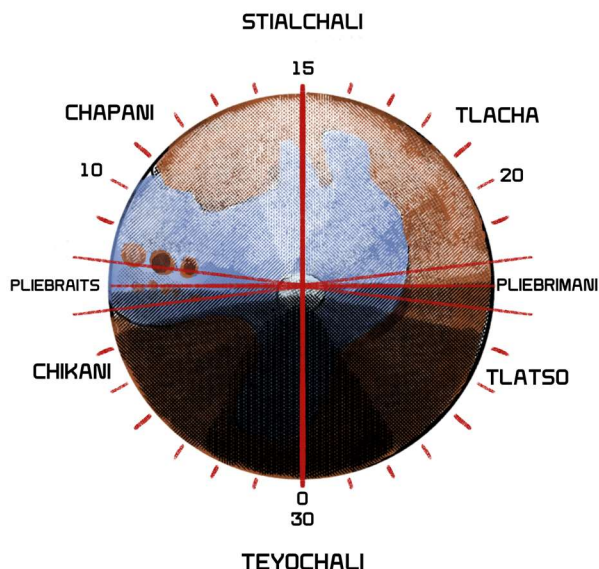


Lesson 8: Ke Zhdanstial

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 90 “seconds” called **zhinz** (ᠵᠢᠨᠵᠢ).



Telling the Time

To ask and tell the time in Zdetl, we simply use the pro-form **iqez** (ᠶᠢᠴᠡᠵᠢ) 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** (ㄟㄛㄩㄣ) 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.

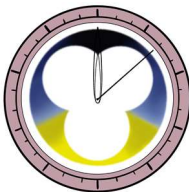
lo itzi iqře se tiechi tyeii achano.

In two hours we will be in Dlolpliki.

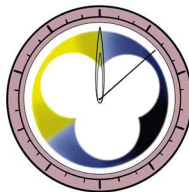
Akom Dlolpliki iqře de tiechi omei achano.

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

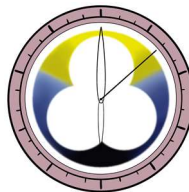
Because the 30-hour **zhdanstial** is usually displayed on a ten-hour clock with the standard “zero hour” beginning at midnight, the day can easily be marked by three segments: an early morning portion from midnight to the tenth hour, a midday portion from the tenth to twentieth hour, and an evening portion from the twentieth hour to midnight. These units are themselves called **Tyeiiaji** (ㄟㄣㄩㄣㄩㄣ) 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.



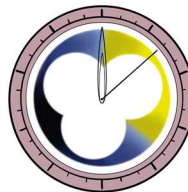
Teyochali
ㄟㄛㄣㄩㄣㄩㄣ
Hour Zero



Pliebraits
ㄟㄛㄣㄩㄣㄩㄣ
Hour Ten



Stialchali
ㄟㄛㄣㄩㄣㄩㄣ
Hour Fifteen



Pliebrimani
ㄟㄛㄣㄩㄣㄩㄣ
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
Omeistial	人々上上ス	Second day
Tyestial	上上上上ス	Third day
Nachostial	ア人王人上上ス	Fourth day
Kiatlastial	ス上上上上ス	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** (**-ル**) to the names given in lesson 1:

chiala	王スル	first
omeia	人々ス	second
tyeia	上上ス	third
nachoiea	ア人王人々	fourth
matlapana	ス上上上上ス	tenth

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

matlapanchiala	ス上上上上ス	eleventh
omeimatlapanomeia	人々ス上上上上ス	twenty-second
tyeimatlapan	上上ス上上上ス	thirtieth
nachoiechiena	ア人王人々王ス	four hundredth

Numbers can also be made into nouns by adding **-l** (**-ル**):

chiali	王スル	a unit
omeil	人々ス	a pair, a duo
tyeil	上上ス	a trio
matlapanomeil	ス上上上上ス	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
nachoiaji	ㄜ ㄢ ㄗ ㄢ ㄜ ㄢ ㄢ ㄣ ㄣ	a quarter
matlapanaji	ㄜ ㄢ ㄘ ㄢ ㄢ ㄜ ㄜ 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
Nachoietlatl	ㄜ ㄢ ㄗ ㄢ ㄜ 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 ㄹ)

The suffix **-tepo** (ㄹ) 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)

kilotepe (a pen, a writing implement)

tlatemtepe (a feeder)

-OJ (ㄹ ㄴ ㄴ)

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)

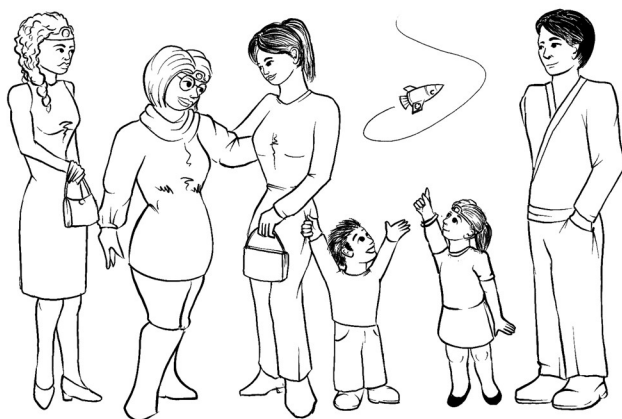
-YOTL (ㄴ ㄹ ㄴ ㄴ)

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, yzqizhda! Tlanqil itzimnie ke shtiefrnamo dra Kieko!
Ikan Azhdiazhiepr iazh Velmiepr? Itetl potlia?
Nor Kieko yekte. Se ai pepetchli ozdře kon ye, iazh tatlania de, ozdrie' ikotlia de iazh.
Ikan Viaj, viaj! Jdo ke pepetchli iqia?
Nor Epkoatla Dzaqtlas zazani iqia, Ke Tyei Yolichi...
Akam Ke Tyei Yolichi? Inin zazani papanqia ze! Chelia ozdrie' de, shtiefri?
Ikan Chelia mazhdie' de! Iqik pepetchtli iqia?
Nor Ke omeia ob ke tyeia. Kenkache' devia de!

Later, outside the theater:

- Azhdiazhiepr** Yekta iqia azhi itoe' le, Nor iazh Ikam. Pakia iqia de, Chelia ikotle' le.
Nor Ke kanotzi kamatlia de, Azhdiazhiepr.
Velmiepr Ai de potlie Kieko, ke zazani papaqia Akam.
Ikan Iqia. Ai se qikqika mochtie ze se. Cha, yzqia, chilitia ke zino!
Akam Aizhin, Kiekoiepr!
Nor Ichavri shtiaqie se!
Azhdiazhiepr Viaj, patla pradrnad iazh draitsa shtiaqrnad iqia se. Kieko, aizintla, kamatlia!
Ikan Pepetchtliqik!

Vocabulary

al	ㄖ ㄩ	of, when used to express a quantity of a specific item
chali	ㄐ ㄖ ㄩ ㄥ	middle part, center
chapani	ㄐ ㄖ ㄲ ㄖ ㄱ ㄥ	morning
chikani	ㄐ ㄥ ㄱ ㄖ ㄱ ㄥ	dawn
Chistial	ㄐ ㄥ ㄱ ㄴ ㄴ ㄱ ㄩ	First day
deve'	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	to be required to; must do
draits'	ㄱ ㄱ ㄱ ㄥ ㄴ ㄱ ㄱ	to arrive
epkoatla	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	famous
ichavri	ㄥ ㄐ ㄖ ㄱ ㄥ	very much, so much
itoe'	ㄥ ㄴ ㄱ ㄱ ㄱ	to see
itzimne'	ㄥ ㄴ ㄱ ㄥ ㄱ ㄱ ㄱ ㄱ	to receive (something)
kanotze'	ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ	to invite
kanotzi	ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄥ	invitation
kanozhde'	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	to invite
kenkache'	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	to get ready
Kiatlstial	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ	Fifth day; Rest Day
Nachostial	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ	Fourth Day
ob	ㄱ ㄱ	of, when used to express a general quantity
Omestial	ㄱ ㄱ ㄱ ㄴ ㄴ ㄱ ㄱ ㄱ	Second Day
pakia	ㄱ ㄱ ㄱ ㄱ	happy
papage'	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	to enjoy
pepetchtli	ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ	a theatrical performance, an opera or play
pepetchtli	ㄱ ㄱ ㄱ ㄱ ㄴ ㄱ ㄱ ㄱ ㄱ	show time
qik	ㄱ ㄱ	
pliebraits	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	surise (literally, Pliebr's arrival)
pliebriman	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	sunset (literally, Pliebr's departure)
i		
shtiaqe'	ㄱ ㄴ ㄱ ㄱ ㄱ ㄱ	to learn
shtiaqrnad	ㄱ ㄴ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	a student
stial	ㄴ ㄴ ㄱ ㄱ ㄱ	day
stialchali	ㄴ ㄴ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	noon, midday
tako	ㄴ ㄱ ㄱ ㄱ	a food item introduced by Imperial visitors and traditionally eaten on

tatlane'	ㄥㄖㄣㄖㄗㄗ^
techitl	ㄥㄗㄗㄖㄣㄣ
-tek	-ㄥㄗㄗ
teyo	ㄥㄗㄗㄖ
teyochali	ㄥㄗㄗㄖㄗㄖㄗㄖㄗㄖ
tiechi	ㄥㄗㄗㄖㄣ
timane'	ㄥㄣㄗㄗㄗㄗ^
tlacha	ㄣㄖㄗㄖ
tlatso	ㄣㄖㄣㄖ
Tyestial	ㄥㄗㄗㄗㄗㄗㄗㄗ
yolichi	ㄗㄖㄗㄖㄗㄖ
-yotl	ㄗㄖㄣ
zazani	ㄗㄖㄗㄖㄗㄖㄗㄖ

Fourth Day

to inquire, to ask (a question)

theater

indicates a thing made from the root word

night

midnight

before

to depart

afternoon

evening

Third Day

friend

indicates a transportation machine

a story or tale

Exercises