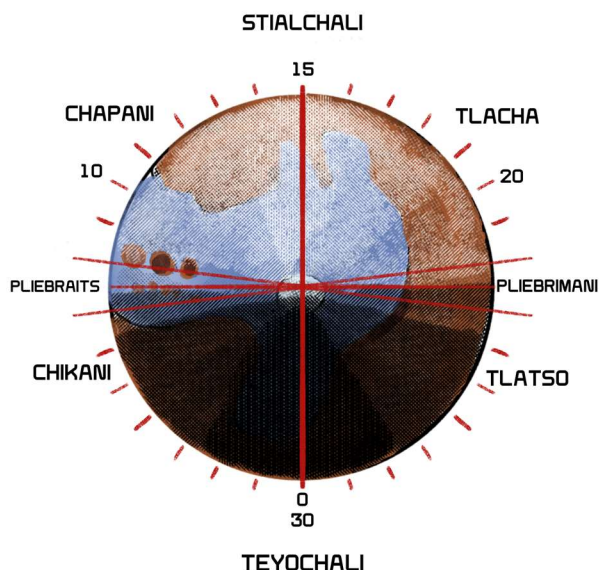


Lesson 8: Ke Zhdanstial

The Day

ᠵᠠᠳᠠᠨᠰᠢᠯᠠᠢ

As discussed previously in Lesson Six, the **zhdanstial** (ᠵᠠᠳᠠᠨᠰᠢᠯᠠᠢ) is a standard day on Zhdant is approximately 27 Terran hours. However, the Zhodani divide their day into 30 equal units called **achan** (ᠠᠴᠠᠨ). These in turn are divided into 30 “minutes” called **pitlik** (ᠫᠢᠲᠢᠯᠢᠴᠢ) which consist of 30 “seconds” called **zhinzh** (ᠵᠢᠨᠵᠢ).



Telling the Time

To ask and tell the time in Zdetl, we simply use the pro-form **iqez** (ᠶᠠᠴᠢᠵᠢ) as an adjective:

Iqeza iqia achan?

What time is it?

In Anglic, the reply is usually given in several ways. For example, to express 8:15, we can say “a quarter past eight”, “fifteen minutes after eight”,

or “eight-fifteen.” In Zdetl the same concepts apply. However, it is best to study one method thoroughly and use that to build on understanding the other forms.



A typical Zhodani analog wall clock. The inner ring shows the relative daytime and rotates once per day; the hour (achan), minute (pitlik), and sweep (zhinzh) hands move the same as a Terran analog clock. The hours are numbered from 1 to 10, spinward (clockwise).

8:00	Ke koe (achan).	Eight o'clock (the eighth hour).
8:10	Matlapa iepri ke koe (achan).	Ten past eight.
8:10	Tyeiaji iepri ke koe.	One-third past eight.
8:15	Omeiaji apri ke koe (achan).	Half past eight.
8:20	Omeimatlapa pitliko iepri ke koe.	Twenty minutes past eight.
8:20	Matlapa tiechi ke kona (achan).	Ten 'till nine.
8:20	Tyeiaji tiechi ke kona.	One-third 'till nine.
8:02	Omei pitliko iepri ke koe (achan).	Two minutes past eight.
29:28	Omei pitliko tiechi teyochali.	Two minutes to midnight.

Remember that there are 30 minutes (**pitliko**) in a standard Zhodani hour (**achan**)! Also, note the use of the suffix -aji with a number creates a fractional expression of that number:

Omeiaji	Half
Nachoieaji	One quarter
Matlapaji	One tenth
Omei matlapaji	Two tenths
Tyeiaji	One third

The word **achan** is usually omitted from expressions of time.

Iepri (ㄨㄟㄣ) before an expression of time is often translated into Anglic as *ago*:

I saw him two hours ago.

Se yzqie ze iepri omei achano.

Three days ago, I was on Viepchakl.

Viepchakl ichi iqie ze iepri tyeii stialo.

In the same way, **tiechi** (ㄔㄨㄛㄩㄥ) can be used to express *in* as in an event that will happen at a time in the future:

She will be home in three hours.

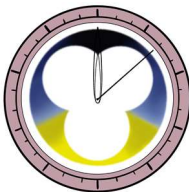
lo itzi iqře se tiechi tyeii achano.

In two hours we will be in Dlolpliki.

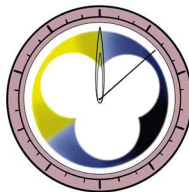
Akom Dlolpliki iqře de tiechi omei achano.

Another way of expressing time throughout the day is by *thirds*.

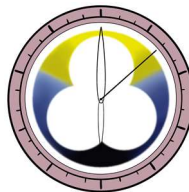
Because the 30-hour **zhdanstial** is usually displayed on a ten-hour clock with the standard “zero hour” beginning at midnight, the day can easily be marked by three segments: an early morning portion from midnight to the tenth hour, a midday portion from the tenth to twentieth hour, and an evening portion from the twentieth hour to midnight. These units are themselves called **Tyeiiaji** (ㄔㄣㄣㄣㄣㄣㄣ) or *thirds*. When used in expressing time (as opposed to simply saying “the fifteenth hour”, for example), they follow the hour expression in the statement.



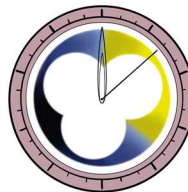
Teyochali
ㄔㄨㄛㄩㄥㄣㄣㄣㄣㄣㄣ
Hour Zero



Pliebraits
ㄔㄨㄛㄩㄥㄣㄣㄣㄣㄣㄣ
Hour Ten



Stialchali
ㄔㄨㄛㄩㄥㄣㄣㄣㄣㄣㄣ
Hour Fifteen



Pliebrimani
ㄔㄨㄛㄩㄥㄣㄣㄣㄣㄣㄣ
Hour Twenty

8:00 **Ke koye ob ke chiala tyeiiaji.**

The eighth (hour) of the first third.

15:00 **Ke machielia ob ke omeia tyeiiaji.**

The fifth (hour) of the second third.

24:00 **Ke nachoiea ob ke tyeiia tyeiiaji.**

The fourth (hour) of the third third.

In practice, **tyeiiaji** is omitted from the expression as it is understood and not needed:

8:00 **Ke koye ob ke chiala.**

The eighth (hour) of the first (third).

The Individual days of the week (**machielistial**) are not given special names as they are in Anglic, but are simply numbered, with the numerical names abbreviated. The exception is the fifth day, which is traditionally a day of rest:

Chistial	王人上上ス	First day
Omestial	人 七上上ス	Second day
Tyestial	上上七上上ス	Third day
Nachostial	ア人王人上上ス	Fourth day
Kiatlastial	上スと人上上ス	Rest day

Imperial visitors are likely responsible for “Tako Nachostial,” a new traditional end-of-week meal.

First, Second, Third, etc.

As in Anglic, numbers in Zdetl can be formed into *adjectives* (first, second, third, fourth, etc) by adding the ending **-a** (**-人**) to the names given in lesson 1:

chiala	王ス人	first
omeia	人 七ス	second
tyeia	上上七ス	third
nachoiea	ア人王人七ス	fourth
matlapana	七スと人人ア人	tenth

For higher numbers, add the **-a** ending to the final word:

matlapanchiala	ア人と人人ア王ス人	eleventh
omeimatlapanomeia	人 七ア人と人人ア人 七ス	twenty-second
tyeimatlapan	上上七ア人と人人ア人	thirtieth
nachoiechiena	ア人王人七王ア人	four hundredth

Numbers can also be made into nouns by adding **-I** (**-人**):

chialo	王ス人	a unit
omeio	人 七人	a pair, a duo
tyeio	上上七人	a trio
matlapanomeio	ア人と人人ア人 七人	a dozen

Also, into adverbs by adding **-e** (-ㄜ):

chiale	ㄗㄨㄣ ㄜ	firstly
omeie	ㄢ ㄜ ㄜ ㄜ	secondly
tyeie	ㄘㄣ ㄜ ㄜ	thirdly
matlapane	ㄜ ㄢ ㄘ ㄢ ㄢ ㄜ ㄜ	thenthy

To express numbers as fractions, add the **-aji** (-ㄢ ㄣ ㄣ) suffix:

omeiaji	ㄢ ㄜ ㄜ ㄢ ㄢ ㄣ ㄣ	half
tyeiaji	ㄘㄣ ㄜ ㄜ ㄢ ㄢ ㄣ ㄣ	a third
nachioaji	ㄜ ㄢ ㄗ ㄢ ㄜ ㄢ ㄢ ㄣ ㄣ	a quarter
matlapanaji	ㄜ ㄢ ㄘ ㄢ ㄢ ㄜ ㄜ ㄢ ㄢ ㄣ ㄣ	a tenth

To show how many times something has happened, add **-qik** (ㄘ ㄢ ㄘ):

chialqik	ㄗㄨㄣ ㄘ ㄢ ㄘ	once
omeiqik	ㄢ ㄜ ㄜ ㄘ ㄢ ㄘ	twice
tyeqik	ㄘㄣ ㄜ ㄜ ㄘ ㄢ ㄘ	thrice
matlapanqik	ㄜ ㄢ ㄘ ㄢ ㄢ ㄜ ㄜ ㄜ ㄘ ㄢ ㄘ	ten times

With an adjective, **qik** becomes a noun:

Ke chiala qik	ㄗ ㄜ ㄗㄨㄣ ㄢ ㄘ ㄢ ㄘ	The first time
Ke omeia qik	ㄗ ㄜ ㄢ ㄜ ㄜ ㄜ ㄘ ㄢ ㄘ	The second time

To express a numerical collective or group, add **-tlatl** (-ㄘ ㄢ ㄘ):

Omeitlatl	ㄢ ㄜ ㄜ ㄜ ㄘ ㄢ ㄘ	Two together
Tyeitlatl	ㄘㄣ ㄜ ㄜ ㄜ ㄘ ㄢ ㄘ	Three together
Nachietlatl	ㄜ ㄢ ㄗ ㄢ ㄜ ㄘ ㄢ ㄘ	Four together

Discussion: Popular Entertainment²⁰

All human societies some form of artistic expression; the Zhodani are no different. In fact, participation and consumption of the arts and entertainment is considered essential to good mental health and the overall health of Zhodani society. Artisans, writers, actors, and creatives of all types can be found throughout the Consulate.

The arts are not subject to State supervision, however. Zhodani artists simply *know* what's acceptable and what isn't, and voluntarily remain within those limits. Artistic expression tends to be devoted to reinforcing and upholding social virtues and the importance of the individual and the individual's role in society.

As in every other aspect of Zhodani culture, psionics plays an important role in the arts. Telepathic performers can read the responses of their audiences and tailor their performance to shape the desired emotions or thoughts; telekinetic sculptors create interactive displays that respond to viewers' thoughts; authors and architects instinctively understand the emotions of the residents and readers and create spaces and works that inspire the needed responses. Private homes are designed to be comfortable and create a sense of belonging and contentment; medical facilities are decorated in soothing and calming tones; military buildings are imposing and powerful.

Theater plays an important role in Zhodani arts and entertainment as well. While movies, tridee entertainment, and video are common, attending live performances of music, dance, and drama are considered essential as the other formats lack the very real emotional impact of live theater. Stage performers are almost always psionic, usually telepathic or telempathic, and highly trained and skilled in creating the precise emotional responses expected from the audience.

Of course, theatrical performances center around important cultural events, stories, and legends from Zhodani history, always with an eye toward instilling nationalistic pride and respect for the psionic authority. One popular genre is roughly analogous to the Spaghetti Western of 20th century American films or the Samurai dramas popularized in Japan in the same period by filmmaker Akira Kurosawa and others. These "Dzaqtlas Tales" typically recount stories from the Zhodani Second Dark Age, when the psionic nobility began

²⁰ Mongoose Traveller Alien Module 4: Zhodani, pp 40-41

gaining power and spreading its influence across the mainland. Like the Terran westerns or samurai tales, these stories usually revolve around a lone psion (or several, depending on the story) traveling across the desert, bringing justice to, or healing downtrodden and suffering people. Terran observers who have been fortunate enough to see such performances have noted the similarities.

Convergent evolution aside, though, Dzaqtlas Tales are very popular in the Consulate and when the opportunity to see a performance arises, attendance is expected and highly sought after.

Prefixes and Suffixes

-TEPO (ㄥ ㄗ ㄹ ㄷ)

The suffix **-tepo** (ㄷ) refers to a machine or device designed to perform the action indicated by the root word.

zhinquetse' (to ascend)

kiloe' (to write)

tlateme' (to feed)

zhinquetstepo (a moving staircase)

kilotepo (a pen, a writing implement)

tlatemtep (a feeder)

-OJ (ㄹ ㅍ ㅈ)

The suffix **-oj** refers to an item or food made from the root word.

tlakoye' (to eat)

rid' (to sing)

qiloe' (to paint)

abrrstia (chicken)

breia (wing)

tlakoyoj (food)

ridoj (a song)

qiloj (a painting)

abrrstioj (chicken dinner)

breioj (wings, the appetizer)

-YOTL (ㅍ ㄷ ㄴ ㄷ)

The suffix **-yotl** refers specifically to large machinery such as vehicles designed for transportation or other work.

pipatepoyotl

iadlayotl

ornithopter; literally "machine like a dragonfly"
aeroplane

Dialogue

The Tliaqrnads receive an invitation to the theater.

Nor	
Ikan	
Nor	
Ikan	
Nor	
Akam	
Ikan	
Akam	

Later, outside the theater:

Vocabulary

12345

Exercises