

SANKÔRA



Apôa Blanka



S A N K Ô R A

A p ô a B l a n k a

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Cover photo by Stefán Þór Friðriksson
Artwork by TijaxDesign
Text revision by Mathew Stefan Thomas



*Dedicated to my mother Salmína, for teaching me the value of
devotion.*



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PART I
Introduction, origins and philosophy



Sankôra is a conceptual art piece that attempts to demonstrate that the urge to draw closer to the creative force of life through music and cathartic musical expression is inherent to being human. It is inspired by a kaleidoscopic view of devotional worship music from around the world.

Sankôra consists of three main components:

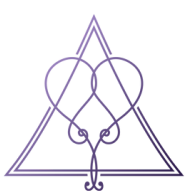
1. An album of original music
2. A constructed art language
3. This eBook

The Sankôra language was created to prevent the music from being associated with a particular cultural or religious background and to facilitate the exploration of concepts such as 'divinity', 'creation', 'worship', 'devotion', 'life-force', etc. without having to use words that are already saturated with meaning.

I want to emphasize that the intention is not to diminish or disrespect any of the religious practices that have inspired this project, but rather to honour their heritage and allowing them to inspire something new.

Above all else, Sankôra is meant to be a devotional tribute to life and love itself, and a reverence and adoration of its magnificence. The aim of this project is to unify people and bring them closer to themselves and the indescribable beauty of life.

Love and grace,
Apôa Blanka



Below you will find everything about the music and the constructed art language Sankôra. From the philosophy and origin story to the phonetic chart, grammar rules, and the current version of the lexicon. Both the music and language can be enjoyed separately or in conjunction with each other, passively or actively. If this is your first time listening, I recommend that you take time to close your eyes and let the music take you on your own personal journey.

Examples of how to enjoy the artwork:

1. Passive listening to the music and lyrics for the sake of enjoyment, meditation, contemplation, or practice.
2. Active listening to the music and lyrics, to try and decipher what emotions and concepts are being conveyed through them.
3. Listening to the music whilst reading the provided lyrical translations, diving into the philosophy behind the words and the music.
4. Using the instrumental version of the music in conjunction with the language, to create your own lyrics over the music.
5. Using the instrumental versions as a foundation for your own vocal practice, meditation, or worship.
6. Using the language to create your own spoken poetry.

All the content can be accessed here:

<https://linktr.ee/apoablanka>



Having been raised in a Christian Pentecostal church, I was used to seeing people reach deep altered states through music and devotional worship from a very early age. I recall being a young kid in church, seeing people sing and shout with such great emotion, lifting their hands in the air, dancing, running around, shaking, speaking in tongues, and even falling to the floor overwhelmed by the force of the divine. The energy in the room was palpable and I remember my whole-body trembling and tears streaming from my eyes as I lifted my hands in the air to try and attempt to feel closer to this unseen force. Experiencing this at an early age shifted something within me and sparked my curiosity. A deep longing to understand what I was seeing and feeling had taken form.

As I grew older my curiosity took me beyond the walls of the church. I started traveling around the world to find out what else there was to be experienced and learned within the realm of spirituality. After being exposed to the same phenomenon in many different cultural and religious contexts, I began to suspect that the intentions of these devotional worship practices, whether they be called “attaining union with God”, “journeying through the spirit world”, “having a mystical experience” or “merging with the undivided love”, might have more in common than most realize. Consequently, the ways used to reach these deep states of being also seemed to have things in common. There was a shared emphasis on the importance of deep devotion, adoration, reverence, and love for the object of worship. While this object of worship bore different names in different places, the focus was always on the dedication of one’s undivided attention to it with love and devotion, losing one’s own sense of identity in the process. This led me to ask a very fundamental question: what do the words ‘devotion’, ‘worship’ and ‘reverence’ really mean?



The meaning of these words in the dictionary steered me towards an eye-opening discovery.

Devotion: Love, loyalty or enthusiasm for a person or activity.

Worship: Show reverence and adoration for.

Reverence: Deep respect for someone or something.

I started to understand that these words that I had always associated almost exclusively with religion do in fact point towards something more fundamental- the longing of the human being to connect with something greater, to give love, and to feel loved in return; to feel a sense of purpose and a temporary loss of self in that deep exchange. And what better subject of that adoration and love than the underlying force of life itself? (Regardless of what name you wish to give it)

Being a musician, the other common denominator in devotional worship practices that ignited my interest was the use of emotionally charged music and cathartic musical expression. In my observation, music could function as a medium to reach deeper states of connection. If a deep spiritual connection is the destination and devotion the act of spreading your wings to fly, music is the wind that can carry you there.

This fundamental longing of the human being and the means by which we strive to quench it have intrigued me profoundly and led me to study different genres of devotional worship music. In this project, I have focused primarily on contemporary Christian worship music, Sufi Qawwali music, Native American medicine music, and Hindu mantra music.



The first step of the journey was to pick apart each genre of music, identifying common key signatures, time signatures, tempo, arrangements, instrumentation, and overall feel, hoping to understand the essence of the music and how it can serve as a catalyst in devotional practices. The next step was to try and unify some of their strongest elements, the massive build ups and roaring choirs of Cristian worship music, the hypnotizing percussion and haunting melodies of Native American medicine music, the soothing drones and repetitive chant s of Hindu mantra music, and the driving claps and deeply expressive ‘call and response” singing of Qawwali music. With this project have sought to create a kaleidoscopic view of all of them, a cross-genre of devotional worship music that is inspired by all these legacies not directly attached to any of them – a devotional worship to love and life itself.

As I began creating, I quickly found that my normal song-writing techniques did not suffice. Sitting down with the intention to write a devotional worship song brought about sub-optimal results, songs that resembled what I was aiming for but lacked the true essence. Instead, I started incorporating songwriting into my own spiritual practise, trying to enter the state of loving devotion within myself and letting the music flow from there. This is when the music started to come to life for the first time. Eventually, each song turned out to have a different character, some resembling one genre more than others while others were more of a fusion.

As a practicing musician I would like to point out that I do believe all musical endeavors to be fundamentally “spiritual”. In essence, a musician takes on the task of aesthetically arranging and presenting the frequencies that exist within the audible frequency spectrum.



Given that the task is attempted with sufficient skill, and delivered with sincere enthusiasm and emotion, those frequency arrangements can produce an emotional response within the listeners and temporarily alter their biochemistry. With deep devotion to this mastery, the musician thus becomes a direct extension of the creative life-force itself; rearranging something that was already there in a beautiful, thought-provoking, and impactful way, underlining the hidden harmonies and melodies that exist within nature. Now whether one concludes this life-force to be spiritual or mechanical is, to me, irrelevant. The fact remains that this force simply exists, regardless of all mythology and philosophy. You can be a creationist in your childhood years, a nihilist in your teens, a hard determinist throughout your adulthood life and a Taoist on your deathbed; the force of life would remain the same. The grass will still grow, the wind will still blow, and the sun will still raise and set.

In the end, ‘spirituality’, ‘devotion’, and ‘worship’, are just words. They are symbols meant to point towards something that is ultimately beyond words, something that can perhaps only be felt. In the words of the ancient Chinese philosopher Laozi: “The Tao that can be told is not the eternal Tao. The name that can be named is not the eternal name.” In that spirit, I have tried to make the capturing of the emotional essence of devotional worship the focal point throughout the creation of this music. I have let the emotion become the energy that puts things in motion because I believe that is where the true value of the practise lies- in cultivating life-affirming emotions; so we can be reminded that whatever this thing is that we are collectively experiencing, it is truly magnificent and worthy of adoration.



The Sankôra language is based on both the pragmatic and the theoretical. Since every language is already saturated with traditional meaning and heavy historical significance, singing about concepts such as ‘divinity’, ‘devotion’, ‘life-force’, or ‘worship’ can easily trigger aversion in many people, myself included. But since such terms seem to be ubiquitous to the practice of devotional worship, I felt they were important to incorporate somehow.

I was reminded of the phenomenon I had first observed as a young boy in church, that of “speaking in tongues”, an intense expression of phonetic sounds that seem to be produced at random but are considered by religious practitioners to be a divine language used to communicate with the higher power. Whether one chooses to believe that or not, the fact remains that words can be a limiting factor when trying to express deep emotions, as they can only ever serve as a symbol of what is truly being meant. And by taking the words themselves out of the equation, we are one step closer to the raw sounds and the emotional charge that lies behind them, the very thing that longs to be expressed.

Eventually, I realized that my own method of writing lyrics had some similarities to this phenomenon. Typically, after I have put together a chord progression, I start improvising a melody on top of those chords. What comes out is usually assorted, without form or obvious function. However, it does provide me with a rough outline of the essence that yearns to be expressed. After playing the chords and singing the melody over and over again words start forming in the right places, words that resemble the phonetic character of the gibberish that was there before. For example, something like “Howeejah-nuho-eyoho” will turn into “Oh, we are not here anymore”.



And when enough words have been drawn out from the initial torrent of balderdash, it is just a matter of connecting the dots and voilà, we have a song lyric. What surprises me the most is that the lyrics will almost always fit perfectly to the emotion of the song. The process feels like the discovery of something deep within. Or in the words of the Irish Poet David Whyte, “Poetry is often the art of overhearing yourself say things you didn’t know you knew.” And lyrics to songs are, in many cases, just poetry accompanied by music. Unfortunately, I cannot take any credit for this method of writing lyrics as I have encountered many songwriters who follow the same procedure. In fact, it seems quite commonplace to first get the emotion right and then let the words fall into place.

In my efforts to solve the problem that I was facing a thought came to my mind. What if I skip that last step of the lyric writing process? What if instead of forcing these raw sounds to become words of an existing language, I wrote down the phonetic equivalent of the sounds themselves and attribute meaning to them? These ideas, along with my memories of people speaking in tongues, became the original inspiration for the language.

In my meditation, free-flow vocal practise and melody creation process I started forming words out of random vowel and consonant sounds and writing them down. Quite a few words came into existence through this method and became the foundation for the phonotactic constraints of the language. Some words, that I deemed important to include, were constructed with the already existing ones in mind and some were constructed to be aesthetically pleasing and easy to sing. Other words came into existence out of necessity, to connect ideas and sentences. The language had started to take form as a collection of words recorded in my personal diary. As the project kept evolving, my interest in language creation grew in tandem.



It was truly never my intention for it to go this far, but the deeper I went the more interested I became.

In the world of constructed languages, or the online ‘Con-lang’ community, I discovered various helpful YouTube channels and great books, like “The Art of Language Invention” by David Peterson. This community helped me gain a deeper understanding of what is important to consider when constructing a language. Asking questions like “What is the purpose of this language?” “Who speaks it?” “How will it be used?” etc. Considering the fact that it would be used primarily for singing, I decided that it should be rich in open vowel sounds like “ah” and “oh”, and that hard glottal stops and fricatives would be used sparingly. Before long, a lengthy document was sitting in front of me on the computer screen. It was filled with phonetic charts, syntax guidelines, semantic explanations, and a growing lexicon; all concepts I had never heard of before starting this process. The art-language was slowly coming to life.

When undertaking the journey of language creation, it is almost impossible to eventually not venture down the path of the philosophy behind language. The way we speak influences the way we think and interact with the material world, and vice versa. The question as to which commands more weight is bound to lead one down a philosophical rabbit hole that will start to resemble the riddle: “which came first, the hen or the egg?”. As the late oriental philosopher Alan Watts points out in his lecture “Images of God”, children from certain oriental language backgrounds might ask their parents questions like “how was I grown of this world?” or “How did it breed me?”, whereas a child coming from a Latin language background might ask “How did I come into this world” or “How did I come to be?”.



Although the differences in sentence structure are subtle, they give an insight into how we perceive the world around us and whether we consider ourselves to be an integral part of it and a direct result of its very specific circumstance, or an alien entity that just so happened to pop up in a foreign world. These linguistic subtleties can expose our fundamental assumptions about the “external” material world and our perceived involvement with it.

Who *am I*?

Am *I* a part of *it*?

Do *I* control *my* life?

How did *I* arrive *here*?

Is there a creator behind this *creation*?

Although language may not limit our ability to perceive the world or think about it, it can surely focus our attention and perception and act as a filter that colors and directs our thought processes. These philosophical themes made me want to find ways to make the Saknôra language reflect the qualities of the deep states attained through devotional worship and the effects of deep love and devotion. Given that in such states there is a loss of self-identity, I tried to find ways to eliminate or reduce the importance of personal pronouns and keep subject-object relationships quite ambiguous. To account for the loss of sense of time, the language is only spoken in present tense with subtle ways of referring to time using ad positions where events can be said to have happened below(before) or above(after), thus avoiding the traditional concept of horizontal time.



To underline the deep connection to the primal force of life, most words of the language stem from a root system that is based on primal forces in nature and the dualities found within them.

A friend pointed out to the possibility of creating words for new concepts, ones that did not yet exist in any of the languages known to me. This was a revelation. So, in conjunction with creating words I deemed important for the language, I started creating words for concepts that I thought would be worth exploring. I also realized that I could create specific features within the language that would be unique to it, and that would underline its intended utility. To experiment with this, I added a feature to the noun system that allows the speaker to convey devotion through the medium of any object/place or signify a complete union with the force of life by means of that object/place.

Here is an example:

We start by picking any noun.

1. Kôra = Heart.

2. When 'Kôra' gets transformed to 'Kôria' it can be used in singing or chanting to express longing to connect with the force of life through the heart.

3. When 'Kôria' gets transformed to 'Kôrie' it signifies a total union and loss of self-awareness through the gateway of the heart.



As with all things I have picked up over the years that have steep learning curves, the initial excitement for the plethora of possibilities swept me away. I felt inspired to create something new and unique. As I gently landed on the other side of the learning curve, I was faced with the immense world of intricate language subtleties that make natural languages so interesting, features that have developed over thousands of years of usage, historical influence, and cultural trends. I realized that I needed to draw a line in the sand and remember the initial purpose of the language, which was to be able to express deep emotions of adoration and love without using words saturated with meaning.

Being an art-language created with those intentions Sankôra does have its limitations, but I have tried my best to turn those limitations into special features (lack of past and future tense, ambiguity in subject-object relationships, etc.) The lexicon is far from being expansive thus far but the words that it contains are ample to convey basic meaning and ideas. I have not forced myself to sit down and create more words just for the sake of having a voluminous lexicon as I would rather see it grow naturally through the creation of lyrics and exploration of novel concepts.

If you have any ideas, concepts, or emotions that you would like to create a word for, and want to have them added to the Sankôra lexicon, feel free to send them to me and I will happily add them in the next edition and put your name in the credits as a contributor.

What follows is the current version of the Sankôra language.



PART II
The language and lyrics



1.1 Phonetics

Vowles	Front	Central	Back
High	i, i:		u, u:
Mid	e, e:		o, o:
Low		a, a:	

Consonants	Labial	Alveolar	Post Alveolar	Velar	Glottal
Stop	p, b	t, d		k, g	
Fricative	v	s, z	ʃ, ʒ	x	h
Affricative		ts	tʃ, dʒ		
Nasal	m	n			
Liquid		l	j		
Trill		r			
Flap		ɾ			



1.2 Phonetics Explained

Vowels

Short:

[a] as in “amen”

[e] as in “endless”

[i] as in “infinity”

[o] as in “oblivion”

[u] as in “oolong”.

Long:

[a:] [e:] [i:] [o:] [u:] = Pronounced the same as other vowels, twice as long.

Stops

Labial: [p] as in “lap” // [b] as in “lab”

Alveolar: [t] as in “sat” // [d] as in “sad”

Velar: [k] as in “rack” // [g] as in “rag”

Fricatives

Voiceless /--/ Voiced

Labial: [v] as in “victory”

Alveolar: [s] as in “sound” /--/ [z] as in “zoo, music”

Post-Alveolar: [ʃ] as in “sheep, sure” /--/ [ʒ] as in “genre, vision”

Glottal: [h] as in “hot”

Velar: [x] as in “loch”



Affricates

Post-Alveolar:

[tʃ] as in cheap /-/- [dʒ] as in “job”

Nasals

Labial:

[m] as in “mom”

Alveolar:

[n] as in “now”

Liquids

Alveolar:

[l] as in “la-la”

Post Alveolar:

[j] as in “yard/young”

Trill

[r] a rolled “r”, not found in American English but used in Scottish and Welsh

Flap

[ɾ] as in “better” or “three” (in some dialects)



1.3 Romanization of Sounds

Vowel sounds

[a] - A/a

[e] - E/e

[i] - I/i

[o] - O/o

[u] - U/u

Elongated vowel sounds

[a:] - Â/â

[e:] - Ê/ê

[i:] - Î/î

[o:] - Ô/ô

[u:] - Û/û

Consonants

[b] - B/b

[d] - D/d

[dʒ] - J/j

[g] - G/g

[h] - H/h

[j] - Y/y

[k] - K/k

[l] - L/l

[m] - M/m

[n] - N/n

[p] - P/p

[r] - RR/rr

[s] - S/s

[t] - T/t

[tʃ] - C/c

[v] - V/v

[x] - X/x

[z] - Z/z

[ʀ] - R/r

[ʃ] - Sh/sh



1.4 Stress system of spoken language

1. Generally, stress is placed on the penultimate syllable (next before last).
2. If a word has an elongated vowel the stress is placed there.
3. If a word contains more than one elongated vowel the stress is placed on the latter one, the former receives secondary stress.

1.5 Alphabet

A Â B C D E Ê G H I Î J K L M N O Ô P R S T U Û V X Y Z
a â b c d e ê g h i î j k l m n o ô p r s t u û v x y z



1.6 Grammar rules

1. Every word is read as written.

2. Nouns are created from roots, begin with a capital letter, and end with “-a”.

3. Compound nouns are made from two or more nouns/roots and strip the “-a” on aux nouns. Main noun comes first.

Ex: Song of love – Sanama (Sana+Ama)

4. “-i” can be added to nouns (Kôra = Kôria) to convey the longing to connect to the force of life through that object/thing/place. Used in chanting, singing, and praying.

If the “-a” is dropped and “-ie” is added (Kôra = Kôrie) it signifies total union with the force of life through that object/thing/place.

5. There are only two cases, Normative and Accusative. Normative has no ending. Accusative can be made by adding “-n” to nouns.

Other cases are expressed with prepositions:

Dative - “vra” (“from/of”)

Genitive - “do” (“to”)

6. Verbs do not conjugate or vary with number.

7. Adjectives have no declination.

8. The comparative is made with the word “dja” (English more), the superlative with “djo” (English most). For expressions of comparison, the preposition ‘nas’ is used.



9. The noun system has no gender.

10. Sankôra is only spoken in present tense, but some time references can be made with ad positions.

Endings

All nouns end with “-a”. Plurals are indicated with numeral preposition.

All verbs end with “-o”.

All adjectives end with “-e”.

All adverbs end with “-el”

When words undergo transformations, or take on a suffix, their original ending is deducted.

Suffixes and transformations

Suffix	Meaning	Example	Engl. equivalent
-tro	state of being	veraznetro (softness)	-ness
-to	not being/having	vuzato (powerless)	-less



Some nouns and adjectives can be turned to verbs by adding “-o”

Ama (love) = Amao (to love)

Ase (narrow) = Aseo (to narrow)

Adjectives turn to Adverbs by adding “-l”

Vere (soft) = Verel (softly)

Kae (fast) = Kael (“fastly”)

Nouns turn to adjectives by adding “-ne”

Soria (Beauty) = Soriane (Beautiful)

Jia (Joy) = Jiane (Joyful)



1.7 Syntax and basic vocabulary.

Syntax

S = subject // V = verb // O = object

Solnia dar Lûsa = Sun gives light

Adjective come after the Nouns that they modify

Ursonia Soriane = Day beautiful

Ad positions (Prepositions) come before nouns.

Nirdi Môa = Under star(s)

Possessee comes before Possessor

Lûsa Sôlnia = Light (of the) Sun

Pronounce

I/Me – Je

You – Te

He/She/It - To

We/Us – Jete

You (plural) - Tê

They/Them – Teo



Possessive pronounce

Possessive pronouns are non-existent but instead the root “Dar (gift), is added to personal pronouns to form the meaning “that which was given to me/you/etc”.

“My/Mine” – Darje

“Your/Yours” - Darte

“His/Hers/Its” - Darto

“Ours” – Darjete

“Yours (plural)” - Dartê

“Theirs” – Darteo

Side note: Sankôra is meant to reflect a non-dual state. Therefore, personal pronouns are not always used. Basic forms of nouns, verbs and adjectives are also used freely to express meaning, which can be ambiguous and open for interpretation. This allows the singer great liberty in expression and leaves room for listeners to interpret the details.

Shandaro Ama, Mûajo Darûma

lit. = (to)surround + love + (to)listen/hear + life

Possible meanings:

“I /we/you am/are surrounded by love when I/we/you listen to life”

“Love surrounds those who listen to life”

“Surrounding love is the listening life”

Thank *you* for listening to *me* (Eng.)

Kritana bô bogoro Mûjo bô

lit. = Gratitude *is* because hearing/listening *is*

I love *you* (Eng.)

Ama darje shandaro(te)

lit. = (The) Love that I have been given surrounds (you)



System of correlatives

Every correlative consists of two parts. The 1st part is one of the following:

<u>interrogative</u> vo-	<u>demonstrative</u> za-	<u>indefinite</u> cu-	<u>universal</u> aûm-	<u>negation</u> ena-
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The 2nd part is one of the following:

<u>individuality</u> -ap	<u>thing</u> -tâ	<u>quality</u> -ae	<u>possessor</u> -dar	<u>place</u> -bô
<u>time</u> -ur	<u>cause</u> -gor	<u>manner</u> -dez	<u>quantity</u> - kav	

By combining these two sets it is possible to form these 45 words:

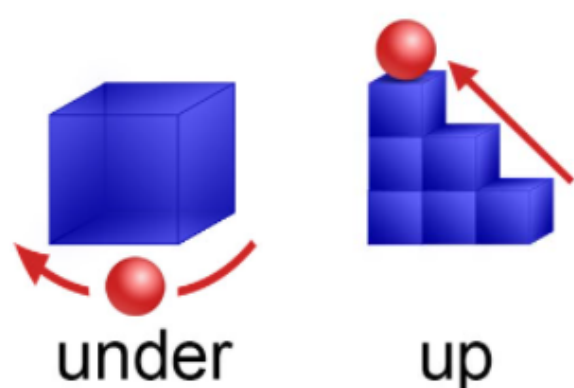
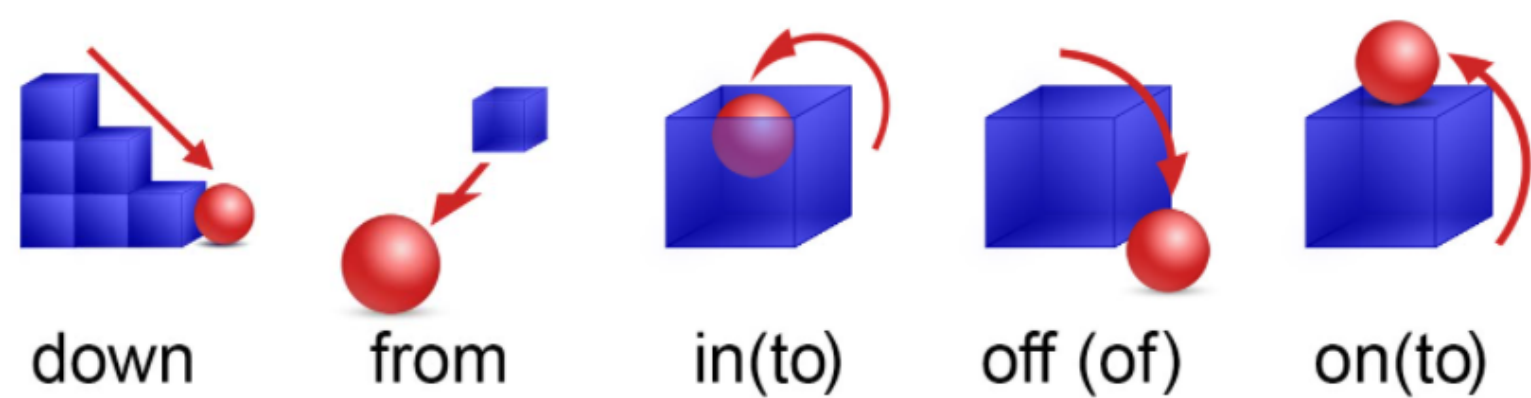
	Interrogative	Demonstrative	Indefinite	Universal	Negative
Individual	voap /who-which	za'ap /that(one)	cuap /somebody- some	aûmap /everybody- every	ena'ap /nobody- no-non
Thing	votâ /what	zatâ /that thing	cutâ /something	aûmtâ /everything	enatâ /nothing
Quality	voae /what kind of	za'ae /that kind of	cuae /some kind of	aûmae /every kind of	ena'ae /no kind of
Possession	vodar /whose	zadar /that one's	cudar /someone's	aûmdar /every one's	enadar /nobody's
Place	vobô /where	zabô /there	cubô /somewhere	aûmbô /everywhere	enabô /nowhere



	Interrogative	Demonstrative	Indefinite	Universal	Negative
Time	vour /when	zaur /then	cu'ur /sometime	aûmur /always	enaur /never
Cause	vogor /why	zagor /so	cugor /for some reas.	aûmgor /for every reas.	enagor /for no reas.
Manner	vodez /how	zadez /thus	cudez /somehow	aûmdez /in every way	enadez /in no way
Quantity	vokav /how much	zakav /so much	cukav /some	aûmkav /all of it	enakav /no amount

Adpositions

Of location:



aran /across	mer /against	nur /along	kring /around	buj /away(from)
nia /down	vra /from	inri /in (to)	avri /off (of)	supri /on (to)
utai /out (of)	avardi /over	gen /through	di /to	nair /toward(s)
under /nirdi	îa /up			

Of time:

urnirdi /before	uravardi /after	urgen /during	urvra /since	urdi /until
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Of idea:

bogoro do /because of	krini /about	ajaen /despite	boen /as	ajen /but	boaen /like
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Number system

1 sa	2 re	3 mi	4 ga	5 fa	6 ma	7 sol	8 pa	9 la	10 sakov
11 sakov sa	12 sakov re	13 sakov mi	14 sakov ga	15 sakov fa	16 sakov ma	17 sakov sol	18 sakov pa	19 sakov la	20 rekov
21 rekov sa	22 rekov re	23 rekov mi	24 rekov ga	25 rekov fa	26 rekov ma	27 rekov sol	28 rekov pa	29 rekov la	30 mikov
31 mikov sa	32 rekov re	33 rekov mi	34 rekov ga	35 rekov fa	36 rekov ma	37 rekov sol	38 rekov pa	39 rekov la	40 gakov
41 gakov sa	42 gakov re	43 gakov mi	44 gakov ga	45 gakov fa	46 gakov ma	47 gakov sol	48 gakov pa	49 gakov la	50 fakov
51 fakov sa	52 fakov re	53 fakov mi	54 fakov ga	55 fakov fa	56 fakov ma	57 fakov sol	58 fakov pa	59 fakov la	60 makov
61 makov sa	62 makov re	63 makov mi	64 makov ga	65 makov fa	66 mako v ma	67 makov sol	68 makov pa	69 makov la	70 solkov
71 solkov sa	72 solkov re	73 solkov mi	74 solkov ga	75 solkov fa	76 solkov ma	77 solkov sol	78 solkov pa	79 solkov la	80 pakov
81 pakov sa	82 pakov re	83 pakov mi	84 pakov ga	85 pakov fa	86 pakov ma	87 pakov sol	88 pakov pa	89 pakov la	90 lakov
91 lakov sa	92 lakov re	93 lakov mi	94 lakov ga	95 lakov fa	96 lakov ma	97 lakov sol	98 lakov pa	99 lakov la	100 isiteja



isiteja - 100

teja - 1.000

favteja - 1.000.000

tanteja - 1.000.000.000

Ordinal numbers

sâe - 1st

reae - 2nd

miae - 3rd

gâe - 4th

fâe - 5th

mâe - 6th

solae - 7th

pâe - 8th

lâe - 9th

sakovae - 10th



Colors and shades

Solka - Yellow

Greka - Red

Acidaka - Green

Haika - Blue

Svaka - Black

Blanka - White

Azdaka - Brown

Blasvaka - Grey

Prizuka - Purple

Azanka - Orange

Toine - Dark

Lûze - Light

Sere - Bright/hard

Vere - Pale/Soft



2.1 Root system

The root system is built on the universal opposites and the primal forces in nature. Two or more roots can be combined to form words, in which case the last root receives the appropriate ending (-a,-o,-e,-el).

Roots

Aûm – Omni, everything, that which is.

Ena - Absence, nothing, that which is not.

-

Am – Relates to wholesome feelings and unifying states.

Ax – Relates to un-wholesome feelings and dual states.

-

Un – Relates to unification, putting together, fusing to one.

Ux – Relates to separation, splitting apart, dissolving.

-

At – Relates to spirit, soul and the unseen essence.

Ap – Relates to form, solid things, seen essence.

-

Ae – Relates to the quality of something, it's "isness"

Eja – Relates to opposite of something, antithesis.

-

Cu – Relates to uncertainty, unknown, vagueness, not knowing.

Su – Relates to certainty, the known, directness, knowing.

-

Az - Flowing, moving, changing.

Ar - Stillness, immobile, non-changing.

-

San – Relates to sincerity, heartfeltness, genuine.

Sax – Relates to insincerity, pretentiousness,



Ani – Relates to Yang forces, active, dominant, bright, hard, dry, even, upwards seeking.

Ina – Relates to Ying forces, passive, submissive, dark, soft, wet, uneven, downwards seeking.

-

Dar – Relates to gifts, blessings, bestowings.

Tâ – Relates to a thing, item, object.

Mû - Relates to sound, audible vibrations, music

Dû – Relates to movement, physical movement

-

Dô – To do, actively, in such a way that something new is created.

Jô - To do, passively, in such a way that something is enjoyed or taken in.

-

Bu – Relates to safe place, home, stable nest, refuge, shelter and known space

Îa – Relates to foreign space, fleeting place, uncharted, less habitable space.

Nak – Relates to neutral space.

-

Ha - Relates to spaciousness, openness, vastness.

As – Relates to confined space, closeness, enveloped

-

Tro - Relates to fullness, saturation, filling.

To - Relates to emptiness, void.

-

Tan – Relates to many, a lot of, big quantities.

Fav – Relates to few, scarce small quantities.

Kov – Relates to general quantity, a group of things/objects.



Kôr – Relates to a centre, a core or a source

Mun – Relates to mind, ideas, stories,

Ur – Relates to time, periods, eras and phases.

-

Mal – Something small, tiny, little.

Gral – Something big, huge, tall.

-

Aci – Something old, ancient, wise, revered, steadfast.

Uci – Something young, juvenile, still forming, delicate.

-

Ser – Something strong, stable, solid, unbreakable.

Ver – Something weak, fragile, flimsy.

-

Sol – Relating to heat, burning and hotness.

Mô – Relating to cold, freezing and coldness.

-

Ian – Relates to opening up, reveal, unfold.

Ok – Relates to closing, folding, hiding.

-

Ka – Relates to fast, swift, quickness.

Ga – Relates to slow, sluggish, slow-moving.

-

Gor – Relates to cause,

Avl – Relates to effects

Umb – Relates to transformation, transmutation, changing.

-

Isi – Diminutive

Usu - Augmentative



2.2 Lexicon

Concepts that are not directly translatable, do not exist or do not correlate with its English translation are put in “” marks.

Nouns

Acidara - nature

Ama - love

Apmuna - word

Apôa - mountain

Apômala - rock

Arama - peace

Aruxa - turmoil

Atea - feeling

Ata - soul

Axama - fear

Azania - fire

Azapa - human

Azda - earth/soil

Azianaka - ocean

Azina - water

Azinaka - river

Aztana - grass

Aztanaka - field

Aûmena - „life force/creation/atman/life”

Bonaka - planet Earth

Briaza - wind

Bubriaza - face

Bukora - body

Buzua - home

Buzuxa - foreign place



Dara - gift

Daruxa - "a gift that is unappreciated"

Darboisia - animal

Darunboa - family

Darûma- life

Darûmiana - birth

Darûmumba - death

Dûa - dance

Evara - worship

Evaruxa - "a state of blindness to the underlying beauty of life"

Elifa - fractals

Goa - game

Grea - blood

Haluzá - smile

Haluxa - frown

Harbua - tree

Harbunak - forest

Haîa - sky

Jakaba - strenght

Jauxba - weakness

Jia - joy

Kritana - gratitude

Kôra - heart

Linnea - "a state of perfect equilibrium of yin and yang forces"

Lûza - light

Malacia - plant

Meda - medicine

Meduxa - poison

Muna - mind

Mundôa - thought

Muniana - wish

Munsua - knowledge



Mâ - mother

Môa - star

Môara - glass

Môina - moon

Mûa - music

Naka - place

Pâ - father

Salmina - devotion

Sana - song

Sera - ceremony

Seruxa - "an act or task done mindlessly"

Solnia - sun

Soria - beauty

Stevana - courage/bravery

Suama - truth

Sûxa - falsehood/lie

Sôlara - metal

Toina - darkness

Una - unity

Urmôina - night

Ursonia - day

Uxa - separation

Vuza - power

Vuzuxa - "power used unwisely or selfishly"



Verbs

amao - love

ateo - feel

ayho - let

azgao - walk

azkao - run

azo - move

bo - be

brao - begin

briazao - smile

cudôsuo - ask

cuzato - help

daramo - heal

darao - give

darûmo - live

daxo - keep

dâ - do (actively)

dâsteo - try

dôapo - make

dûao - dance

ejao - can (be able)

favo - go

fuvo - leave

goao - play

goro - cause

iano - open

isano - talk

jâ - do (passively)

kavo - come

kridaro - like



kritano - “thank”– (gratitude expressed)
kriuxdaro - dislike
lemjo - clean
lûzao – see/look
mundôao - think
munamao - "to cease thinking deliberately"
muniano - wish
munsuo - know
mûjo - to “hear” or to "to make music of sounds"
oko - close
salmينو - devote
sanao - sing
sanmalo - say/speak/tell
saopo -turn
sejo - put
suo - have
umbaeo - become
undo - unify
valo - want
viaxdaro - need



Adjectives

aejane - unreal

aene – real

amne - “good” – (life affirmative)

andrene - excited

andreuxne - indifferent

arne - calm

ase - narrow

azne - easy

aziane - funny

busune - comfortable

busuxne - uncomfortable

cuokne - mysterious

darûmane - alive

gae - slow

grane - big

hae - vast

hakôre - friendly

jauxne - weak

kae - fast

male - small

salmine - devoted

sere - hard

soriane - beautiful

stevane - courageous

uxazne - hard

uxne - “bad” - (not life affirmative)

verazne - soft

vuzane - powerful



Adverbs

amael - lovely

arnel - calmly

atael - soulfully

buzuael -homely/comfortably

darûmael - lively

gael - slowly

kael - fastly

kôrael - heartly

mâel -motherly

pâel - fatherly

salminel - devotingly

soranel - beautifully

stevanel - courageously

veraznel - softly



3.1 Lyrics and Poetry

Sanao

Azapa, Darunboa,

Apmuna bo sanmalo urarel.

Una bo muniano do jetedar Kôra,

Krintroa bokavo atbokavoap,

Iana bo Iano.

Dûsero inri, Dôsera di Dôsera, inri zatâ Kôra, vra vobô aúmae Kôra kavo.

kavo Buzua, kavo nair,

Ama bo Una, Ama bo Una, Ama bo Una.

Mûajo Kôra sanao, mûajo Kôra sania, mûajo Kôra sanie.

Sanao, sanao, sanao, sanao.

Apôa ne Heya

Apôa ne Heya, Apôa ne Heya,

Apôa ne Heya, Apôa ne Heya.

Sanao, sanao,

sanao, sanao.

Darûma

Darûma, haluzo, haluzo

darao te Lûza, te Lûza.

Kva zatâ Uxa do Kôra,

darao te una, te una,

darao te una, te una.



Shandaro teja Môa

Shandaro teja Môa,
shandaro teja Atâ.
Kôria, Kôria, Kôrie,
Kôria, Kôria, Kôrie.

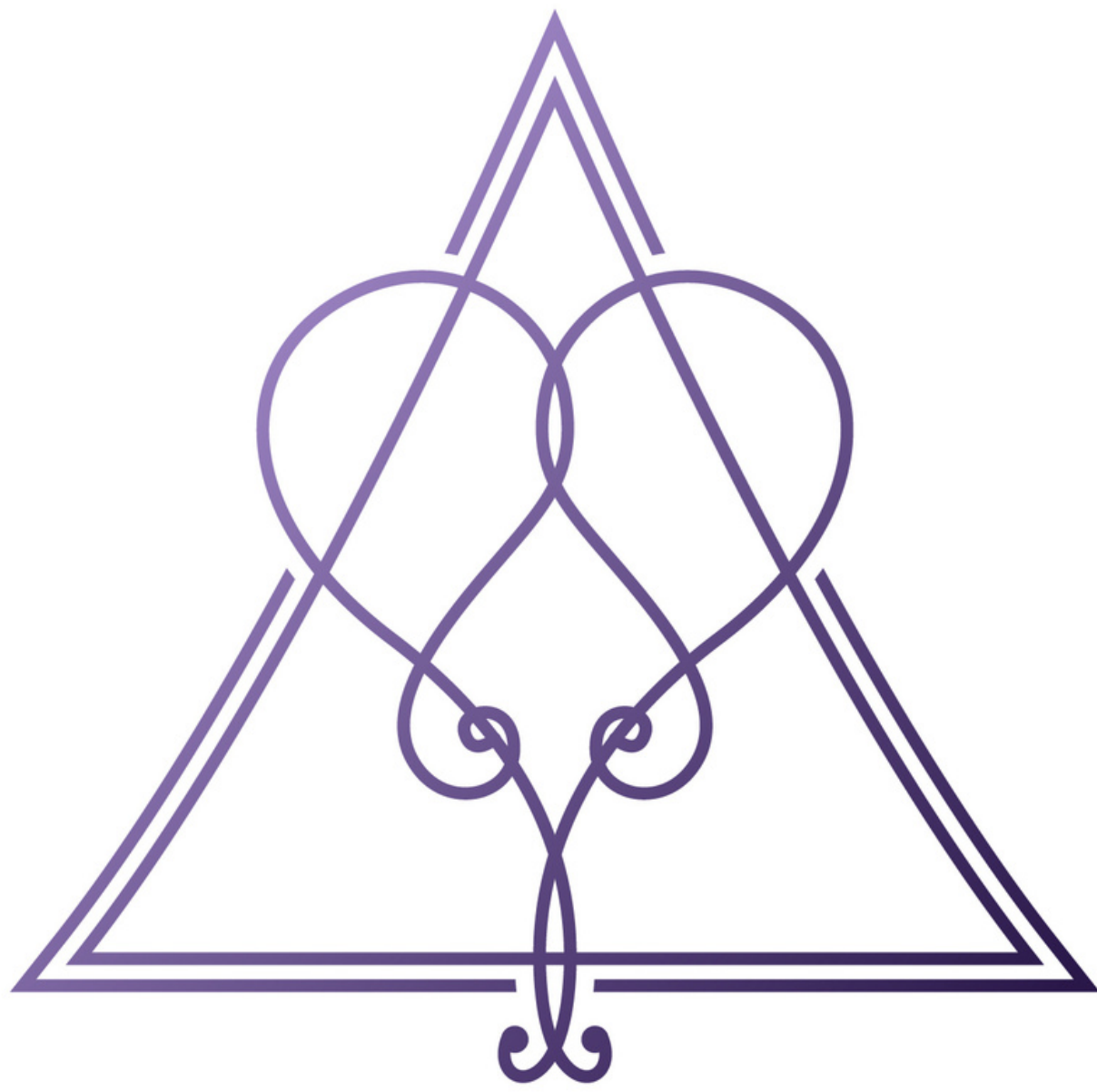
Mûajo Aûmena

Mûajo Aûmena Aûmenei
Uxa bo gor Axam isano.
Mûajo Aûmena ayho darte
bo aûmbo.
Vogor? Vodez? Vour? Vokav?
Aûmena Mûajo.

Haia Haia

Sana vra Kôra sano,
shandaro Soria ya lûzao.
Haia gael briazao,
salmينو Môa Azianaka.
Haia Haia,
Haia iano,
Briaza darao Sorie.
Urarel cudez ataeo,
lûzao Môa sano suama.
Sania, Sania, Sania, Sanie.





Sing and the whole world will sing with you

