

**tr'.z\*w.  
Dritok**



**An Introduction  
to the Language of the Drushek**

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**The Languages of Kryslan  
Volume 1**

**W5&^Y2-lt'.q'.=x:=D5^Q5=D2; D2=!D3-z\*.z\*.n.=s'.s'.=hr:.zp.th.=D5^Q5=B5;**  
There are many paths ahead of you. You choose and travel one of them.

Literally, "MANY paths exist YONDER WITH-RESPECT-TO YOU.  
YOU choose and walk WITH-RESPECT-TO ONE."  
~ A Drushek proverb.

**Verbalizations:**

**lt'.q'. > *thed.gi* ("path, way, route to a goal")**  
**x:. > *kaa* (A generic word for "existence", can be used for one sense of "to be")**  
**z\*.z\*.n. > *tik.tik.ni* ("be confronted with several alternatives")**  
**s'.s'. > *chi.chi* (an all-purpose conjunction, in this case joining two verbs)**  
**hr:.zp.th. > *herr.zhep.ta* ("walk, travel, move along a path (by foot)")**

*"Many paths exist for you. You choose one and walk it."*

What we cannot speak about we must pass over in silence  
~ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*

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# Chapter 1

## *Historical Background*

The Drushek are the earliest beings to evolve a distinct culture in Kryslan. From available evidence, it appears that their original habitat was in the river valleys of the southwest of Kryslan from which they spread out to inhabit most of the area west of the Great Seas. Numerous settlements in the area now known as Tylnorak would prove pivotal to the history of the Drushek.

Drushek stand about three feet tall, have large muscular tails, and travel most effectively by leaping great distances. Other beings have used the Drushek's waddling, halting gait when not leaping to mock them. In addition to distinctive facial hair patterns, they have a substantial mane which runs down their back and a tuft at the end of the tail; other than that, they are hairless. They have no claws or sharp teeth or other natural defenses (other than their leaping ability). They also lack any vocal apparatus such as vocal cords, a syrinx, etc. Their language, **tr'.z\*w** or **Dritok** (pronounced /dri-tOk/ "dree-tock"), in addition to vocalizations, employs a number of gestures to denote syntax.

The language evolved in the earliest times of Drushek prehistory as a distinct Drushek culture arose. As wandering tribes of Drushek coalesced and became settled, the language and culture developed from the primitive communication means it was into a complex system. The villages provided protection and attracted others Drushek. Eventually, several great cities were established, the most prominent on the island off the west coast of Kryslan known to the Tylnor now as Ulakstan.

Through various misfortunes and calamities, not to mention the ravages of time, the Drushek eventually retreated from the mainland to their citadel-city on Ulakstan. Eventually, Drushek were also driven from this refuge by the Varalsans. Many Drushek escaped the island and now wander the continent, teaching Shekstan (their esoteric, mystical philosophy) to anyone who comes to them with an interest (i.e., they are not evangelical).

### **A Note on Drushek Conversation Etiquette**

A Drushek's field of vision is different from both the Tylnor and Uhanid (as well as humans). In a Drushek, the eyes provide a much wider peripheral vision but a narrower binocular vision. In conversing among themselves, Drushek typically cock their heads to one side and focus their attention on their conversation partner's hands. Their ears are able to be focused, up to a point, and so will pickup any utterances. The orientation of their head provides one of their eyes a clear view of the other speaker's hands for gestures while at the same time allowing their other eye to detect predators (at least in early days). The other partner will cock his head in the opposite direction, thus providing an almost 360 degree field of vision for each other's mutual protection. This posture has become in-grained in Drushek culture. It can be disconcerting for some to view this in action: two bowed-head Drusheks apparently looking "past" the other with their hands performing the "dance of conversation" while emitting the sounds of Dritok.

The characteristic bowed-head posture of conversing Drusheks is also employed when they speak with others. The Tynor, in particular, take this as a sign of disrespect. In Tynor culture, it is customary to look into the eyes of your conversation partner whereas a bowed head is a sign that the one bowing is showing his superiority. Bowing is referred to in Tynor vernacular as "showing one's horns". This comes from ancient, prehistoric habits where a bow by a Tynor shows that he or she is willing to use their horns in a charge. Therefore, the bow has come to be used as a sign of superiority, while standing upright in front of a bowed Tynor is a sign of vulnerability and submission (basically saying "I know you could knock me down if you so choose"). Two Tynor of equal rank will bow to each other ("We know we could battle but we choose not to"). Since Drushek have no horns and are smaller in stature than Tynor, the "bow" that the Drushek employ is taken as a sign of impudence and contempt. To the Drushek's disadvantage, they came to this realization too late.

## Chapter 2

### *The "Sounds" of Dritok*

#### **II. The "Phonology" of Dritok**

Dritok consists of both audible as well as gestural elements. Both will be dealt with in this chapter.

#### **II.A. Audible Phonology**

##### **II.A.1. Voicelessness**

The first thing that strikes one as the most unique aspect of Dritok is its inclusion of only voiceless sounds. For those unfamiliar with this term, a "voiceless" sound is one made without vibration of the vocal cords. As mentioned in Chapter 1, the Drushek do not have the option of producing voiced sounds since they do not possess vocal cords. The voiceless phonemes of Dritok will be outlined in the following sections.

##### **II.A.1.a. Stops**

**p**, **t**, and **q** are the transcriptions of the three voiceless stops used in Dritok. This series of phonemes is characterised by being non-aspirated (i.e., they are not followed by a puff of air). **p** is a bilabial (both lips are used to articulate the sound). **t** is articulated similarly to an English "t" although one can also put the tongue behind the teeth. **q** can be articulated as either a uvular plosive or a velar (i.e., a sound made with the soft palate), similar to an English "k."

##### **II.A.1.b. Ejectives**

Ejectives are aspirated (i.e., followed by a puff of air) but not necessarily directly from the lungs. The ejectives can be followed by air from the mouth. In other words, it is possible to continue to breath normally and still pronounce each ejective. This takes some practice, but is quite easily done by Drushek, Tylnor, Uhanid, or humans.

The ejectives are transcribed as: **p'**, **t'**, **q'**, **s'**, **z'**, **n**, **k'**, and **r'**.

**p'**, **t'**, and **q'** are the aspirated ejective versions of the stops outlined above.

**s'** is an aspirated "ts" sound as in the English word "bats."

**z'** is a palatal fricative like the "ch" in German "ich." It differs from the fricative **z** (described below) in that it begins with a closure of the air passage (i.e., it is "ejected").

**n** is a sound not encountered in English. This can be best described as a forceful puff of air passed through the nasal openings, once again beginning with a closure of the air passage.

**k'** is another non-English sound. This is also produced with the mouth closed (like **n**), but is an ejective of the uvula or velum. It is the reverse of the click **k\*** described below.

**r'** is an ejective trill and as such is not a sustained sound as the **r** below can be. This is also sometimes transcribed as **tr'**.

### **II.A.1.c. Fricatives**

Fricatives are those sounds produced by some kind of friction. In Dritok, these are **f, s, l, z, c**.

**f** is most correctly pronounced as a bilabial fricative, that is with both lips pressed together and air being forced between them. An English "f" is an acceptable alternative.

**s** is very similar to an English "s."

**l** is not a sound that occurs in English; however, it does occur in Welsh as "ll." This can be articulated by putting one's tongue in position for an "l" and blowing. Remember, do *not* vibrate your vocal cords.

**z** is similar to **z'** above but it is a sustained sound. **z** can sometimes be transliterated as a glide (y or /j/). (See **II.A.6.a.**)

**c** is a *retroflex* phoneme where the tip of the tongue is curled backward.

### **II.A.1.d. Semi-vowels**

Another aspect (along with no voicing) that sets Dritok apart is the fact that the language does not have vowels (or at least vowels as English-speakers would think of them). However, three phonemes do act as semi-vowels: **x, h, and r**.

**x** can be pronounced as the sound at the end of German "Bach" or Scottish "loch." A more accurate pronunciation is as a uvular fricative, pronounced further back in the throat.

**h** also has two acceptable pronunciations: the German "Bach" sound or more like an English "h".

**r** is a trill, more sustained than the ejective **r'** above. In fact, this is the sound often heard produced by Drushek in deep meditation. Similar to **tr'**, this sound is also sometimes transcribed as **tr**.

#### **II.A.1.d.i. Use of the semi-vowels**

One may ask how **x, h, and r** can be used as vowels. Of course, they are not vowels, but can be used to "fill out" a "syllable" in Dritok. For example, take the syllable **s**. If we add **x**, we can create a new word: **sx**. These two words can be thought of as "sss" (hissing?) and "saa," respectively. The position of the mouth also makes a difference to the semi-vowel. The mouth can be either open (in which case the semi-vowel can be thought of as an "a") or rounded (in which case the semi-vowel can be thought of as a "u"). Rounding will be dealt with below. For more on "vowels" in Dritok, see **II.A.7.** below.

### **II.A.1.e. Clicks**

Dritok has several click consonants characteristic of some human African languages. In Dritok, these are **p\***, **t\***, **z\***, and **k\***.

**p\*** is a bilabial click similar to the sound made when kissing; however, the lips can be either pursed or not with **p\***. If the lips are pursed, this would be transcribed as **p\*w** (see rounding section below).

**t\*** is a dental click, similar to the English exclamation "tsk, tsk." This, too, can be pronounced with lips rounded or not: **t\*** and **t\*w**.

**z\*** is the palatal click where the tongue "clicks" off the roof of the mouth. Once again, both rounded and unrounded variations are used in Dritok: **z\*** and **z\*w**.

**k\*** is a unique sound to Dritok. It can be thought of as the reverse of **k** above. This cannot be pronounced with rounded lips since the mouth is closed to produce this sound.

### II.A.1.f. Velopharyngeal

The Dritok velopharyngeal is one of the most unique sounds in the language. This can literally be thought of as the "oink" sound or snoring with an open mouth. This is transcribed in Dritok as **o** although it must be emphasized that it is not a vowel; **o** is simply the transcription used to signify the sound. The velopharyngeal can also be pronounced with (**ow.**) or without (**o.**) rounding of the lips to provide the final two phonemes of Dritok for this section.

### II.A.2. Summary Table

The following table provides a summary of the above descriptions. The difference between the Phonetic-Gestural Transcription and Umod Phonetic Transcription will be explained below.

Phonetic-Gestural	X/Z-SAMPA <sup>1</sup>	Umod Phonetic	X-SAMPA
<i><b>Stops</b></i>			
p	/p/	p	/p/
t	/t/	t	/t/
q	/q/ or /k/	k	/k/
<i><b>Ejectives</b></i>			
p'	/p_>/	b	/b/
t'	/t >/	d	/d/
q'	/q_>/ or /k >/	g	/g/
s'	/ts_>/	ch (tsh)	/tS/
z'	/cC_>/	j (dzh)	/dZ/
n	/m_0_>/	n	/n/
k'	/N_ ;_ 0_ >/	ng	/N/



r'	/tr_>/	dr	/dr/
<b><i>Fricatives</i></b>			
f	/p/ or /f/	f	/f/
s	/s/	s	/s/
l	/K/	th	/T/
z	/C/	zh	/S/
c	/s`/	sh	/Z/
<b><i>Semi-vowels</i></b>			
x	/X/ or /x/	kh,a,u	/x/,/a/,/u/
h	/X/ or /h/	h/a/o	/h/,/a/,/O/
r	/tr/	tr	/tr/
<b><i>Clicks</i></b>			
p*	/O/	pik/pok	/pIk/, /pOk/
t*	/ /	sik /sok	/sIk/, /sOk/
z*	/!/ or /=/	tik/tok	/tIk/, /tOk/
k*	/N_!/	ngok	/NOk/
<b><i>Velopharyngeal</i></b>			
o	/f_O/	no	/no/

### II.A.3. Rounding

Many of the phonemes outlined above can be pronounced either neutrally (with lips in a position similar to the one when English speakers pronounce the vowel in "beat") or rounded (as when pronouncing the vowel sound in "boot"). This is transcribed as a **w** in Dritok. Therefore, **sx** is pronounced as a short hissing followed by the "ch" sound with lips apart; **sxw** is pronounced the same way but with the lips rounded as if to pronounce "oo". Similarly, one can also have **l** and **lw**, **z** and **zw**, etc.

### II.A.4. "Syllable" Marking

Dritok cannot have syllables as English, simply because there are no vowels; however, there are sound segments. These are separated in Dritok transcription with a period (.). Therefore, the word **tr'.z\*w** has two segments, the word **h:qs.q't.x:** has three. A period is used to offset segments to signify that a breath can be taken at this point in the word, that a morphemic element is being added, or that there is a demarcation of two similar sounds. With respect to the last point: **x:** (one long velar fricative) versus **x.x** (heard as two distinct, short velar fricatives).

### II.A.5. Length

Relative length of sound is a meaningful part of Dritok phonology. This is noted in transcriptions with a following colon (:). For example, **s** is a short hissing; **s:** is a longer hissing. There is no absolute length; the length is relative. This relative lengthening is idiosyncratic to the particular speaker, but is easily recognized as a prolonged sound. For example, the difference between **s** and **s:** is easily recognized within the context of a particular passage or conversation. The following vocalizations can be lengthened: **f:**, **s:**, **l:**, **z:**, **x:**, **h:**, **r:**.

## II.A.6. Transcription Systems

There are two major transcription systems for Dritok. One that attempts to convey as closely as possible the actual phonemic inventory of Dritok as spoken by the Drushek. This is referred to as **Phonetic-Gestural Transcription (PGT)**. The second is **Umod Phonetic Transcription (UPT)** which attempts to pronounce Dritok as the Tynor would. The Tynor have a more "conventional" phonetic system when compared with English. Dritok words in UP are more "easily" pronounced by English speakers, but many Drushek would not necessarily recognize their vocabulary when rendered in UPT. Compare this to some English words adopted into Japanese like "ice cream" and "aisukurimu." More on the transcription systems will be discussed after the "inaudible" phonology is introduced below. It should be noted that UPT often is employed for translation of words only. The gestural syntax is not typically relayed using UPT. If Tynor speak the language of the Drushek, they typically use the syntax of their own language, Umod.

The difference between PGT and UPT can be illustrated (approximately) with analogies to Tibetan transliteration schemes, i.e., *Bstan-'dzin-rgya-mtsho* and *Tenzin Gyatso* are the same exact names, although the first attempts to accurately reflect the orthography of Tibetan not its phonology.

### II.A.6.a. The comma

The comma ( , ) is used in transcriptions to denote a glide from one phoneme of a "syllable" to another and not a demarcation like the period ( . ). For example, the name Kyugat is rendered in Dritok **qz,zw.q'xt**. This name is, in standard UPT, is **kzhyu.gat**. The question may arise as to where the /y/ comes from. The "," between **qz** and **zw** shows that the **z** is prolonged and the rounded lips (**w:**) "glide" into the pronunciation. If this had been written **qz.zw:.q'xt**, it would have been transcribed as **kezh-zhuu.gat**. **z,zw** is, by convention, transcribed as **zhyu**. Note also that had this segment had been written **qzw.**, it would have meant simply that the /z/ was pronounced with rounded lips and would have been transcribed **kezhu**. So to summarize:

**qz,zw. = kzhyu**  
**qz.zw:. = kezh.zhuu**  
**qzw. = kezhu**

**II.A.6.b.** The comma can only be used with the fricative series and the semi-vowels. Here is a chart of standard transcriptions using the comma:

PGT	UPT
s,sw	syu
l,lw	thyu
z,zw	zhyu
c,cw	shyu
x,xw	khau
h,hw	hau

r,rw	rau
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### II.A.7. "Vowels" in Dritok using UPT

No vowels are transcribed in PGT; however, the very nature of UPT requires vowels be transcribed since words in this scheme are meant to be easily pronounced by Tylnor. Being a voiceless language, Dritok does not have vowels as they are normally understood in languages utilizing voicing. However, the concept of the voiceless vowel is applicable in this situation. In X-SAMPA transcription, voiceless vowels include /i\_0, u\_0; E\_0, O\_0; @\_0; I\_0/. "Semi-vowels" are present in the language, namely x, h, r', and r. For example, the word **tr'w.** /tr\_>u\_0/ "being, existence; (a) being" is transliterated into UPT as "dru" whereas **trx.** /rx@\_0/ "gesture, hand-shape" is transliterated "tra."

The transliteration for voiceless vowels can be summarized in the following table:

Phonology (Segment)	Vowel Inserted	Example	X-SAMPA	UPT
<b>Fricative+Stop; Stop+Fricative</b>	E_0	cq.; qs.	/s'E_0q/; /qE_0s/	shek; kes
<b>Eject/Fric/ Semivowel rounded</b>	u_0	tr'w.	/tr_>_Ou_0/	dru
<b>Eject/Fricative (single phoneme in segment)</b>	i_0	c.	/s'i_0/	shi
<b>Phoneme+Semivowel</b>	@_0	tx. (tx:.)	/tX@_0/ (/tX@:_0)	ta (taa)
<b>Clicks unrounded</b>	I_0	t*.	/ I_0/	sik
<b>Clicks rounded</b>	O_0	t*w.	/ O-0/	so

### II.A.8. Notes on PGT Scheme vs. UPT Scheme

To contrast even clearer distinctions between PGT and UPT schemes, here are several vocalizations in each:

PGT Scheme	UPT Scheme	Translation
<b>zp.th.</b>	<i>zh<sup>ep</sup>.ta</i>	"foot/leg"
<b>tr'w.cq.</b>	<i>dru.shek</i>	"Drushek"
<b>tr'.z*w.</b>	<i>dry.tok</i>	"Dritok"
<b>sx:w.</b>	<i>sekhuu</i>	"wind"
<b>tx:.q't.o.</b>	<i>taa.get.no</i>	"flat land/plain"

In this work, the primary transcription method will be PGT. When the UPT version is given, it

will occur after the PGT word inside parantheses in bold italic. For example: **pln.t'**. (*pethendi*) "cloak". Remember that UPT does not transcribe the gestures of Dritok syntax. **Q1-pln.t'** "my cloak" would appear in Umod as *pethendilangom* using the possessive Umod suffix **-angom** (with an intervocalic **-l-** between *pethendi* and **-angom**) to denote **Q1**. Of course, Tynlor will also use the gestures but simply substitute their own UPT version of the words. In this case, a Tynlor could be said to use PGT gesture notation with UPT phonetic notations: **Q1-pethen.di**.

## II.B. Inaudible Phonology/Morphology

Much of the syntax of Dritok is accomplished by various handshapes, orientations, and motions of these two together. It is not a sign language like American Sign Language (ASL), but has a limited number of possible combinations. For example, ASL often "acts out" the word being stated like "tiger," "bacon," "spaghetti," and "stethoscope" whereas in Dritok these words would be vocalized (if they existed in the language). A preposition like "above" in Dritok would be signed: handshape **D** held with palm pointing toward the ground held over a fist (handshape **Q**) held perpendicular to the ground (i.e., as if it is going to punch). This would be transcribed as **D4/Q5**. All these (handshapes, transcriptions, etc.) will be discussed below. Incidentally, the ASL for "above" could be transcribed in Dritok as **W4&/W4**. For an excellent online dictionary of ASL, go to <http://www.aslpro.com/cgi-bin/aslpro/aslpro.cgi>.

### II.B.1 Basic Handshapes and Orientations

There are ten basic handshapes and five basic orientations which provide fifty different "phonemes" of which Dritok makes use. Descriptions and PGT transcriptions of these are summarized in the table below:

**The 10 basic handshapes are:**

**Basic orientations are:**

<b>B</b> = thumb extended, other fingers curled toward palm (a "thumbs up" gesture)	
<b>C</b> = a C-shaped gesture, thumb and fingers curled but not touching.	<b>1</b> = palm held toward speaker, usually touching speaker's chest
<b>D</b> = fingers together and extended, thumb held against hand	<b>2</b> = palm held toward person spoken to (reverse of 1)
<b>I</b> = index finger extended, other digits curled inward	<b>3</b> = palm held upward, parallel to ground
<b>L</b> = thumb and index finger extended and held at right angles, others curled inward	<b>4</b> = palm held downward, parallel to ground (reverse of #3)
<b>P</b> = last digit extended, other digits curled inward	<b>5</b> = hand held perpendicular to ground
<b>Q</b> = tightly curled fist	
<b>V</b> = index finger and second finger in V-shape	
<b>W</b> = all digits splayed out	
<b>Y</b> = thumb and last digit extended, other digits curled inward	

The following photos provide guidance on forming the hand shapes (as seen from the addressee's

perspective, i.e., the palm is pointed away from the speaker). The different background colors are not significant and can be ignored. The handshapes are arranged in the traditional Dritok "alphabetical" order (read left-to-right, top-to-bottom):

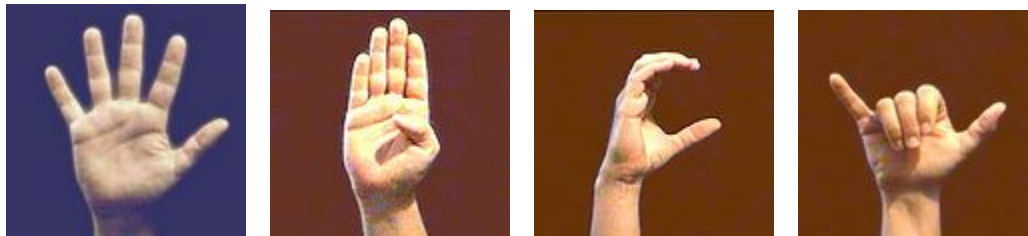


**B5**  
*(seen from side)*

**L2**

**I2**

**V2**



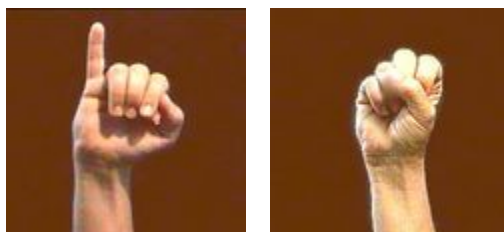
**W2**

**D2**

**C2**

**Y2**

*(seen from side)*



**P2**

**Q2**

Note that these photos are of *human* hands demonstrating the Dritok gestures. Drushek hands have only three digits plus an opposable thumb, so, for example, **V2** on a Drushek hand would actually be the thumb, first, and middle digits.

To get an idea of the different **orientations**, imagine looking at these from the back for **Orientation 1**, i.e., the view above would be the perspective of the speaker and *not* the one being spoken to. Imagine lying on the ground and looking up at these gestures. That would be **Orientation 4**. The reverse (looking at these from above) would give you **Orientation 3**. Rotate this page 90 degrees to the left for **Orientation 5** (as seen from the side). This system of basic gestures and orientations provides fifty basic gesture-orientations. However, these gestures can also go through certain **motions** as well as be combined into **two-handed gestures** (e.g., **D4/Q5** mentioned in Section **II.B.** above).

### **II.B.1.a. Dritok "in the Dark"**

Some have asked the question, "If Dritok syntax is conveyed by hand gestures, how do Drushek speak at night or in the dark?" A very astute question. Drushek can communicate in a rudimentary way by vocalizations alone; however, the more usual way is the for hand gestures to be performed in contact with the interlocutor's own hand. Here is a chart (similar to the one in II.B.1. above) explaining this system:

**The 10 basic handshapes are:**

**Basic orientations are:**

<b>B</b> = thumb touches thumb or other location (see column at right)	
<b>C</b> = C-shape; first knuckle of fingers and thumb touch palm or other location (see column at right)	<b>1</b> : B, I, L, P, V, W, Y = fingers touch tip of other's C, D, Q = handshape touches high on fingers
<b>D</b> = flat palm touches flat palm or other location (see column at right)	<b>2</b> : B, I, L, P, V, W, Y = fingers touch mid-fingers C, D, Q = handshape touches palm
<b>I</b> = index finger touches index finger or other location (see column at right)	<b>3</b> : B, I, L, P, V, W, Y = fingers touch back of finger at middle joint C, D, Q = handshape touches backs of fingers
<b>L</b> = thumb and index finger touch thumb and index finger or other location (see column at right)	<b>4</b> : B, I, L, P, V, W, Y = fingers touch back of fingers near knuckles C, D, Q = handshape touches back of hand
<b>P</b> = last digit touches last digit or other location (see column at right)	<b>5</b> : B, I, L, P, V, W, Y = fingers touch back of hand or palm C, D, Q = handshape touches forearm, either inner or outer
<b>Q</b> = tightly curled fist placed in palm or other location (see column at right)	
<b>V</b> = index finger and second finger touch index finger and second finger or other location (see column at right)	
<b>W</b> = each digit touches its counterpart or other location (see column at right)	
<b>Y</b> = thumb and last digit touch thumb and last digit or other location (see column at right)	

Likewise, the motions and two-handed gestures have contact counterparts. It is important to note that this contact "mode" is primarily employed in situations which are not amenable to visual cues; however, some especially emotionally-close Drushek will use this as a preferred method of conversing. This is extremely rare outside Drushek culture and non-Drushek learners of Dritok may see this information on alternative movements merely for informational purposes. It will be extremely rare (at the most) to have to converse in this manner or in the dark with a Drushek if you are not a Drushek yourself.

**II.B.2. Motions**

There are several standard motions through which each gesture can move. Here is a summary of the standard PGT transcriptions (**II.A.6.**) and descriptions for each:

**&** - this PGT symbol indicates a circling motion in the plane of the hand. For example, **D2&** would circle vertically (as if wiping a window) where **D4&** would circle horizontally (as if dusting a table).

**>** - this PGT symbol indicates that the gesture moves across the body in the direction of the back of the hand when held in a **D5** position (i.e., left-to-right for a "right-handed" speaker, right-to-left for a left-handed one).

**<** - this PGT symbol indicates that the gesture moves across the body in the opposite direction of the back of the hand (i.e., right-to-left for a "right-handed" speaker, left-to-right for a left-handed one), i.e., the reverse of **>**.

**!** - this PGT symbol indicates that the gesture moves in a vertical direction from high to low (usually around eye-level to midsection)

**?** - this PGT symbol indicates that the gesture moves in a vertical direction from low to high (usually around midsection to eye-level)

**^** - this PGT symbol indicates that one gesture changes directly into the other gesture (e.g., **D3^Q3** means that handshape D in orientation 3 changes into handshape Q in the same orientation). This is different than if the gestures were simply in sequence (**D3=Q3**). In the former (**D3^Q3**), the change is gradual, literally the one handshape is "transformed" into the other. In the latter, (**D3=Q3**), the change is staccato and implies "here is one gesture, here is the next." This is one of the skills one acquires as the language is mastered.

**@** - this PGT symbol indicates that the fingers should be pointing in the reverse direction of what they normally would. For example, **D1@** indicates that the palm should be facing the addressee, but the fingers are pointing *down* instead of the usual *up* (which would be **D1**). This is most often seen in the combination **I1@/D3** which indicates that the index finger pointing down begins at eye-level and then comes to rest over (and can be touching) the palm of the other hand (which remains stationary).

### **II.B.3. Two-Handed Gestures**

There are a number of two-handed gestures used in Dritok and these also have their unique set of transcriptions:

**/** - this PGT symbol indicates that the gesture on the left of the slash is placed above the gesture to the right of the slash

**+** - a plus sign between two gestures means that the hands are placed side-by-side.

# - this PGT symbol indicates that the two gestures are facing each other instead of simply being placed side by side. For example, **Q1#Q1** indicates that there are indeed two fists next to each other but their knuckles are touching or face each other (as opposed to **Q4+Q4** where the knuckles would be facing the addressee). Note that the # can be used with one gesture to signify that the gesture should be situated as if it would be facing another

### **II.C. PGT Combinations**

Two more PGT symbols need to be introduced before continuing:

- - a dash indicates that two elements should co-occur. For example, **Q1-pln.t'** means that **Q1** occurs while the vocalization **pln.t'** is being uttered.

= - this PGT symbol connects gestures and vocalizations into "phrases" and "clauses." The = is a sign that each symbol should be done in sequence (as opposed to the - , which means that the elements on either side co-occur). (*Note that the = joins all non-co-occurring morphemes in a clause.*)

[ ] - brackets in PGT indicate that a gesture (or set of gestures) should be taken as a unit.

To illustrate the use of brackets, **[[Q4+Q4]^[D3-D3]]?** indicates that two fists held next to each change to two hands with palms up and the gestures change from fist to palm-up while rising from midsection to eye-level.

### **II.D. Punctuation**

; - the semi-colon is used to delineate the ends of clauses.

### **II.D. Translations in This Work**

Those translations in this work from this point onward which correspond to spoken components of Dritok will be in lower case script (or capitalized if it is a proper noun): **tr'w.cq.** "Drushek". If the translation is based on gestures, it will be in ALL CAPITALS: **P4=C3^Q3** [(the) Drushek (a) cloak HE=HOLDS].



# Chapter 3

## *Linguistic Characteristics*

### III.A. Dritok: Ambiguous Syntax

In some ways, Dritok is an isolating language in that its verbalizations stand alone. However, it can also be thought of as polysynthetic and/or agglutinative because the hand gestures, in many cases, act like affixes. Verbalizations should be thought of as "roots" with context and gestures supplying semantic meaning.

For example, in the phrase **Q1-zp.th.** can be interpreted as "MY foot/leg". Does **Q1** function as a pronoun or as an affix? The answer is both, depending on context. The dash ( - ) in the transcription actually signifies that **Q1** should be co-articulated with **zp.th.** Does this mean that, if the gestures are co-articulated with the verbalizations, **D2-zp.th** "YOUR foot" and **Q1-zp.th.** "MY foot" should be considered two separate words? Dritok poses many questions when compared with other languages like English (or even Umod) but still remains internally consistent.

### III.B. "Parts of Speech"

This section will outline some of the grammatical functions of various spoken and signed aspects of Dritok. As mentioned above, verbalizations should be thought of as roots, and this will be further explained below.

#### III.B.1. Root Function 1: Substantives (Nouns and Nominals)

One of the primary functions of the vocalized root vocabulary of Dritok is to serve as substantives, but even this can be fuzzy. Let's take the word **pln.t'**. (*pethendi*) as an example. In a phrase like **Q1-pln.t'**, it can be translated as "cloak, house, shelter, etc." - specifically "MY cloak" or "MY house." This may seem contradictory, but the root meaning of **pln.t'** is "provide shelter, comfort, or protection." Other context provides the other meanings. This root meaning can also manifest itself in what English would see as a verb in a phrase like **Q1=pln.t'-P4&** "I shelter/comfort/protect THEM," literally, "I Shelter/Protect ALL-OF-THEM." The reader will also notice that **Q1** is not co-articulated with the vocalization in this case, but the second phrase uses - instead. This shows that **pln.t'-P4&** should be translated as a unit: "sheltering THEM." This can almost be thought of as a modifier of Q1. The "I" here is a "sheltering-them-one". In a translation, a copula could be inserted: "I (am) sheltering them." This multi-faceted nature of Dritok words will be explored in-depth in later chapters.

#### III.B.2. Pronouns

The reader has been introduced to Dritok pronouns previously, namely **Q1** and **P4&**. Pronouns are the first set of words exclusively conveyed through gestures. First, a table will summarize them:

Pronoun	Singular	Plural
1st person (I, we, our, etc.)	Q1	Q1&

<b>2nd person (you, your)</b>	D2	D2&
<b>3rd person (he, she, it; they; his, her, their, etc.)</b>	P4	P4&
<b>3rd person distal (see III.B.2.c.)</b>	P4 <sup>^</sup> Y2	P4& <sup>^</sup> Y2

Note that a distal 3rd person topic is not currently present in the discourse. This could be a person who was not physically present or a topic which had happened or will happen not directly relevant to the current situation being discussed. See III.B.2.c. below for more.

### III.B.2.a. Reflexive/Emphatic Pronouns

There are 3 persons (e.g., in English comparable to I, you, he/she/it) and two numbers (singular and plural). There is also a reflexive gesture: **B5**. In use, **B5** is amended to the pronoun, so that "we ourselves" would be **Q1&<sup>^</sup>B5**. **B5** can also be used idiomatically in a phrase such as **Q1&<sup>^</sup>B5-s'.t\*.ql**. "WE speak AMONG OURSELVES." **B5** is called the "unitary gesture" meaning it signifies "one, a single unit" (i.e., **Q1&<sup>^</sup>B5** "WE OURSELVES (working as a unit)"). It is also used to signify "one" as in the first in a series (as seen from its place in the "alphabetical" order of gestures (II.B.1.) (see III.B.4.c.).

### III.B.2.b. Inclusive Pronouns

There is also a way to expand the meaning of each pronoun. **V1** signifies a combination of two pronouns or even two substantives. In the case of pronouns, a speaker can convey the idea of inclusivity with it: **Q1<sup>^</sup>V1<sup>^</sup>P4&** "I AND THEY". Not that the <sup>^</sup> between each component of this gesture shows that this should be a smooth transition from **Q1** through **V1** and into **P4&**.

#### III.B.2.b.i. Other Uses of V1

**V1** can also be used to denote inalienable possession (i.e., something inherent to the possessor). For example, **Q1<sup>^</sup>V1-qs.tx:n** (*kestaan*) "MY mind" (inseparable from myself) as opposed to **Q1-pln.t'**. "MY house" (separable from me).

### III.B.2.c. 3rd Person and 3rd Person Distal Pronouns Using <sup>^</sup>Y2

The default aspect of the pronouns in III.B.2. is to refer to an object or person close-at-hand or nearby (in the same vicinity) or of direct relevance to the conversation. The 3rd person can be changed to a distal one (one *not* nearby but yonder) with the addition of <sup>^</sup>Y2 to the pronoun: **P4<sup>^</sup>Y2** and **P4&<sup>^</sup>Y2**

#### III.B.2.c.i. Other Uses of Y2

When used with a verb <sup>^</sup>Y2 carries the sense of "far away". **Q1-hr:zp.th.=Y2** "I travel on foot."

### III.B.3. Root Function 2: Verbs

As mentioned above, vocalized roots can have different interpretations. However, some are more commonly used as substantives and others as verbs while others are equally used for several purposes.

### III.B.3.a. Verb Classes

There are several classes specific to roots commonly used as verbs.

#### III.B.3.a.i. Ambiguous Roots

Ambiguous roots can be used as both nouns/substantives and verbs. An example, as stated above, is **pln.t'**. (*pethendi*) which can be both a noun "cloak, house, protective covering" and a verb "provide comfort and protection." Ambiguous roots, when employed as verbs, can also be used passively or actively, or possibly a better way to phrase it is beneficially or actively. Ambiguous roots sometimes employ the agentive  $C2^{\wedge}Q2-$  or patient  $!D3-$  to differentiate between the active (providing something) or passive (receiving something) uses, similar to the complementary verbs discussed in *III.B.3.a.iii.*. The major difference between the use of these gestures with ambiguous roots as opposed to complementary verbs is that in the former, both gestures are not necessarily used. In ambiguous verbs, they are often used optionally for clarification than as a mandatory part of the verb, primarily as a way of distinguishing it from the root's use as a substantive not another sense of the verb.

#### III.B.3.a.ii. Stative Verb Roots

Stative verbs are familiar to English as well as Umod speakers. As in Umod, stative Dritok verbs can be used as modifiers as well as verbs: **tr'w.cq.=P4-h:.qs.p\***. (*hekespik*) "The Drushek is pleased/content" (literally, "The Drushek, HE is pleased.") or **tr'w.cq.=h:.qs.p\***. "the content Drushek". Some other verbs can also be used as modifiers: **tr'.cq=C2^Q2!-zq.tx.ql.** (*zhektaketh*) "the teaching Drushek" or "the Drushek, who is teaching".

With this use of more than just stative verbs being used as modifiers, the key aspect of Dritok stative verbs is that they can only have one basic meaning (as opposed to **Ambiguous** and **Complementary** Verbs). As a root, for example, **h:.qs.p\***. means "pleasure, contentment, at peace"

#### III.B.3.a.iii. Complementary Verbs

Complementary verbs are those which contain two complementary meanings such as "teach/learn" and "give/receive." These verbs use  $C2^{\wedge}Q2!$  and  $!D3$  to differentiate between the meanings. For example, take the verb **zq.tx.ql.**. As a root, it can be thought of as "engaged in education, instruction, or training."  $C2^{\wedge}Q2!$  is used for the "agentive" aspect of the verb (or the "active" sense),  $!D3$  is used for the "recipient" aspect or "passive" aspect. For **zq.tx.ql.**,  $C2^{\wedge}Q2!-zq.tx.ql$  means "teach",  $!D3-zq.tx.ql.$  means "learn." To use an example, **tr'w.cq.=C2^Q2^-zq.tx.ql.=D5^Q5=Q1=D5^Q5-tr'.z\*w.** can be alternatively interpreted as "The Drushek teaches me Dritok" or "I am learning Dritok from the Drushek." Both are equally correct. The sentence literally reads "(The) Drushek (is) engaged-in-education WITH RESPECT TO ME, WITH RESPECT TO Dritok." To specifically state that "I am learning...", one can restructure the sentence with the patient gesture as **Q1=!D3-zq.tx.ql=D5^Q5-tr'w.cq.=D5^Q5-tr'.z\*w.** (*Note that the = joins all non-co-occurring morphemes in a clause*)

### III.B.4. Root Function 3: Modifiers

### III.B.4.a. Stative Verb Modifiers

As stated above (III.B.3.a.ii.), stative verbs in Dritok can be used as modifiers (similar to Umod). To say something like "cloaked Drushek" (i.e., one who is wearing a cloak), one would use the construction

**tr'w.cq.=C3^Q3-pln.t'.**  
[(the) Drushek HOLDS (a) cloak]  
the cloak-holding Drushek

although this could just as easily be translated as a phrase:

The Drushek has a cloak.

To avoid the ambiguity and turn this explicitly into a phrase with a verb, one would insert a pronoun gesture:

**tr'w.cq.=P4=C3^Q3-pln.t'.**  
The Drushek, he holds a cloak.

There are other modifiers in Dritok as well.

### III.B.4.b. Adverbs

Dritok does not have adverbs as English speakers may think of them, but verbs can be modified by any number of gestures and utterances.

### III.B.4.c. Numerals

Drushek have a unique counting system in Kryslan which is base 60 (sexagesimal) . They have three specific gestures and corresponding vocalizations for the two placeholders:

**B5** - "one" - vocalization: **k\***.

**L5** - "ten" (the hand is in a position like a make-believe "gun") - vocalization: **k**.

Oddly enough, this base 60 notation was also used on by the ancient Babylonians, although no connection with the Drushek is readily known.

A Drushek counting "1, 2, 3...9, 10" then would be heard saying "k\*., k\*.k\*., k\*.k\*.k\*.,...k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*., k." This is not nearly as cumbersome as it may at first appear for the Drushek can distinguish easily between say k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*. and k\*.k\*.k\*.k\*.k\*.k\*.k\*.k\*. by using cadences almost like k\*.k\*.k\*. (very brief pause) k\*.k\*.k\*. (very brief pause) k\*.k\*.k\*. as opposed to k\*.k\*. (very brief pause) k\*. k\*.(very brief pause) k\*.k\*. (very brief pause) k\*.k\*.

For a brief introduction to sexagesimal notation, refer to [http://www-gap.dcs.st-and.ac.uk/~history/HistTopics/Babylonian\\_numerals.html](http://www-gap.dcs.st-and.ac.uk/~history/HistTopics/Babylonian_numerals.html). Drushek notation will be discussed later.

Drushek will also use L5 and B5 in rapid succession to convey the same information.

In practice, Drushek do not always feel the need to specify an exact number, often using simply W5 or W5& to express numbers greater than three.

### III.B.4.c.i. "Many"

Some have included & as a synonym for "many" but the primary difference between W5 and & is that & must be appended to another gesture whereas W5 can stand alone. Some Drushek use both W5 and W5& meaning "a few" and "a multitude", respectively.

The number gesture and utterance are co-articulated:

**tr'w.cq.-B5=B5** "TWO Drushek"

(Note that the Drushek would pace the gestures to coincide with the segments tr'w. and cq.)

**lt'.q'.-W5&** "MANY paths" (*thedgy*)

## III.C. Word Order

### III.C.1. Word Order in Clauses

The basic word order in Dritok is:

AGENT - VERB - PATIENT

This is different terminology from what most English speakers think of when they think of parts of a sentence.

**Subject** - the "topic" of a single argument clause (often termed an "intransitive" clause)

**Agent (A)** - the most "active" participant in a two-argument clause (often termed a "transitive" clause)

**Verb (V)** - the "action"

**Patient (P)** - the most "patient-like" participant in a two-argument clause

AGENT can be compared to an English "subject" and PATIENT can be thought of as "Object," although AGENT and PATIENT have a wider meaning than their English counterparts. Here are several previous examples with **A**, **V**, and **P** marked:

**pr.np'.=D4/Q5=sx:w.=D5^Q5-zn.t'.z\*.;**

"The sun IS.SUPERIOR.TO the wind WITH RESPECT TO strength."

**tr'w.cq.=C2^Q2!-zq.tx.ql.=P4;**

"The Drushek teaches HIM"

**P4=C3^Q3=P4=C3^Q3-pln.t'.=D5^Q5=^Y2-tr'w.cq.**

"HE HOLDS IT, (the) cloak HELD WITH-RESPECT-TO YONDER Drushek."

**px.:tx:wq'.=I4=P4-x.:=D4/I1=P4;**

The parenthood ATTRIBUTE exists WITHIN HIM.

**B5-s'.t\*w.q't.=P4-x:.=D4/Q5-tx:.q't.;**  
(The) book, IT exists ABOVE (the) table.

Note the oblique phrases in black in the first, fourth, and fifth sentences. These sentences also call attention to the fact that all three grammatical elements can be vocalizations, gestures, or a combination of both.

Dritok word order, grammatical relationships being positional, is much less flexible than either Umod or Elasin.

In this work, Subject and Agent will be synonymous, with Agent being the usual term used.

### III.C.2. Word Order in Phrases

Word order in phrases is predominantly HEAD-DEPENDENT as in:

**tr'w.cq.=C2^Q2-pln.t'.**  
"the cloak-wearing Drushek" or "(the) Drushek HOLD(ING)-cloak"

**tr'w.cq=C2^Q2!-zq.tx.q1.**  
"the teaching Drushek" or "the Drushek TEACH(ING)"

For more on word order, see section VI.C. below.

### III.C.3. Verb Phrase: Auxiliaries

In Dritok, there are a number of utterances and gestures used to give the sense of what English-speakers think of as modal auxiliary verbs: *can*, *could*, *may*, *might*, *ought*, *shall*, *should*, *will*, *would*, and *must*. In Dritok, these occur before the main verb.

### III.C.4. Adpositional Phrases (Prepositions and Postpositions)

It is difficult to say whether or not Dritok has prepositions or postpositions, especially with its co-articulation aspect. See *Section III.A.* for a brief examination of this.

### III.C.5. Comparatives

#### III.C.5.a. Comparative Degree

The formula **a=D4/Q5=b=D5^Q5-c** is used to discuss "a is superior to b with respect to c." For example:

**pr.np'.=D4/Q5=sx:w.=D5^Q5-zn.t'.z\*.**  
"The sun IS SUPERIOR TO the wind WITH RESPECT TO strength."  
"The sun is stronger than the wind."  
[UPT: pr.np'. = *perneb*, s.x:w. = *sikhuu*, zn.t'.z\*. = *zhenditik*]

### III.C.5.b. Superlative Degree

The above formula is augmented with Q5/Q5 to express the superlative degree:

$$a=[D4/Q5^Q5/Q5]?=D5^Q5-c$$

For example:

$$pr.np'.=[D4/Q5^Q5/Q5]?=D5^Q5-zn.t'.z^*.$$

"The sun IS SUPERIOR (AUGMENTED) WITH RESPECT TO strength."

"The sun is the strongest."

D4/Q5 is changed into Q5/Q5 and, as can be seen from ?, the gesture moves upward, descending again to a one-handed D5^Q5 while uttering the quality (i.e., "strength" in this case). When performing [D4/Q5^Q5/Q5]?, think of the upper hand pulling the lower hand along when it changes into Q5 in the upward motion as if pulling the lower hand along on a rope.

### III.C.6. Question Particles and Question Words

#### III.C.6.a. Yes/No Questions

Yes/No questions are both introduced and ended with the [I1@^I2]:

$$[I1@^I2]-pr.np'.=D4/Q5-sx:w.=D5^Q5-zn.t'.z^*.[I1@^I2]$$

"(QUESTION) the sun IS SUPERIOR TO the wind WITH RESPECT TO strength (QUESTION)."

"Is the sun stronger than the wind?"

Replying to this type of question can be accomplished by P4-x:.. "IT is" or P4-o.s'. "IT (is) not."

[I1@^I2] is often performed as a quick flip of the index finger from a downward pointing direction to an upward pointing one.

This question can also emphasize the object of the question as in:

$$pr.np'.=D4/Q5-sx:w.=[I1@^I2]=D5^Q5-zn.t'.z^*.[I1@^I2]$$

Is the sun *stronger* than the wind?

$$[I1@^I2]pr.np'.=[I1@^I2]=D4/Q5-sx:w.=D5^Q5-zn.t'.z^*.$$

Is the *sun* stronger than the wind?

#### III.C.6.b. Information Questions

As in yes/no questions, where the entire statement or individual words can be bracketed with [I1@^I2], in questions asking for information, the individual word or gesture can also be bracketed with [I1@^I2]:

$$tr'w.cq.=C2^Q2!-zq.tx.ql.[I1@^I2]=P4=[I1@^I2]$$

"The Drushek teaches (QUESTION) HIM (QUESTION)"

"Who does the Drushek teach?"

literally, this reads something like "Which 'him' does the Drushek teach?" Also:

$$[I1@^I2]-tr'w.cq.=[I1@^I2]=P4=C2^Q2!-zq.tx.ql.=D2$$

"Which Drushek teaches you?"

Note that the first [I1@^I2] is co-articulated with **tr'w.cq.**



## ***Cultural Intermission: Shekstan***

### **CI:S - I. Introduction**

**Shekstan** is the philosophical school expounded by the Drushek. It was originally confined to them, but through contact with other Kryslanic races, began to be disseminated throughout the continent. In fact, the esoteric school of Tynlor religion found commonalities with the Shekstan practitioners and eventually merged with them. The Drushek never proselytized to other beings, but, in time, beings other than the Drushek began to seek them out for instruction.

### **CI:S - II. The Meaning of Shekstan**

**Shekstan** is the Umod pronunciation of the Dritok term **cq.qs.tx:n**. The official transliteration into UPT scheme would be *shek.kes.taan*; however, over time, the word **Shekstan** has taken hold in Tynlor vocabulary. As shown in Section IV.A., the term **cq.qs.tx:n** itself can be literally broken down as "the source of one's mental states in equilibrium" which is a concise summary of the philosophy itself. The complete term for the philosophy is **B5-lt'.q'.=B4<-cq.qs.tx:n**. "A COMPLETE path TO equilibrium of one's mental states."

### **CI:S - III. Origins of Shekstan**

The origins of Shekstan are lost to legend. The Drushek themselves say that even those among them with the longest memories cannot remember a time in which they did not follow the way of Shekstan. According to myth, the Path came from the time before Drushek even had physical bodies, before the foundations of Kryslan were laid. The first master to codify oral traditions into a cohesive whole was **qz,z:w.p'r:q.** (*gzhyu.brek.* or Gyubrek, see **II.A.6.a.**). This is not entirely true from what has been pieced together by some non-Drushek (as well as hinted at by a few Drushek themselves).

## Chapter 4

### *Nominals and Nominal-Phrase Operations*

#### IV. Introduction

As described by Thomas Payne in *Describing Morphosyntax*, nouns are "words that express the most time-stable concepts." This concept holds for Dritok nominals as well, but as seen elsewhere in this work, roots that can convey nominals can also convey verbal concepts as well.

#### IV.A. Compounding

Dritok does allow for "compound words" of a sort like English *lighthouse* or German *Reinheitsgebot*. Some Drushek will argue that phrases like **Q1-zp.th.** are actually a compound while others avoid the topic entirely. Umod, to compare another Kryslanic language, has a number of compounds and these are freely created by the Tynlor. Dritok compounds can be composed of both free and bound morphemes or roots, that, when combined into one term take on a new meaning. Free morphemes are those which can stand alone as words on their own. Bound morphemes are those which must be connected (in some way) to other morphemes to have have practical meaning.

Let us take, for example:

**cq.qs.tx:n.**

Broken down into its constituent morphemes, one finds:

**cq.** = root meaning "quiet, still, in equilibrium" (encountered in the term tr'w.cq. "Drushek")

**qs.tx:n.** = compound morpheme meaning "mind, origin of one's mental states". This, in turn, can be broken down into:

**qs.** = a bound morpheme/root having to do with mental states (compare **h:qs.p\***. "pleased, content")

**tx:n.** = a free morpheme/root meaning "origin, source"

Therefore, the practical meaning of **cq.qs.tx:n.** is the name given to the philosophy expounded by the Drushek. The literal meaning is "the origin of one's mental states in equilibrium," which is almost a summary of the philosophical school itself.

#### IV.B. Number

Marking nominals for number (i.e., singular, dual, plural, etc.) is not normally done in Dritok. Substantives, depending on context, can be understood as singular, dual, or plural. **W5-** and **W5&-** can be thought of as "a few..." and "a multitude of..." respectively, that is, similar to a *partitive* and a *plural*.

#### IV.B.1. Ambiguity in Number and Resolution of Meaning

To use a concrete example, the clause:

**tr'w.cq.=C2^Q2!-zq.tx.ql.=P4**  
"The Drushek teaches HIM"

This is a perfectly fine clause, but notice that none of the words change for number. The context would have to demonstrate whether it is one Drushek or several. If one wants to say that several Drushek were teaching, a pronoun can be inserted:

**tr'w.cq.=P4&=C2^Q2!-zq.tx.ql.=P4**

"The Drushek, THEY teach HER"

One can specify "one Drushek" by the addition of the numeral...

**B5-tr'w.cq.=C2^Q2!-zq.tx.ql.=P4**

"ONE Drushek teaches HER"

Furthermore, we can even say "a few Drushek" were teaching a class by...

**W5-tr'w.cq.=C2^Q2!-zq.tx.ql.=P4&**

"A few Drushek teach THEM"

This demonstrates that neither the nominal nor verb change for number (or any other aspect) in a Dritok clause, but specificity can still be achieved.

#### **IV.C. Case**

Dritok does not have case marking (like Latin, for example). Syntactic function is primarily denoted by placement within the phrase. For example:

**P4=C2^Q2!-zq.tx.ql.=P4**

"HE teaches HIM"

The two **P4**'s perform two different syntactic functions (nominative and accusative, respectively) but they are not "declined" to show this. Likewise:

**tr'w.cq.=P4=C2^Q2!-zq.tx.ql.=P4** vs. **P4=C2^Q2!zq.tx.ql.=P4-tr'w.cq.**

"The Drushek, HE teaches HIM"

"HE teaches (HIM), the Drushek."

**tr'w.cq.** in this case performs two different syntactic functions in these clauses (again, nominative and accusative, respectively) but does not change its morphology.

The situation is slightly more complex than the preceding may lead one to believe since Dritok grammar is not nearly so cut-and-dried. For example, there is a type of genitive (or possessive) marker, **C3^Q3** (see below, **IV.E.**), placed between two nominals denoting possession of the second by the first.

#### **IV.D. Articles and Demonstratives**

As can be seen from previous examples, Dritok has no definite or indefinite articles per se although these can be implied (**B5-tr'w.cq.=C2^Q2!-zq.tx.ql.=P4** "A Drushek teaches HIM").

Likewise, the "yonder" gesture **^Y2** can be used as a demonstrative connoting "that -- over there": **P4^Y2-tr'w.cq.** "that Drushek" (literally something like, "HIM, OVER THERE, THAT Drushek..").

#### **IV.E. Possession**

##### **IV.E.1. Possession Between Two Substantives**

Readers may remember this phrase from **III.B.4.a.**:

**tr'w.cq.=P4=C3^Q3-pln.t'.**  
[(the) Drushek HE=HOLDS (a) cloak.]

This is an entire phrase, "The Drushek has a cloak." Possession can be expressed between two nominals in Dritok using **C3^Q3** in an idiomatic way. If we want to express the concept of "The Drushek's cloak", the phrase would change to:

**C3^Q3-pln.t'.=D5^Q5-tr'w.cq.**  
"The Drushek'S cloak" or "The coat OF the Drushek"  
Literally, this is something like "The HELD cloak WITH-RESPECT-TO the Drushek"  
Take special note of the co-articulations of **C3^Q3** and **D5^Q5**.

A phrase like this can, in turn, be used in a clause, such as:

**P4=C3^Q3=P4=C3^Q3-pln.t'.=D5^Q5=Y2-tr'w.cq.**  
"HE HOLDS IT, (the) cloak HELD WITH-RESPECT-TO YONDER Drushek."  
"He holds that Drushek's cloak."

#### **IV.E.2. Possession Using Pronouns**

Possession using pronouns can be expressed two ways:

##### **IV.E.2.a. Juxtaposition**

The colloquial way of expressing possession using a pronoun was alluded to in **III.B.2.b.i.** above with the example **Q1^V1-qs.tx:n.** "MY (inalienable) mind" and **Q1-pltn.t'.** "MY cloak." Again, note the co-articulation.

##### **IV.E.2.a.i. Inalienable Possession**

When a nominal is inseparable (or one wishes to express inseparability) from another nominal, **^V1** can be used to denote this concept. It can be used with pronouns as above or with two nominals:

**C3^Q3=V1-qs.tx:n.=D5^Q5-tr'w.cq.**  
The Drushek'S mind (inseparable from him)  
(Lit., "The HELD INSEPARABLE mind WITH-RESPECT-TO (the) Drushek")

In this case, with the use of **V1** which implies inseparable possession, the **C3^Q3** can be omitted:

**V1-qs.tx:n.=D5^Q5-tr'w.cq.**  
The Drushek'S mind (inseparable from him)

##### **IV.E.2.b. Formal Speech**

A formal mode of speech will include all elements below:

**C3^Q3=V1-qs.tx:n.=D5^Q5=Q1** "MY (inalienable) mind"

**C3^Q3-pltn.t'.=D5^Q5=Q1 "MY cloak."**

However, some elements may be excluded in informal speech. Both phrases, as transcribed below, would be understandable within a context:

**V1-qs.tx:n.=Q1 "MY (inalienable) mind"**

**pltn.t'.=D5^Q5=Q1 "MY cloak."**

## Chapter 5

### *Predicate Nominals and Related Constructions*

#### V.A. Proper Inclusion and Equation

##### V.A.1. Proper Inclusion

Proper inclusion occurs when an entity is taken to be one of the class specified in the predicate nominal: Kyugat is a teacher. This is expressed in Dritok without a copula (i.e., a form of the verb "to be"):

**C2^Q2!-zq.tx.ql.=I4=P4-x:.=D4/I1-qz,zw:.q'h:t.**

This clause consists of two parts: the name **qz,zw:.q't.** and the nominal "teacher" **C2^Q2!-zq.tx.ql.=I4**. This literally can be translated at "The attribute of teaching exists within Kyugat. ((the) teaching-ATTRIBUTE, IT exists WITHIN Kyugat.)"

Note the use of **D4/I1** as a locative gesture in section V.C. below.

##### V.A.1.a. The Meaning of I4

In the example sentence above, I4 denotes a nominalizing of a verbal root: teach > teacher. A more literal description of I4 meaning is "attribute": teach > the attribute of teaching.

##### V.A.2. Equation

Equation is similar to proper inclusion but expresses the fact the subject is "the same as" or equates with the predicate: He is my father. In Dritok, these are constructed in exactly the same way:

**px:.tx:wq'.=I4=P4-x:.=D4/I1=P4;**

The parenthood ATTRIBUTE exists WITHIN HIM.

He is my parent.

(Drushek are parthenogenic and only have one root signifying parenthood (i.e., no father- or motherhood))

##### V.A.3 Possession within Equation and Proper Inclusion

A final example, if one wants to say "Kyugat is *my* teacher", the phrase is:

**C3^Q3=C2^Q2!-zq.tx.ql.=I4=D5^Q5=Q1=P4-x:.=D4/I1=qz,zw:.q'h:t.;**

(Lit. (The) HELD-teaching-ATTRIBUTE WITH-RESPECT-TO ME IT-exists WITHIN Kyugat.)

As mentioned above at IV.E.2.b., the phrase above may be shortened in informal speech to something like:

C2^Q2!-zq.tx.ql=I4=Q1=D4/I1-qz,zw:.q'h:t.;

### V.B. Predicate Adjective (Attributive Clauses)

Predicate adjectives occur when the state of the subject is discussed. This is most commonly done with the stative verbs (see III.B.3.a.ii.):

tr'w.cq.=P4-h:.qs.p\*.  
The Drushek, HE is.content.

Notice that English requires a form of the verb "to be", but Dritok simply implies it.

### V.C. Predicate Locatives

An English clause like "The book is on the table" is example of predicate locatives. As can be seen, English uses the copula (form of "to be") in these cases. In Dritok, this clause would be formed by:

B5-s'.t\*w.q't.=P4-x:.=D4/Q5-tx:.q't.  
(The) book, IT exists ABOVE (the) table.

There are several prepositional gestures, many of which do "double-duty" in other contexts. For example, D4/Q5 is also used in comparison to suggest superiority (see III.C.5).

Two others include:

	<b>Q4+Q4</b>	<b>D4/I1</b>
	beside, next to; equal	within, around (encircling), in the
midst of		

## Chapter 6

### *Voice and Valence Adjusting Operations*

#### **VI.A. Definitions**

According to Thomas Payne (*Describing Morphosyntax*, 169), "semantic valence refers to the number of participants that must be 'on stage' in the scene expressed by the verb. For example, the verb *eat* in English has a semantic valence of two, since for any given event of eating there must be at least an eater and an eaten thing."

=====REVISÉD UP TO THIS POINT 2/27/10  
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