{p}\mathfrak{i}\mathfrak{p}\mathfrak{i}\mathfrak{n}\mathfrak{o}'\mathfrak{i}\mathfrak{p}\mathfrak{i} \text{ z}\mathfrak{i} \text{ m}\dot{\mathfrak{o}} \text{ l}\mathfrak{i} \text{ p}\mathfrak{o} \text{ t}\mathfrak{o}\mathfrak{s}\mathfrak{i}\mathfrak{r}\mathfrak{i}'\mathfrak{a}\mathfrak{b}\mathfrak{i} \text{ s}\mathfrak{o} \text{ t}\mathfrak{o}\mathfrak{m}\mathfrak{o}\mathfrak{r}\mathfrak{o}\mathfrak{d}\mathfrak{o}\mathfrak{r}\mathfrak{i}'\mathfrak{a}\mathfrak{b}\mathfrak{i} \text{ s}\mathfrak{o} \text{ t}\mathfrak{o}\mathfrak{s}\mathfrak{i}\mathfrak{r}\mathfrak{i}$, roughly: "Pipin told [me] that you fulfilled the prophecy, going from the Shire to Mordor and back, but [I] don't believe him"). You can construct "if" statements this way by indicating possible scenarios/worlds with $\mathfrak{n}\dot{\mathfrak{o}}$ parentheticals, as well as indicate dream events with $\mathfrak{n}\dot{\mathfrak{o}}$ parentheticals. Second is the Rel Gap (written like - |). This option is almost equivalent to using $\mathfrak{m}\dot{\mathfrak{o}}$, and can be said the same or with $\mathfrak{m}\mathfrak{i}\mathfrak{v}/\mathfrak{m}$, depending if one means it as a simple connection, or if the phrase attached to $\mathfrak{m}\mathfrak{i}\mathfrak{v}/\mathfrak{m}$ depends on the results of that connection (e.g. in $\mathfrak{f}\mathfrak{o}\mathfrak{m}\mathfrak{a}\mathfrak{n}\mathfrak{a} \text{ m}\mathfrak{i} \text{ p}\mathfrak{o} \text{ m}\mathfrak{i}\mathfrak{m} \text{ f}\mathfrak{o}\mathfrak{r}\mathfrak{i} \text{ m}\mathfrak{i} \text{ f}\mathfrak{o}\mathfrak{m}\mathfrak{a}\mathfrak{n}\mathfrak{a}\mathfrak{m}\mathfrak{o}$, roughly: "Who were they? What did they value?", to whom the "they" in "What did they value?" refers depends on the answer to "Who were they?"). The exact why of this complication is inherited from UNLWS's (ir)rel gaps, although $\mathfrak{R}\mathfrak{a}\mathfrak{v}\mathfrak{o}\mathfrak{z}$ does not inherit the "sidedness" property of rel gaps. As with parentheticals,

where this is placed may change its meaning (e.g. *rī fī miv nādiŋí'ádi fogā* would read as "I remember the fish that was prepared" and *rī fī miv fogāg nādiŋí'ádi* would read as "I remember the preparation of the fish").

3.4. The Implicit Author/Speaker. In some places, you'll notice that an "I/me" shows up in a translation where there isn't a *rī*. This is because, in many cases, it's not necessary to reiterate the subjectivity of the statement (e.g. in *pīpīno'īpi zi mō lī pō tōšīrī'ābi sō tōmōrodōri'ābi sō tōšīrī*, *zi* is understood to mean that the source is untrustworthy *to me*). In general, when expressing things like animacy, certainty, feelings, and honestly most statements, it is assumed that the speaker means it as their opinion/experience, unless it is marked explicitly (e.g. if I instead wanted to say that it was Dinodas that doesn't trust Pipin, then I would say *dī'or zi* instead of just *zi*). As an extension, when speaking, it's not always necessary to say *rī* when it would be written, if it is clear from the context that it is me who is the subject.

3.5. Putting it all together. The following is a translation of Good Things & Bad Things: (there's an error: *lomípi* is written as *lomídi*)

4. Linear Grammar

4.1. Word Order. Word order is largely free, as relation functions are marked fairly clearly, however there are a few conventions:

- try to start and end sentences with terminators.
- if the order of inputs to a relation is important (e.g. "inside of"), then it should go between its arguments, preferring to say the group with the most animate participant first.
- if the order of inputs is not important, say the relation first (or last).
- Try to keep related sections clustered, prioritizing the most animate sections first (e.g. "My girlfriend, who is especially beautiful in dim lighting, came to the (dimly lit) bar with me." is preferable to "My girlfriend came to the bar with me. The bar's dim lighting made her look especially beautiful." unless the observation of her beauty is being emphasized as caused by being in the bar)

4.2. Polysyllabic Construction.

- (1) A "locus" centers around a root glyph and is either "simple" (e.g. just a root, possibly with a cap), or "complex":

- Complex relations: [nested?] + [conj] + <root> + [medium] + [domain] + [animacy] + [certainty] + [adj] + <cap>
- Complex terminators: [nested?] + [conj] + <root> + [domain] + [animacy] + [number] + [adj] + <cap>
- Complex conj (o): [nested?] + <root> + [adj] + <cap>
- Complex media (a): [nested?] + <root> + ([particle] + [kind] | [rel2rel] + [direction] + [mood]) + [adj] + <cap>

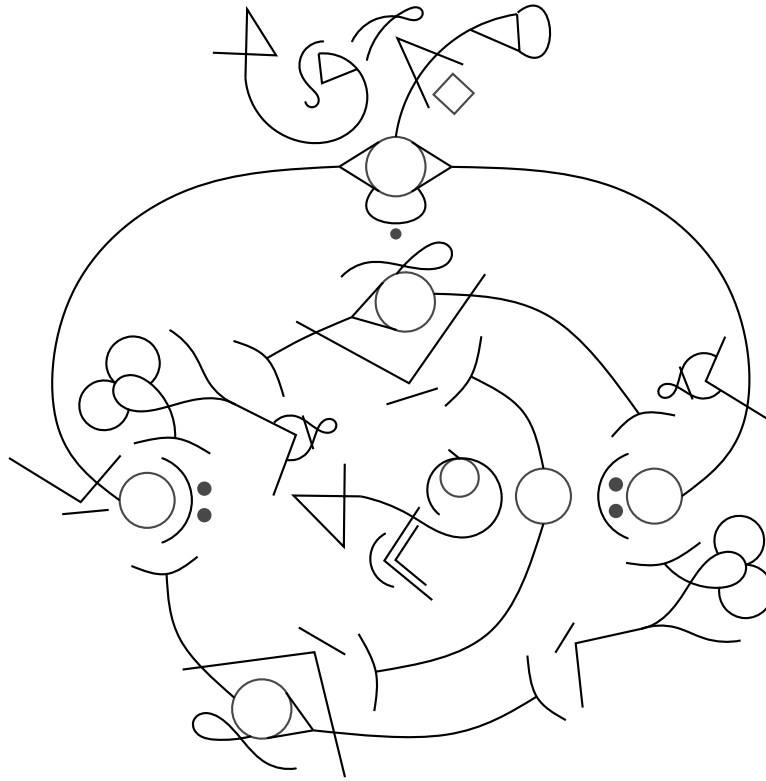


FIGURE 6. “The way I see it, every life is a pile of good things and bad things. The good things don’t always soften the bad things, but vice versa, the bad things don’t always spoil the good things and make them unimportant.”

- Complex animacy/domain (\tilde{a}/i): [nested?] + <root> + [adj/animacy/domain] + <cap>
 - repetitions of a root intensify (e.g. to distinguish a computer and a hammer one might refer to the former as “animate animate” or “animate person” and the second as “animate” or “animate inanimate”)
 - Complex certainty (i): <root> + [adj/certainty] + <cap>
- (2) Loci come together in the following way:
 - (3) The functional core (the “root”) always appears first
 - (4) Each modifying locus in any¹ order (preferring to keep connected portions together), clarifying connection to other loci (if necessary) with vowel particles, and noting external binding points with pronouns

¹For canonical poly-locus words, there may be a preferred order, though this is not grammatically mandatory.

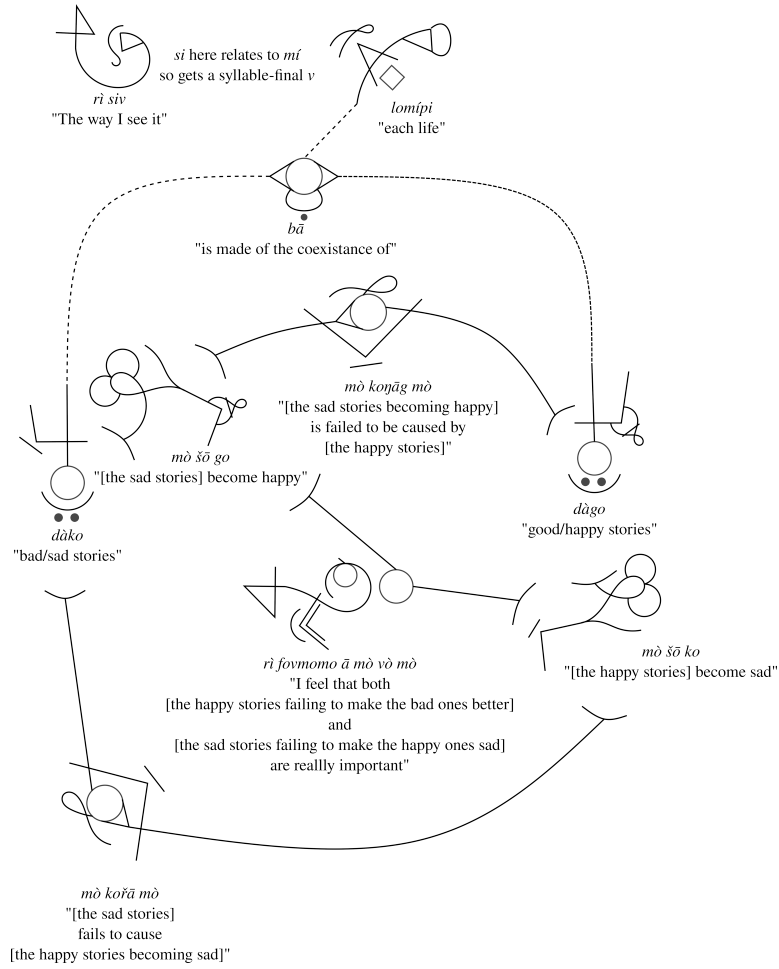


FIGURE 7. An “exploded” version of the above quote

- (5) Caps are constructed based on the kind of glyph: (function here means stating the operative vowel, preceded with an apostrophe e.g. 'ā for noun-y terminators)
- Relation caps are: [function]+[g if reversed]
 - Terminator caps are: [function]+<animacy>
 - Particle caps are: [function]+<particle (m if reversed)/rel2rel (v)/term (f)>
 - ā caps are: ā+[b if marked]
 - ī caps are: ī+(<animacy> or i)
- (6) Shortenings: Have a long word? shorten it by omitting clarifying information with zò (or equivalently ending the final syllable of the short form with a z if appropriate), and adding the usual cap. Examples
- *rāvōtisimpábáb'ádi* can be shortened to *rāvòzò'ádi* or *rāvòz'ádi*

- míbàtišonōhnōxfosòvovòηōfsozo'íbi (roughly, “the path the sun traces through the sky”) shortens to míbàtiηōhzò'íbi

CHAPTER 2

Core Vocabulary

This section contains a glossary/dictionary of single syllable words. The ordering of these pages is somewhat arbitrary and is intended for reference more than for learning. If you're learning this for the first time, I'd advise skimming these and attempting to translate simple sentences. The little essays in some of these sections is intended to give some idea of the intent behind some of the design choices.

1. i: Animacy/Certainty

This particle marks animacy, assigns actions, mood, and certainty. Particle has no final consonant, term is syllable-final **f**, rel2rel is syllable-final **v**, reverse rel2rel is **m**.

C	Gloss	Rel2Rel
m	hypothetical	hypothetical connection
ŋ	explanation	source of explanation
b	inanimate	made inanimate by
d	animate	used by, caused by in a fully knowable way
p	person	intend, caused by in a difficult to know way
t	enigmatic	by enigmatic will, with unknowable cause
s	personal experience	experienced by
f	waffling	by chance, without reason
š	self-evident	follows from
ž	assumption (trusted)	by the trusted source
v	assumption (uncertain)	by the uncertain source
z	assumption (mistrusted)	by the mistrusted source

1.1. Animacy. Animacy is a property of nouns and collections, and like all properties is not intrinsic.

Broadly, an animate object is something can do something, while inanimate objects are things that things happen to. So a mug is animate (it holds water) but a couch is inanimate (things sit on it).

A person is then something that can do something **with intent**. So a cat is a person in this way (a cat can mean to push a mug off the table), but an oven is not (it must operate on someone else's authority, not its own).

To sidestep the inevitable conversation of free will, it's fair to assume that if it can do something without input from another person, it's a person – the main exception being that abstractions (cultures, governments, etc.)

are always at most animate as they are ultimately tools for the people they represent/service. In an interesting turn of events, this also means that some objects are *sometimes* people: like a computer suddenly doing its own thing is a person, but when being used to write, it's just animate.

The enigmatic category is somewhat less tangible. Something is enigmatic if there is either no clear way to place it into the former categories (even as a passing member) or assigning person-esc agency would be reductive (e.g. a god). As with person-hood, something can be given enigmatic status only in certain contexts; for example, the Sun, when being referred to in a cosmic sense is enigmatic (solar flares are unpredictable, it may grow hotter or colder on inhumanly long timescales or on an unknowable whim), but as a part of the sky (e.g. the day-night cycle) is animate.

2. a: Media

This particle details through which medium something happened; usually marked by range domains.

The online documentation glosses these by their full range domains as that's the key distinction in meaning. To save space, however, I'll only include the broader categories of touch and ranged. As with all particles, they are used as terminators and inter-relational glyphs with hopefully natural meanings.

C	Touch	Ranged
m	specific thought	general thought
n	information	knowledge
ŋ	specific vibes	general vibes
b	coerce	expectation
d	permission	customs
p	computational	digital/glitch
t	direct analog	approximate analog
s	texture	sound
f	emotion	social
š	taste	smell
ž	internal sense	extrasensory
v	memory	space
z	heat	light
r	paint	spray paint
l	ink/watercolor	?
ř	needlepoint	weaving
g	protection	prevention
k		
h		
x		

3. o: Adjectives/Conjugation

This particle can also be a terminator, single-intersecting particle, or a double intersecting decoration:

Terminating (intransitive): Read as ηo A or A ηo

Single-intersection (adv/adj): (a special kind of decoration) Read as $A\eta o$ or A ηor or ηor A

Double-intersection (tense/mood): Read as ηoA or A ηol or ηol A

C	Term, SI	DI
m	strongly, important	always
n	normal, averagely	sometimes (non-predictive)
η	weak, unimportantly	never
b	small	in all likelihood
d	big	can (ability)
p	play/artful	progressive
t	endless, beyond comprehension	repetitive
s	near	expected, habitual
f	high, above (sky)	far past
\check{s}	up, tall (tree)	near past
\check{z}	down, short (underbrush)	near future
v	deep, below (cave)	far future
z	far	unexpected, new, about to start
r	total, complete	completed
l	some	each, partially, discretely
\check{r}	exclusive, incomplete	incomplete
g	good/happy	simultaneous
k	bad/sad	defective (almost)
h	unthinkable	presumptive
x	labor/work	command

4. ĭ: States of Being

ĭ words are terminators with one presentation. This terminator covers most states of being, color, and categories of things; usually taking an animacy or domain marker.

C	∅
m	life-supporting-thing/celestial body
n	reality-fabric
ŋ	water
b	state of matter
d	chaos
p	clear/permiable
t	opaque/impermiable
s	green, natural
f	red, hurt
š	yellow, sick
ž	brown, autumn, cyclic death& rebirth
v	blue, energetic
z	metallic, artificial
r	white, full
l	gray, cluttered
ř	black, empty
g	ranged interactor
k	touch interactor
h	sound
x	edible thing

5. á: Nouns

á words are terminators with only one presentation. This terminator covers most nouns, and usually takes an animacy marker.

C	∅
m	Entity
n	Creature
ŋ	Location
b	Tapestry
d	Story
p	thinking being
t	Art
s	
f	
š	
ž	
v	
z	
r	2d shape
l	3d shape
ř	4d shape
g	
k	
h	
x	

6. ó: Questions/Unknownns

ó words are, by themselves, just unknownns; lacking the power of a question and more akin to words like "someone". To give them the power of a question, combine it with an irrealis gap at the point of uncertainty (e.g. "Is there anyone you trust?" vs "Who do you trust?").

C	Unknown	Question
m	some story/text	what/which story/text
n	some word	what/which word
ŋ	some language	what/which language
b	some animacy	how animate?
d	some individual thing	what/which individual thing
p	some group	what/which group
t	some gestalt thing	what/which gestalt
s	some unknown	what?
f	some idea	what/which idea?
š	some approximate quantity	how many (approximate)
ž	some quality	what quality
v	some branch	which branch?
z	some unknowable	if it can be so, what is its name?
r	for some reason (intent)	why, for what reason?
l	some process	how? (process, causal web)
ř	some cause	how? (immediate cause)
g	some specific place	where (specific)
k	somewhere	where (general)
h	some general time	when (general)
x	some specific time	when (specific)

7. \bar{i} : Reflexive Relations

\bar{i} words are order-2 relations with a directed and undirected presentations, generally representing reflexive relationships. Directed is said with a syllable-final **n**.

The meaning of this relation depends on the animacy of the participants. While this relation has a directed and undirected version. A natural consequence of animacy is then that directed and undirected relations with exactly one inanimate participant are fully equivalent as an inanimate participant is always being acted upon by its more animate counterpart.

When both participants are inanimate, directed information becomes somewhat nonsensical, with cogent analogies being things like doors which when passed through, don't lead back to where they started; so while a directed inanimate-inanimate \bar{i} relation is potentially understandable, it is usually non-physical, with more information being conveyed by ascribing some animacy to at least one of the participants (e.g. the impossible door is animately, or perhaps enigmatically, changing).

Additionally, the enigmatic forms are not glossed as they either follow from the others by analogy or are difficult (for me) to conceptualize. There are a small number of exceptions, however: **n \bar{i} ti** means "fully unknowable to"; **ŋ \bar{i} ti** means something like existential horror; and **z \bar{i} ti** usually refers to the notion of a personal soul (see You and your soul, sec. 7).

C	undir	dir
m	accepted to	want acceptance
n	knowable to	attempted understand
ŋ	scary to	attempted/one-way fear
b	influence	attempted/one-way influence
d	have	make
p	forgive	want to/attempt forgive
t	confuse	want to/attempt to confuse
s	avoid	one-way avoid
f	reflect/remember	want to reflect
š	find	search for
ž	lost	try to lose
v	chose	chosen by
z	integrate	integrated, but not part of the whole
r	mutual think about	think about
l	analogous to/reflection of	analogous but not representative
ř	signifier	non-unique signal
g	colocated	within
k	connected	recieve
h	similar	made to be like
x	distinct	made distict from

8. ā: Collections

ā words are order 2+ relations, generally representing collections and their actions. Undirected relations stemming from an ā glyph are actions upon the whole collection. The directed part can be inferred by word order (<undirected parts> *ā <directed parts>), which can be reversed (<directed parts> *āg <undirected parts>). Terminators are marked with syllable-final f. This relation has two presentations, each with some nuances:

Semi-directed Relation: >o>- The directed and directed components are glossed separately, despite them sharing space, defining different relationships among groups.

Terminator: o>- Essentially the terminator version of the relation, distinct from á words, generally representing the noun form of these relationships (e.g. lover).

C	Undir	Dir	Term
ø	and	or	group
ø	collection member	collective action/result/name	collection
m	dissonant collection	result of dissonance	chaos/dissonance
n			
ŋ	consonant collection	result of consonance	consonant/pastel
b	coexist	become	coexistence
d	spiritual community	that which is worshipped	belief
p	connected part	collective result	collection
t	communication	result of communication	conversation
s	unfamiliar	become familiar with	unfamiliar
f	community	aspiration/inductee/action	community
š	generation	next generation	(chosen) family
ž	trust	want to trust	trusted
v	romantic relation	romantic result/crush	romance
z	sex	sexual result/desire	sexual partner
r	observe	that which is observed	observation
l	imply	implication	reason/implicature
ř	cause	effect	causation
g	feast prep	feast consumers	food/drink/cook
k			
h			
x			

9. \bar{o} : Paths

This relation is order 2+, generally representing comparisons and journeys.

Journeys (written with a loop) has no syllable-final consonant (except in suffixes, in which case use an **h**), comparison (written with an hourglass) **x**, units (written with a dash above either an hourglass or loop and without any "destination" points) are a final **f**.

C	Loop	Hourglass
m	radial travel	distance comparison
n	vertical/time travel	height/time comparison
ŋ	tangential travel	tangential comparison
b	easy travel	easy comparison
d	mapped travel	canonical comparison
p	fortold travel	prophetic comparison
t	impeded travel	difficult comparison
s		
f	change in animacy	animacy compare
š	travel between spirit-states	compare spirits
ž	travel between person-sates	compare personality
v	transition between operating-modes	compare function
z	con/de-struction	compare things
r	emotion change	emotional comparison
l	training	experienced comparison
ř	spiritual journey	spiritual comparison
g	cooling/heating	temperature range
k	change in texture	texture range
h	gender transition	gender (static)
x	sensory/linguistic translation	sensory/linguistic comparison

10. ĭ: Names/Pronouns

ĭ words are decorations which mostly encompass pronouns. It's usually written as a triangle with a line emitting from the middle of one of the sides with the consonant marking inside the triangle (unless it's a name pronoun), with the exception of **rĭ**, **lĭ**, and **řĭ** which are written with their UNLWS counterparts.

Names are written as a sequence of glyphs enclosed in a circular cartouche with a single line out of it, like **ā** words.

C	Gloss
r	I/Me
l	You
ř	We/Our

11. à: Domains/Numbers

These decorations represent domain markers and numbers! If it's marked (with a ʀ-esc loop above the line, said with a syllable final b), then it becomes a relation with an action (with the exception of bà and dà which just have different presentations).

C	Unmarked	Marked
m	plural, few, ≤ 6 ()	make few ()
n	plural, many, $6 < x \leq 36$ ()	make many ()
ʀ	plural, lots, > 36 ()	make lots ()
b	celestial ()	spiritual ()
d	gestalt ()	social ()
p	passive ranged ()	active ranged ()
t	passive touch ()	active touch ()
s	0 ()	none ()
f	1,a ()	the, usually 1 ()
š	2 ()	double ()
ž	3 ()	triple ()
v	5 ()	quintuple ()
z	6 ()	6^n n is syllable-final consonant ()
r		
l		
ř		
g	-1, reverse ()	no, not, negate ()
k	seximal point ()	reciprocal ()
h	raised to the power, continuous ()	repeted application, discrete ()
x	addition point ()	b6 notation ()

12. ò: Grouping/Grammar

These are grouping symbols, parentheticals, prepositions, and grammatical markings, most of which are only said as in writing it is clear where parts go.

Double parenthetical (e.g. $r\grave{o}r\grave{o}$ [...] $r\grave{o}r\grave{o}$) indicates that the wording is important.

C	Gloss	Written
m	parenthetical	
n	counterfactual (if)	
ŋ	dream/fairytale	
b	cyclical	
d	that parenthetical	n/a
p	that branch	n/a
t	foreign word	underline under curves
s	path seperator	n/a
f	irreversible	
š	internal locus	n/a
ž	nested locus	n/a
v	group seperator	n/a
z	omission/shortening	
r	parenthetical A	
l	parenthetical B	
ř	parenthetical C	
g	caution parenthetical	
k	quotation/signal form of	
h	here/this	
x	there/that	

CHAPTER 3

Grammar Notes & Essays

In the main documentation, I have a number of notes and essays in the core vocab. I've included them here for completeness.

1. Author/Me Distinction

Something that's useful to note here is that the author of a document (the "I" in most statements) is distinct from the being that continues on after writing it. That is to say that if I wrote a book and then a letter two years later, those are two distinct authors, but "I" am continuous between them. It's a kinda weird quirk but I claim the difference is important.

As a point of comparison, natural languages also have this distinction in poetic analysis. It's usually useful to remove the author from the poem and instead make conclusions about the "speaker" (who in the poem is noted with 1st person pronouns, or whose perspective the poem is from). As a consequence of poetry, the speaker may ambiguously correspond to the creator (here the *person* who wrote the poem). Keeping them decoupled allows for a more meaningful conversation about the *text* without drawing (potentially false) conclusions about the creator's *real* experience.

2. Person-Animate-Inanimate-Enigmatic Distinction (Animacy)

Animacy is a property of nouns and collections, and like all properties is not intrinsic.

Broadly, an animate object is something that can do something, while inanimate objects are things that things happen to. So a mug is animate (it holds water) but a couch is inanimate (things sit on it).

A person is then something that can do something *with intent*. So a cat is a person in this way (a cat can mean to push a mug off the table), but an oven is not (it must operate on someone else's authority, not its own).

To sidestep the inevitable conversation of free will, it's fair to assume that if it can do something without input from another person, it's a person – the main exception being that abstractions (cultures, governments, etc.) are always at most animate as they are ultimately tools for the people they represent/service. In an interesting turn of events, this also means that some objects are *sometimes* people: like a computer suddenly doing its own thing is a person, but when being used to write, it's just animate.

The enigmatic category is somewhat less tangible. Something is enigmatic if there is either no clear way to place it into the former categories (even as a passing member) or assigning person-esc agency would be reductive (e.g. a god). As with person-hood, something can be given enigmatic status only in certain contexts; for example, the Sun, when being referred to in a cosmic sense is enigmatic (solar flares are unpredictable, it may grow hotter or colder on inhumanly long timescales or on an unknowable whim), but as a part of the sky (e.g. the day-night cycle) is animate.

On the online documentation I have an essay about animacy from a Semiotics perspective, but it's Long and I don't want to waste ink.

3. A Note on the Choice of Shapes

I only picked shapes which tessellate/honeycomb space (and spheres) — yes it's a little obtuse but they are the most fundamental shapes in a real sense. To give a non-mathematical intuition for why these shapes are important, consider that Rāvòz is a language which attempts to fully use the space it is written in, so dividing 2d or 3d space into units is an important function. I include 4d words mostly as a curiosity, but also as a gateway to talking about somewhat enigmatic shapes which sit tantalizingly at the edge of what's imaginable.

4. A Note on Causation

I'm choosing to make řā not apply to causing states (í words among others) but only nouns (as in to create), events, and situations. Specifically this is to make it difficult to speak of doing violence (specifically, causing harm), while preserving the ability to talk about the results of it (you can still say A is hurt and why, but without the baggage of an appearance of objectivity that causation implies).

4.1. Talking about Harm. To work around this, I would personally use a lā construction, which for gets around a causal relationship and instead focuses on the results of a situation. For example, suppose A is in a situation S (like "A and B were angry with each-other") where A got hurt, then it would make sense to say:

S vò rìpi lā bav A fí (loosely: "According to me, A was forcibly hurt by being in the situation S")

The result of this structure (which is fairly clunky in english), is that responsibility and intent are not brought into the situation, while still getting across the important part, namely that A was hurt.

5. Direction, Coordinate Systems, and You('ipi)

Direction is a difficult concept and I'm going to make as little effort as possible to make something that works in most cases. Here's some things to keep in mind:

- (1) Everything is relative! Not just in a physics way, but in a useful-talking way!
- (2) Left & right are hard
- (3) Rectilinear coordinate systems (x-y planes) don't work everywhere (i mean look at map projections)
- (4) Distance + rotation (polar coordinates) always¹ work and are simple to keep track of (just remember the right hand rule and you're done)

6. Names

Names have a particular structure to them: the first syllable of a name is always a pronoun (whose consonant marking extends outside of the triangle), then a string of phonetic syllables, and ending with an animacy marking (i by default), but this may be omitted. For example my name (/nira/ or /naira/) is said *nīrā'i* or *nīrā*, depending on the emphasis on animacy that is desired.

For those who desire a small amount of structure, the phonetic part of a name should be 1-2 syllables long and should only be your (chosen) personal name, not culture or family name. Additionally the pronoun part shouldn't start with *r*, *l*, *ř*.

If for funsies you wanted more than a first name, then feel free to construct a name in the vein of [name]iśō([group name]'ā' | [ā word])śō[unknown important to you]'i e.g. for me, *nīrāśōmāśōzō'i* or possibly *nīrāśōmāzō'i*. Again, have fun with it. I'm not attached to any specific convention.

6.1. Name Pronouns. Name pronouns are just shortenings of the full name (e.g. the first syllable of the name), but if that isn't distinct enough, add a consonant to the end of the pronoun syllable from elsewhere in the name (so you could refer to me as *nī* or *nīr*). If not otherwise specified, the name pronoun inherits the last animacy attributed to the name (so in these notes I am animate, but if I were talking to you directly, I'm probably a person).

7. You and Your Soul

An interesting question for a language without possession is how to refer to your soul. I'm of several minds for what paradigm (for example: is your soul distinct from others? if not, how intertwined are they? if we think of the soul as the source of individuation, how much metaphysical weight should I put on it?) to use for this, but I think, for now, I will make the following assertions:

- The soul is the source of individuation: in other words, it's what makes you yourself, and thus is inseparable from you.

¹technically it's geodesic coordinates that work for all manifolds, but you can parameterize those by polar coordinates and it still works, just be careful about where things fly off to

- The soul is enigmatic: it's beyond total comprehension by yourself, as you are a part of it.

So, this means that the best way to talk about this concept of the soul is to say **zī(bāb)'āti* (lit: "the integrated (spiritual) part of * which is enigmatic"). Because I like the idea of not saying that every time I mean to say "my soul", if you have established that the entity that you are talking about is not (usually) enigmatic (e.g. people, animals), you can just mark them as enigmatic and be understood (e.g. instead of saying *rīzī(bāb)'āti*, I could say *rīti* without ambiguity).

8. Branch Pronouns

In linear speech/writing, because of Ravoz's non-linear nature, it's sometimes necessary to mark and refer back to branches (e.g. a part of a relation which you are withholding) later. To establish a branch pronoun say **iv* (where * is any consonant except *r,l,ř*), either in a relation or connected to a parenthetical, and to reference it later say **iz* (matching consonants). This means you can have up to 17 named branches! If you run out and want to reuse a branch pronoun, you can "zero it out" by saying *sāb*iv*. If you really want more markers (or want to half-describe what they are) you may use name construction rules with the suffixes *'iv* and *'iz* (written inside a triangle cartouche). Generally I wouldn't recommend using more than a few for clarity's sake but in situations where complexity is innate and self-reference is inevitable, it's good to have rules.

9. pò/zò Construction

Additionally, because it's nice to have an alternative way of doing things, if the thing you're referencing is sufficiently simple, it may be easier to just say the thing being referenced rather than define a pronoun for it (especially when you've defined something simple like "good things" and want to specify something like "the aforementioned good things"). In this case, when you reference the word again, suffix it with a word-final *p* (standing in for *pò* meaning "that branch") or conjugate it with *zò* (e.g. **p* or *zò** where * is the word in question, sort of how pro- in pronoun works in english).

9.1. Example. For example in my (linear) translation of *Good Things Bad Things*, the core of the quote is describing and giving context to good things and bad things. While it would be fairly clear to keep saying *dāgo* and *dāko*, I think it conveys more structure (and gives more of a hint to how it's written) to keep referring back to the specific idea of those good and bad things, so when they come up I refer to them as *dāgop/zòdāgo* and *dākop/zòdāko*. Additionally, lines 2 and 4 are referenced by line 3, so instead of trying to contain them all into one line (e.g. *rò zòdāgo kořā mò dākop žo go rò vò lò zòdāko kořā mò dāgop žo go lò āg rì favmo* which is very clunky), so instead I marked the *rò* parenthetical as *mì* and the *lò* parenthetical as *nì*, so that line 3 now reads *mìv vò nìv āg rì favmo*. This

is pretty meaningless on its own (it literally translates as "I feel it's important that this and that"), so I preceded the *rò* and *lò* with their respective pronoun references, which mark them as connected.

Full Text:

*rì siv, lomídi bā dāgo vò dāko: miz rò zòdāgo kořā
mò dākop žo go rò miv vò niv āg rì favmoniz lò zòdāko
kořā mò dāgop žo go lò*

English:

The way I see it, every life is a pile of good things and bad things. The good things don't always soften the bad things, but vice versa, the bad things don't always spoil the good things and make them unimportant.

10. Numbers

Hey so numbers are a thing. They're a special kind of adjective which can be animated to act as multiplication. In general, multiplication is the default as in spoken settings, making working logarithmically easiest. For numbers smaller than what would be called *ṇā*, you can either use base six or multiplicative notation.

