KiinX̌tiik

A language isolate of the Oregon coast.

by Atyx

"t̓ija
ƛolɨjmfaƛ̃kjatloonii
ƛo.
ɨk̲ik̲oƛƛ̃mgɨ,
kiinƛt̓iik̓oƛn."

"I
wrote this
for ye.
So you would be able to learn,
This language which is mine."

Preface

This document will showcase, to the best of my abilities, the language of Kiinƛ́iiƙ: a language isolate found at the border between Oregon and Washington, USA. In truth, Kiinƛ́iiƙ is a submission to the 22nd Speedlang Contest organized by u/mareck_ on Reddit.

This conlang meets the various constraints set for this particularly Speedlang, which are:

- *"Use the character <λ> in some way"* ; *"Bonus: Also use the character <ƛ> in some way"* : Kiinƛ́iiƙ possesses a Salishan-inspired orthography with /ƛ̓ tɬ dʒ ɬ/ romanized as **<ƛ̓ ƛ ƛ̣ λ>**

- *"Have a voicing pattern distinction only in plosives or everything but plosives"* ; *"Bonus: Have both, depending on analysis"* : Kiinƛ́iiƙ has a **voicing distinction in plosives and affricates only** according to Owen Dixon, however Alvaro Wiggings says there is **voicing distinction only in fricatives**, not the rest. It is not the full bonus, but I still wanted to do that.

- *"Have a phonological restriction at certain domain edges"*: **Owen's Intersyllabic Law** states some specific domain edges restrictions with allophony and consonant mutation.

- *"Have word order be governed primarily by something other than the basic six word orders"*: Kiinƛ́iiƙ has **Direct/Inverse Alignment** coupled with **Noun Hierarchy**.

- *"Detail how the language expresses phasal polarity"*: Done in **§VI.2**.

- *"Have fewer than two or greater than three tense/aspect morphemes"* ; *"Same for mood/evidentiality morphemes"*: Kiinƛ́iiƙ has (including default ones) **five tenses**, **four aspects**, **five moods**, and **four evidentials**.

- *"Make a 'lexicon showcase' of minimum five lexemes"*: Done in **§VIII**.

- *"Translate and gloss at least five example sentences from acceptable sources"*: Done in **§III.1 §III.2 §VI.1 §VI.2 §VI.4**.

- *"Document and showcase this language"*: Done with the help of this whole document

Conventions

Throughout this document and its paragraphs, words in Kiinƛ́iiƙ will be written in **bold**, their meaning in *"italic with quotation marks"*, and other words mentioned that are not in English nor Kiinƛ́iiƙ will be written in ***bold italic***.

Quotes and Sentences for the sake of explaining, showing, or showcasing different parts of grammar and vocabulary will be written using this format :

(Chap.Nb)　　　Romanised Sentence **[Arial / 11]**
　　　　　　　　`Gloss` **[Noto Sans Mono Semi-gras / 10]**
　　　　　　　　"Translation" **[Arial / 11]**
　　　　　　　　　　　　　　　(SOURCE) [Noto Sans Mono Très-gras / 11]

If needed, an optional (lit.) line can be added following the translation line to better understand how the sentence works

Glossing Abbrevations

1	First person
2	Second person
3	Third person
2>1	2 Subject on 1 Object
ABL	Ablative
ADESS	Adessive
AGT	Agentive
ALL	Allative
BEN	Benefactive
CAU	Causal-Final
CAUS	Causative
CIRC	Circumessive
COA.L	Coast land (east)
COA.N	Coast North
COA.S	Coast South
COA.SEA	Coast Sea (west)
CONT	Continuative
DEF	Definite
DIR	Direct
DIR.EV	Direct Evidential
DIST	Distal
DUB	Dubious Evidential
ELA	Elative
FUT	Future
HEST	Hesternial
HRS	Hearsay Evidential
ILL	Illative
IMP	Imperative
INESS	Inessive

INFR	Inferential Evidential
INT	Interrogative
INV	Inverse
ITRT	Intrative
MOM	Momentane
NARR	Narrative; Remote past auxiliary verb
NDEF	Non Definite
NEC	Necessitative
NEG	Negative
NOM	Nominalizer
NPFV	Imperfective
NSPEC	NonSpecified
OBV	Obviate
PAST	Past
PAT	Patientive
PER	Pertingent
PFV	Perfective
PL	Plural
POSS	Possessive
PRES	Present
PROL	Prolative
PROX	Proximate
REAL	Realis
REFL	Reflexive
SG	Singular
SUBJ	Subjunctive
WH	Interrogative pronoun

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Chapter I - Phonology

I.1 - Consonants

Kiinƛ́tiiḱ phonology is tricky, in a sense that its attitude toward voiced consonants is pretty difficult to truly categorize as true consonants, or simply allophones. As such, multiple hypotheses have been developed by linguists in the XXe century. As a template to go from, the consonants that are mainly agreed upon are at the number of 25:

	Labial	Coronal		Velar		Uvular	
		C-ˡ	C+ˡ	C-ʲ	C+ʲ	C-ʲ	C+ʲ
Nasal	m	n	ĩ				
Plosive		t		k	c	q	qʲ
			tɬ				
Affricate		ts		kx	cç	qχ	qχʲ
Fricative	ɸ	s	ɬ	x	ç	χ	χʲ
Approximant		j	l	w	wʲ		

In this phonology, sounds which could be classified as somewhat rare can be found, such as a palatalized labio-velar approximant [wʲ], the palatal fricative and affricate, as well as velar and uvular affricates, and palatalized uvular consonants. The lateral distinction in the coronal consonants is also good to note.

Despite having found a true end to the voiced consonant in Kiinƛ́tiiḱ debate, this phonology is a middle ground to the other linguists, even though they still try to put a voiced distinction somewhere.

In 1917, the american linguist Owen Dixon, native to Oregon, noticed the greater proportion of a Kiinƛ́tiiḱ speaking community in the industries, because of the heating of Oregon's economy during World War I. In his book *A comprehensive grammar of the Kiinƛ́tiiḱ language*, published in 1922, Owen described the phonology as possessing 32 consonants, which translated into modern IPA, give us this table:

	Labial	Coronal		Velar		Uvular	
		C-ˡ	C+ˡ	C-ʲ	C+ʲ	C-ʲ	C+ʲ
Nasal	m	n	ĩ				
Plosive		t d		k g	c ɟ	q	qʲ
			tɬ dɮ				
Affricate		ts dz		kx gɣ	cç ɟʝ	qχ	qχʲ
Fricative	ɸ	s	ɬ	x	ç	χ	χʲ
Approximant		j	l	w	wʲ		

In his book, Owen used the common orthography that the Kiinƛtiiḱ-speaking communities use, and combined them into a standardized one, with still some artifacts from the irregular orthographies.

	Labial	Coronal		Velar		Uvular	
		C-ˡ	C+ˡ	C-ʲ	C+ʲ	C-ʲ	C+ʲ
Nasal	m	n	λ̃				
Plosive		t ṭ	λ ƛ̣	k ḳ	c ç	q	g
Affricate		t́ ṭ́		ḱ ḳ́	ć ḉ	q́	ǵ
Fricative	f	s	λ	x	x́	r	ŕ
Approximant		j	l	w	ẃ		

For Owen Dixon, voiced plosives and affricates where present enough in many unusual ways to be described as their own sounds, and always stayed true to his words, even when Alvaro Wiggins, a linguist and philosopher from California, proposed a different overview of Kiinƛtiiḱ's phonology. In his analysis, Alvaro argued that, while obscure, Owen's voiced plosives could be made using allophones and rules unto the plosives, and that instead Owen ignored the voicing of fricatives found in Kiinƛtiiḱ. To Alvaro Wiggins, all fricatives have a voiced equivalent (the uvular voiced fricative however, merged with the velar one).

	Labial	Coronal		Velar		Uvular	
		C-ˡ	C+ˡ	C-ʲ	C+ʲ	C-ʲ	C+ʲ
Nasal	m	n	ĩ				
Plosive		t	tɬ	k	c	q	qʲ
Affricate		ts		kx	cç	qχ	qχʲ
Fricative	ɸ β~w	s z	ɬ ɮ	x ɣ	ç ʝ	χ	χʲ ɣʲ
Approximant		j	l	w	wʲ		

Alvaro's proposition is of 31 consonants, and its orthography, as a nod to Owen's work, is using the same method to transcribe voiced variants, with the use of an under caron. The Velar voiced fricative can be written in two ways: <x̱> and <ɾ̱>, the latter being for words which historically were pronounced with a uvular voiced fricative, before the merge happened.

	Labial	Coronal		Velar		Uvular	
		C-ˡ	C+ˡ	C-ʲ	C+ʲ	C-ʲ	C+ʲ
Nasal	m	n	ñ				
Plosive		t	ƛ	k	c	q	g
Affricate		t́		ḱ	ć	q́	ǵ
Fricative	f f̱	s ş	λ λ̱	x x̱/ɾ̱	x́ x̱́	r	ŕ ṟ́
Approximant		j	l	w	ẃ		

I.2 - Vowels

Vowels are fairly agreed upon. With both Owen and Alvaro suggesting a system of four vowels, with short and long distinctions.

	Front	Mid	Back
High	i iː <ii>	ɨ ɨː <ïi>	o oː <oo>
Low		a aː <aa>	

Discussions are however happening on whether or not there exist a fifth vowel, a mid vowel used for cluster breakings, with a range going from books to books from [ə] all the way to [ɐ], the most common realization being [ə], though both Owen and Alvaro agree on this sounds possibly being an allophone of the short high mid vowel /ɨ/. As such, this possible letter is transcribed as <i>, with possible uses of <e> by some speakers.

I.3 - Consonant Allophony

I.3.1 - Owen's point of view

For Owen, while voiced consonants are independent to their unvoiced counterparts, the other consonants possess a lot of allophones, mostly to justify the presence of voice in the fricatives.

For example, fricative onsets with a syllabic nasal nucleus are rendered as voiced, which will trigger a regressing voice harmony on the onset. Those fricatives are also voiced when following a voiced plosive, and as well when alone in the onset, followed by a non-front high vowel. Fricatives also palatalized when before a high front vowel.

For approximants, the sequences /ji wɨ wo wʲi wʲɨ wʲo/ (the same for long vowel versions) are realized as [iiː ɨː oː wiː jɨː joː].

Nasal and syllabic nasal sequences are also realized differently for some, with the nasal onset collapsing into the fifth vowel, or into [ɨ], plus [N].

As for the nasal lateral approximant, its proximity to a vowel may nasalise it as well, depending on the speaker, but only for short vowels, and only sometimes the stressed ones.

Owen organize the orthography like this:

	Labial	*Coronal*		*Velar*		*Uvular*	
		C-ˡ	**C+ˡ**	**C-ʲ**	**C+ʲ**	**C-ʲ**	**C+ʲ**
Nasal	m	n	λ̃				
Plosive		t ṭ	ƛ ƛ̥	k ḵ	c ç	q	g
Affricate		t́ ṭ́		ḱ ḵ́	ć ḉ	q́	ǵ
Fricative	f	s	λ	x	x́	r	ŕ
Approximant		j	l	w	ẃ		

I.3.2 - Alvaro's point of view

Alvaro pretty much agrees with Owen's propositions, mostly for the approximants, nasal+syllabic nasals, and nasal laterals allophonic rules. However, he claims that there should be plosive allophones, and that the fricative allophones should be different.

For starters, fricatives, which can be voiced or unvoiced according to him, can indeed palatalized before a high front vowel. Nevertheless, fricatives do not voice when after a voiced plosive. It is the contrary, with a voiced fricative voicing the plosive before it. As well, fricatives may voice when before with a syllabic nasal nucleus, but Alvaro described that, for most of the time, KiinⱠtiiḱ speakers he surveyed did not voice the fricative onset of a syllable with a syllabic nasal nucleus, though he noticed a tendency to do so when the syllable is next to the stressed syllable.

Plosives and affricates however were much more variable, with all but the uvular plosives voicing in free variation, with a bigger tendency to do so in unstressed syllables, between vowels, as well as a collapsing of intersyllabic clusters. As for voiced plosives and affricates being voiced at the start of syllable when alone in the onset, Alvaro explained it by there being simply an onset nasal that collapsed and voiced the plosives and affricates, but is still only the product of a rule, hidden by KiinⱠtiiḱ's orthography.

I.4 - Syllable Structure

The syllable structure of Kiinƛ́tiiḱ is complex in its constraints. Indeed, while the maximum syllable shape may be rendered as a simple *σ = CCAVAC*, in reality the syllable structure of Kiinƛ́tiiḱ is more described as such by both linguists:

σ = (P(F))/C¹) (A) [N/V] ((A) [N∪C²])

If we do a step by step explanation we have:

- ɩ = (P(F))/C¹): The onset can be either a plosive, followed or not by a fricative, any consonant, or simply none (Word-medial syllables must however possess an onset).
- $μ_ɩ$ = (A): An optional semivowel, chosen between /j l w ẃ/.
- v = [N/V]: The Nucleus can be a vowel (long or not), or a syllabic nasal with /m n ĺ/.
- $μ_κ$ = (A): An optional semivowel, chosen between /j l w ẃ/, that must be followed by a coda consonant.
- κ = [N∪C²]: An optional coda, that must be either a Nasal, any consonant except a nasal, or both.

I.5 - Stress

Stress in Kiinƛ́tiiḱ is very straightforward as it is not phonemic. Stress is placed unto the first syllable of the root word. As well, secondary stress may be placed on the first syllables of other root words used in the complete word. However, stress might shift by one to the right if the originally stress syllable is a simple V syllable, and the next syllable a syllable with a long vowel.

I.6 - Intersyllabic changes

In his book *A comprehensive grammar of Kiinƛ́tiiḱ*, Owen Dixon theorized the *Owen's Intersyllabic Law*, which state the multiple changes that happen in the intersyllabic clusters of Kiinƛ́tiiḱ. Here are the two main principles:

I.6.1 - Intersyllabic consonantal collapsing

Intersyllabic consonant clusters in Kiinƛ́tiiḱ are subject to a number of changes collapsing said clusters. The main example being the collapse of intersyllabic Nasal+Plosive/Affricates to the voiced equivalent of the plosive or the affricate (unless the plosive is followed by a fricative), with optional prenasalization and/or nasalisation of the previous vowel. Two same consonants (whether one is voiced or not), found in the coda and the onset of the following syllable may also merge, into either **ʔC**, **C:**, or simply **C** depending on the speaker. For two affricates following each other, the first affricate would most often lenite, and be voiced if the second affricate is voiced as well. Sometimes, the lenition goes even further, with the first affricate leniting to an approximant. As for the nasal lateral approximant, it may cause the collapse of the following approximants and nasals, and may for some speakers cause light nasalisation of the following vowel, though this trend has been flickering with time.

ṭimtaat	/dɨm.taːt/	→	[dɪ̃.ⁿdaːt]	"to imagine"
çfimmlɨ	/ɟɸim.mlɨ/	→	[ɟβʲiʔ.mlɨ]	"to travel by boat"

I.6.2 - Fifth vowel apparition

As said earlier in the document, a fifth vowel may appear in some places, mostly recognized as the schwa [ə], though some people think of it as simply [ɨ] (it will be noted as such throughout the whole document). It appears when there is no intersyllabic consonantal collapsing, and/or under some conditions.

When the coda is simply a nasal, if the following onset is a plosive and a fricative, then [ɨ] will appear between the plosive and the fricative, the same happen with a Nasal+Plosive coda followed by a fricative onset.

Another place the fifth vowel may appear for some speakers is when the nucleus is a syllabic nasal, and it is not preceded by an approximant, then [ɨ] appears before the syllabic nasal, which turns into a regular nasal. If there is an approximant in the coda, then [ɨ] also appears after the approximant.

tɨmqsijn	/tɨmqsijn/	→	[tɨm.qɨ.sʲijn]	"love relationship"
tfⲗ̃k	tɸĩk	→	[tɸɨ̃k]	"until that time"
tjnjmjɨmt	/tjnjmjɨmt/	→	[tjn.jɨ.mjɨmt]	"seal"

I.6.3 - Nucleus Merging and Epenthesis

Kiinⲗt́iiḱ doesn't allow for two nucleus following each other in the word, as such, it provides different ways to deal with those situations. As such, if a nasal nucleus comes before or after a vowel nucleus, then between the two shall appear a plosive of the same place of articulation than the nasal, and [ɸ] for the labial nasal.

As well, if two vowels nucleus appear next to each other, here is what happen: if one of the vowel is either /i ɨ/ or /o/, then they change to [j] and [w], if both vowels are those, only the first one change. Note that this will mostly collapse the original approximant next to the new approximant, unless there is a sequence of /w/ and /j/, in which case it will become [wʲ]. If the second vowel is /a/, then a /w/ will appear between the two vowels. For /e/, if the vowels are both /e/ then they will collapse in only one /e/. Else, there will be an epenthesis of [wʲ] between the two vowels.

Those changes, as Kiinⲗt́iiḱ absolutely doesn't like having two different vowels next to each other, are reflected in the orthography,

I.8 - Phonology Used

Throughout this whole document, Owen's first consonant inventory will be in use. However, Alvaro's consonant inventory may be used in some places when mentioned.

Chapter II - Nouns

II.1 - Grammatical Number and Definiteness

Nouns in Kiinⱦiiⱪ are described as being either Singular or Plural, depending on context, with Plural as default. However, words can also be Singular, meaning only one of the nouns. These articles are actually clitics, placed upon the last word in the noun clause, and also makes the distinction between Definite, Indefinite, and a Non-specific *any*. Those Articles are bound to the noun they modify and thus are subjects to Owen's Intersyllabic Law.

	Singular	*Plural*
Indefinite	=ⱦmⱦ	-
Definite	=ⱦɨɨm	=gin
NonSpecified	=ri	=go

II.2 - Postpositions

II.2.1 - Locative and Motion

Kiinⱦiiⱪ showcase a great amount of postposition precising position and motion through space. While they could be described as cases, Owen chose to describe them as only postpositions. They are at the number of ten, separated into two sections: usual location and motion; as well as the *miscellaneous* postpositions. The location and motion postpositions are:

	Location	*Motion to*	*Motion from*
Exterior	ⱪɨ	tlii	ṭojⱦ
Interior	ⱡajm	ẃon	ⱦaaⱦ

Exterior postpositions are used in general, when the context of space is not needed. As well, the Interior postpositions are used when speaking about moving, being in a place, or origin of a place with your family, your community, while Exterior postpositions can be used to speak about places without your family or community.

The miscellaneous postpositions are less easily categorized. There are at the number of four: the intrative **tⱦjnt**, which is used for when between two objects, while the circumessive **gnⱪ** is used for when completely surrounded by objects. There is also the pertinent **ksjiiⱦt**, used for when the noun is touching the object or when part of a larger whole, such as pages of a book, or member of a group. Then, the prolative **kiiⱦ** is used when doing a movement via, using the noun.

(II.1) çɨ   gnq́   ƛo-ẃi-l-so   omć=ƛ̃ɨɨm.
        red.cedars CIRC INV-3PROX-COP-3OBV deer=DEF.SG
        "The deer is surrounded by red cedars."

II.2.2 - Time

There also exist postpositions to tell about time and duration. Those are being simply *at*, *around*, *before*, *after*, *during*, and *until*.

At	ɨɨmḱ
Around	ḳƛ̃
Before	ƛ̃lɨ
After	kmẃn
During	kɨḱ
Until	tfƛ̃k

II.3 - Demonstratives

Kiinƛ́t́iiḱ possesses a simple Proximal/Distal distinction in its demonstratives. However it also possesses *"coast demonstratives"*. As the Kiinƛ́t́iiḱ people lives around the Oregon coast, they developed demonstratives to speak about objects that are north compared to the coast, and south compared to the coast, as well as inland and seaward demonstratives (which can also respectively mean east and west). These are placed exactly like the articles.

	Singular	*Plural*
Proximate	ƛn	ɨɨlmƛ
Distal	ṭsiiƛ	ṭɨmg
Coast.North	ḱƛ̃	ḳog
Coast.South	ḳfmmq	ṭɨć
Coast.Sea	cmnq́	ciiƛ
Coast.Land	ṭfi	çsjii

II.4 - Possessive Suffixes

　　　　Development of possessive suffixes appeared through contact with the Salishan area. Those are pretty clearly derived from the usual pronouns. The possessive suffixes are attached to the noun of the noun clause.

	Singular	*Dual*	*Plural*
1st	-ƛo	-ƛ̣(o)	-ḱ(o)
2nd	-(l)ɨɨ	-t̓(ɨ)	
3PROX	-x́ii		-ẃ(n)
3OBV	-(s)oq́		-(s)oǵ
NonSpecified		-fa	

Chapter III - Verbs

III.1 - Verb Template

Verbs in KiinⲭⲓⲓⰍ follow a template of a root and eight different slots, with two prefixes and seven suffixes. Each slot will be explained in more details further in the document.

-2	-1	0	1	2	3	4	5	6	7
Inverse	Subject	Root	Tense	Aspect	Plural	Mood	Evidential	Applicative	Object

III.2 - Direct Inverse Alignment and Prefix

KiinⲭⲓⲓⰍ follows a Direct/Inverse alignment, whose inverse can be seen on the verb. It is shown by a little prefix **ⲭ̃o-**. And allow to switch the agent and the patient to the need order. There exist however three other prefixes. One specifically for a first person subject and a second person object **o(w)-**, as well as two reflexive prefixes, the direct **ïïṭsa-** and the indirect **ïïⲭ̃ṭsa-** (which ressemble strongly to the direct reflexive with an infixation of the inverse prefix). More about the Direct/Inverse Alignment is explained in §VII.1.

III.3 - Root

The root of the verb is, obviously, the verb itself. However what is not said in the template is that the verb allows for noun incorporation, that is, integrating a noun to the verb to precise the verb but is not important to the conversation. Noun Incorporation in Kiinⲭ̃ⲓⲓⰍ can however go very long, very fast. For example, if we take the verb **niilⲭ̃t** *"to search, to look for"*, we can prefix the word **Ⰽⲭ̃t** *"stick, firewood"* to make **Ⰽⲭ̃tniilⲭ̃t** *"to look for sticks"*. We can then go even further, with for instance **ẃotⰍiⰍⲭ̃tniilⲭ̃t** *"to look for firewood to make a fire in a campfire"* being a common verb, literally being *campfire-fire-stick-look.for* (**ẃot-Ⰽi-Ⰽⲭ̃t-niilⲭ̃t**). It is even possible to do Verb Incorporation, that is to place other verbs as arguments. An example of both Noun and Verb Incorporation would be **tfiⲭ̃krnnjniilⲭ̃tcaam** *"to remember looking for the coast at daytime"* (literally *day-coast-search.for-remember*).

III.4 - Tense

There exist five tenses in Kiinⲭ̃ⲓⲓⰍ, including the default present tense. These are, from past to future: the remote past with the suffix **-jat** together with the auxiliary verb **tẋiijt** *"to remember (archaic)"* placed at the end of the sentence. This tense is used for actions far into the past, but also used as a narrative tense. Then there is the common past suffix with only **-jat**, that is used for action settled in a past not too far, generally up until a week. The last past tense is the hesternial tense with the suffix **-tẋnⲭ**. This tense is used specifically for actions that happened yesterday. It can be the absolute yesterday, or also a relative yesterday depending on context. The last tense is a simple future tense. It is made by placing the auxiliary verb **ca** *"to foresee"* at the end of the sentence.

III.5 - Aspects

The default aspect in Kiin⅄t́iiⱪ is the imperfective, but there exists three other aspects in the language. Those being the perfective with the suffix **-loo**, meaning that the action is of short duration, and has both a beginning and an end. Then there is the Continuative, with the suffix **-Ɱmt**. It means that the action is happening and is still going. The final aspect is the Momentane aspect, which mean that the action only happened once, and is expressed through the suffix -ṭlɨc.

III.6 - Moods

There exist four moods in Kiin⅄t́iiⱪ, but they are completely optional. The first one is the Subjunctive **-Ɫmg**. It is used in various ways, mostly for hypothetical, conditional, and optative constructions. It is as such a pretty versatile suffix and may sometimes require some auxiliary verbs to truly make it work, those not being fossilized yet but are mainly verbs like **ǵɨ** *"to think"* or **ksⱣǵ** *"to assume"*.

Then there is the Necessitative suffix **-ⱪŕajm**, which marks actions that need to be done, and also duties. They can for example also be used for commandments, and orders of extreme importance. Though the more usual way to mark orders is definitely the Imperative mood. It is marked with **-ga**, and signifies orders and advice mostly. Used with the past, it is used as a reminder that the subject should have done the action. With the future, it serves as a reminder to do the action and to not forget it, even installing some sense of urgency.

As for the last mood, the Interrogative **-ẃojm**, it is pretty straightforward. It is used to form questions about the action when alone, but can be combined with some interrogative pronouns to better define what is asked about.

III.7 - Evidentials

Evidentials are, like for moods, optional. When not using any, the action is said to not care about the origin of the action, but it could also be the Direct Knowledge evidential being used. Other evidentials are expressed through suffixes, those being the Inferential **-ⱪiⱽ**, the Hearsay **-ṭojnc**, and the Dubious **-(m)i**. The inferential is used to mean that the action *probably* happened, that there is enough evidence to think of it as true, while keeping room for the unknown. The hearsay directly means that the action was heard about, that someone reported it to the speaker. As for the dubious, it means that while the speaker says it, he doubts it to be true. It can also be used with the interrogative mood to express a biased question, similar to an *is it* construction.

(III.1) ɨɨg-gsɨɨ,   mlɨ-mi ca mlɨ-gsɨɨ-mi   ca.
        be.decided-NEG go-DUB FUT go-NEG-DUB FUT
        "I don't know, maybe I will go or maybe I won't go."

                                                    (5MOYD 1872)

III.8 - Applicatives

Applicatives are the last optional suffixes for the verbs. They are at the number of three, and are useful to change the valency of the verb by one, making transitive verbs intransitive and intransitive verbs ditransitive. There is the Benefactive **-(n)ii**, that places the first object as the direct beneficiary of the action, similar to the English *for*, making the verb transitive. The second usual object of the verb is often incorporated in the verb. It is done in the same fashion for the other applicatives but it can also be placed normally, following the noun hierarchy. There is also the Causative applicative **-oⳡ**, which place the object as the direct cause of the action. And then the Causal-final applicative **-(ṭ)ɨ**, which simply state that the object is the final reason for why was the action done.

The object added from the applicative follow the noun hierarchy as well, and it is generally the subject of the object marker, the original object's importance being lessened.

(III.2)   ẃi-mlɨ-ṭi-ɨ̧   ji-ҫiit-fii-x̌ii   ca.
        3PROX-go-CAU-3OBV NOM-brother-see-POSS.3PROX FUT
        "He will go in order to see his brother."

III.9 - Person Agreement and Plural Marking

Person Agreement (or Marking, according to Owen) was left at the end to explain both subject and object marking at the same place. First, subject and object marking is actually a false way to say it, with some indo-european-centrism. Indeed, as Kiinⳡíiⱪ works with a Direct-Inverse alignment, the subject marker may actually signify the object because of noun ranking, and may be switched back to place with the inverse prefix seen in §III.2. They will however still be called Subject Marker and Object Marker for the sake of simplicity and respecting Owen's work. The two markers will be presented in the following table.

	Subject	*Object*
1st	-	-λo
2nd	(l)ɨ(l)-	-ɨ̧
3PROX	ẃi(ɨ̧)-	-
3OBV	-so(r)-	
NonSpecified	-fa(t)-	

Plural Marking was relatively new during Owen's documentation of the Kiinⳡíiⱪ language. According to him, this plural was originally a frequentative aspect, noted **-ḱ(i)**. However with time it bleached off until it started to mark for the plural of either the subject or the object.

Please also note that, for a second person subject and first person object, then the prefix seen in §III.2 has to be used.

III.10 - Participles

Those were not in the verb template as they are quite peculiar. Indeed these suffixes are only placed on verbs with slots filled (except for the optionals) of 0, 1, and 2. Those participles are the same as the derivational suffix for nouns, with **-ƛ** for an Agentive suffix, meaning that the action is done by the subject, and **-ćaa** for a Patientive suffix, meaning that the action is done unto the subject. Those suffixes are useful to make complex adjectives.

III.11 - Nominalizer

Another affix that is not considered part of the verb, yet can modify it, would be the nominalizing prefix **j(i)-**. It does not form a "true, extremely strict" nominalization. However it is quite useful as nominalization of the verb is extensively used as noun phrases, noun clauses, relatives, and even in a negation pattern.

Chapter IV - Pronouns

IV.1 - Personal Pronouns

Personal Pronouns in Kiinʌ́t̓iiḱ are classed between Singular, Dual, and Plural at most. As well, they differentiate between five persons. A first person, a second person, a third person proximate for third persons that are at the center of the topic of the conversation, a third person obviate for those who are not important to the main topic of the conversation, and a NonSpecified person, also sometimes called the fourth person, which refers to *"any, anyone, one"*, someone that is not important to the conversation, or everyone. This fourth person is especially useful for irrealis mood sentences.

	Singular	*Dual*	*Plural*
1st	ʌo	ʌ̱lowʌ̃	ḱoc
2nd	ïïlt́	t̡ija	
3PROX	x́jiit́		ẃnt̡
3OBV	soq́		sloǵi
NonSpecified	faalt		

IV.2 - Interrogative Pronouns

There exists seven interrogative pronouns in Kiinʌ́t̓iiḱ, all of them starting with a **i-**, most probably from an old *"what"* general pronoun. They are concerning objects *"what"*, people *"who"*, places *"where"*, time *"when"*, manner *"how"*, quantity *"how much"*, and quality *"how well"*.

Thing	ikx́iim
Person	iʌ̱jn
Place	ikrnnj
Time	itfiʌ
Manner	it̡ooʌ̃
Reason	iǵɨ
Quantity	iʌ̱iiǵ
Quality	isiȼaa

Those words can either take the full place of the noun, or be clitized at the beginning of the noun. If the clitizising would cause a cluster of two vowels, then a intermediate <t̡̓> arises.

Chapter V - Numerals

Like the language in the area it is from, Kiinƛ́iiḱ has a base-10 Numeral system. However, Kiinƛ́iiḱ was originally using base-12 with a sub base-4 numeral system. As such, two numeral system are in use in Kiinƛ́iiḱ: the first one being the **itx̣́λ̃gɨɨkiinćaaλ̧ćaa** *"native numerals"* number system, sometimes simply called **itx̣́λ̃gɨɨ**, this one is the true numeral system of the Kiinƛ́iiḱ language, a base-12 with a subbase of 4. This numeral system is used when talking about age, time in general, Kiinƛ́iiḱ-speaking people, gods, salmon and red cedars.

(V.1) ṭm ni ɨt ɨçfɨ   ƛo-so-fii-ṭl̵ic-ḱi   ṭrjoo=ƛ̃ɨɨm.
      five   salmon INV-3OBV-see-MOM-PL child=DEF.SG
      "The child just saw five salmon."

Native Numerals System

1	ɨt	13 (11)	ciλ ɨt	30 (26)	x̣́λ̃ ciλ ni ṭm ni x̣́λ̃	100 (84)	ćɨjm ciλ ni ṭm
2	x̣́λ̃	14 (12)	ciλ x̣́λ̃	36 (30)	gɨɨ ciλ	108 (90)	ćɨjm ni ɨt ciλ
3	gɨɨ	15 (13)	ciλ gɨɨ	40 (34)	gɨɨ ciλ ni ṭm	110 (92)	ćɨjm ni ɨt ciλ ni x̣́λ̃
4	ṭm	16 (14)	ciλ ṭm	48 (40)	ṭm ciλ	120 (δ0)	ćɨjm ni x̣́λ̃ ciλ
5	ṭm ni ɨt	17 (15)	ciλ ṭm ni ɨt	50 (42)	ṭm ciλ ni x̣́λ̃	130 (δδ)	ćɨjm ni x̣́λ̃ ciλ ni ćɨjm ni x̣́λ̃
6	ṭm ni x̣́λ̃	18 (16)	ciλ ṭm ni x̣́λ̃	60 (50)	ṭm ni ɨt ciλ	132 (ε0)	ćɨjm ni gɨɨ ciλ
7	ṭm ni gɨɨ	19 (17)	ciλ ṭm ni gɨɨ	70 (5δ)	ṭm ni ɨt ciλ ni ćɨjm ni x̣́λ̃	140 (ε8)	ćɨjm ni gɨɨ ciλ ni ćɨjm
8	ćɨjm	20 (18)	ciλ ćɨjm	72 (60)	ṭm ni x̣́λ̃ ciλ	144 (100)	ṭfɨm
9	ćɨjm ni ɨt	21 (19)	ciλ ćɨjm ni ɨt	80 (68)	ṭm ni x̣́λ̃ ciλ ni ćɨjm	288 (200)	x̣́λ̃ ṭfɨm
10 (δ)	ćɨjm ni x̣́λ̃	22 (1δ)	ciλ ćɨjm ni x̣́λ̃	84 (70)	ṭm ni gɨɨ ciλ	289 (201)	x̣́λ̃ ṭfɨm ni ɨt
11 (ε)	ćɨjm ni gɨɨ	23 (1ε)	ciλ ćɨjm ni gɨɨ	90 (76)	ṭm ni gɨɨ ciλ ni ṭm ni x̣́λ̃	1440 (δ00)	ćɨjm ni x̣́λ̃ ṭfɨm
12 (10)	ciλ	24 (20)	x̣́λ̃ ciλ	96 (80)	ćɨjm ciλ	1728 (1000)	λ̧i

The second numeral system in base-10 is called **ɨẃmλ̃ɨtx̣̃λ̃gɨ̈** *"foreign number system"*, or simply **ɨẃmλ̃**, which is the term for ten in this numeral system. It is used for pretty much everything else that the native numeral system doesn't do. While it's easier for us Arabic numerals users to represent, this numeral system still shares some artifacts from the native ones, for example the numbers for 12, and 144 are different, and the numbers from 12 to 19 behave differently from the other ones. Another thing to note would be the word for 1000, which is, in the native numeral system, the word for 1728 instead.

(V.2) ṭrjoo=λ̃ɨ̈m   ẃi-fii-ṭlic-ḱi-so   cɨ̈lic kwaa.
       child=DEF.SG 3PROX-see-MOM-PL-3OBV five duck
       "The child just saw five ducks."

Foreign Numerals System

1	ɨt	13	ciλ ɨt	30	gɨ̈ ɨẃmλ̃	100	ɨt ṭ́ića
2	x̣̃λ̃	14	ciλ x̣̃λ̃	36	gɨ̈ ɨẃmλ̃ ṭ́ila	108	ɨt ṭ́ića ni ćɨjm
3	gɨ̈	15	ciλ gɨ̈	40	ṭ́m ɨẃmλ̃	110	ɨt ṭ́ića ni ɨẃmλ̃
4	ṭ́m	16	ciλ ṭ́m	48	ṭ́m ɨẃmλ̃ ćɨjm	120	ɨt ṭ́ića ni x̣̃λ̃ ɨẃmλ̃
5	cɨ̈lic	17	ciλ cɨ̈lic	50	cɨ̈lic ɨẃmλ̃	130	ɨt ṭ́ića ni gɨ̈ ɨẃmλ̃
6	ṭ́ila	18	ciλ ṭ́ila	60	ṭ́ila ɨẃmλ̃	132	ɨt ṭ́ića ni gɨ̈ ɨẃmλ̃ x̣̃λ̃
7	coḱ	19	ciλ coḱ	70	coḱ ɨẃmλ̃	140	ɨt ṭ́ića ni ṭ́m ɨẃmλ̃
8	ćɨjm	20	x̣̃λ̃ ɨẃmλ̃	72	coḱ ɨẃmλ̃ x̣̃λ̃	144	ṭfɨm
9	ɨẃmλ̃ tan ɨt	21	x̣̃λ̃ ɨẃmλ̃ ɨt	80	ćɨjm ɨẃmλ̃	288	x̣̃λ̃ ṭ́ića ni ćɨjm ɨẃmλ̃ ćɨjm
10	ɨẃmλ̃	22	x̣̃λ̃ ɨẃmλ̃ x̣̃λ̃	84	ćɨjm ɨẃmλ̃ ṭ́m	1000	λ̣̃i
11	ɨẃmλ̃ ni ɨt	23	x̣̃λ̃ ɨẃmλ̃ gɨ̈	90	ɨẃmλ̃ tan ɨt ɨẃmλ̃	1440	λ̣̃i ṭ́m ṭ́ića ni ṭ́m ɨẃmλ̃
12	ciλ	24	x̣̃λ̃ ciλ	96	ɨẃmλ̃ tan ɨt ɨẃmλ̃ ṭ́ila	1728	λ̣̃i coḱ ṭ́ića ni x̣̃λ̃ ɨẃmλ̃ ćɨjm

Chapter VI - Sentence Modifiers

VI.1 - Negation Patterns

Because of a great amount of contact with the Salishan cultures, Kiinƛ́tiiḱ developed, on top of its native negation pattern, two other negation patterns. The first negation pattern shown is the native one. It is pretty simple as it only is using the verb **gsɨ** *"to not, to not do"*, and then incorporate the main verb through verb incorporation. It simply negates the sentence.

The second negation pattern uses the word **ɨlƛ** *"not"* at the start of the sentence (which fronten the verb also) and has to nominalize the verb. It serves as an emphasized negation, and may also be used as a negative advice, and as a command with the necessitative.

(VI.1) ɨlƛ   j-o-cfjiim-ḵoƛ-ḵŕajm.
NEG   NOM-2>1-climb-allow-NEC
"Don't let me climb."

(5MOYD 2061)

The third and last negation pattern uses the word **ɨlƛ**, but the verb is not nominalized. Instead, it must be put in the subjunctive mood. It is used for identity negation, as well as to convey the sense of *"not yet"*. An example of such use is described in §(VI-5).

VI.2 - Phasal Polarity

Phasal Polarity in Kiinƛ́tiiḱ is expressed through multiple kinds of ways, with three different patterns for the four phasal polarity concepts (Still, No Longer, Already, Not Yet). The first pattern is for the phasal polarity concepts *Still* and *No Longer*, both done using the verb's Continuative aspect suffix, with the second one being in negative form.

(VI.2) tfiƛ=ɨmḱ ẃi-tić-çfim-jat-ȿmt   timć=ƛ̃ɨim   tx̣iijt.
time=at 3PROX-water-flow-PST-CONT river=DEF.SG NARR
"At that time, the river still used to flow."

(5MOYD 2101)

(VI.3) sɨ   ẃi-tić-çfim-gsɨ-ȿmt
now 3PROX-water-flow-NEG-CONT
"Now it (the river's water) no longer flows"

The second pattern is for the concept *Already*, which is done simply using the adverb **t́jn** *"already"* in the sentence.

(VI.4)   ɨ-ǵɨ-so-mi ẃi-çλ́ą́-jat-so t́jn,
         2-think-3OBV-DUB 3PROX-buy-PST-3OBV already
         "You may think that they already paid,
         t́ɨ olλ so-ḱn-jat aλ̃kiλ̰.
         but then 3OBV-come-PST dyer
         "but then came the dyers."

                                                           (5MOYD 1870)

The third pattern, as seen just before, is done using the Kiinλt́iiḱ's third negation pattern, using the negation word and by nominalizing the verb, conveying the sense of *Not Yet*.

(VI.5)   ɨɨlλ́   ɨɨḱ-jat-loo-λ̃mg-ii-t̰   ɨɨlt́   t̰jaaçokfi-lɨɨ
         NEG weave-PST-PFV-SJV-BEN-2 2SG cedar.bark.clothing-POSS.2
         "I did not weave you your clothing yet"

Chapter VII - Syntax

VII.1 - Word Order and Direct/Inverse Alignement

Kiinⲁ́tiiḱ is known to be a SVO language, but Owen described it as a V2 language primarily. Indeed, the verb always seems to be placed in second, as it went before the subject when using a conjunction, or fronting an adjunct clause, unless if the subject is elided into the verb itself, then it would be V1. Thus, the only important thing to note is that the verb is most of the time in second position, and the subject before the object.

To be more correct, Kiinⲁ́tiiḱ is known to possess a Direct/Inverse Alignment, based on a noun animacy hierarchy. This means that the noun that is the more sentient, be it subject or object, will be placed before the less sentient noun. Then, if the object is more sentient, the direct prefix will be used on the verb. The hierarchy is as it follows:

2nd Person	>	1st Person	>	3rd Person Proximate	>	3rd Person Obviate	>	Elders	>	Adults	>	Salmon & Red Cedar	>

Children	>	Pets	>	Animals	>	Plants & Trees	>	Natural Elements	>	Inanimate Objects	>	Abstract

In this hierarchy, Elders also encompass gods. As well, contrary to the English equivalent, all Elders are old adults, but not all old adults are Elders, as it is only given through a certain ceremony for the selected few. Continuing on the explanation, salmons and red cedar trees are indeed higher ranked than children. That is due to the fact that these are considered holy.

(VII.1) ḉⲁ̃=x̓ii   ⲁ̃o-so-cẃɨ-ḱ-ii   ṭrjoo=ⲁ̃n
        `elder=POSS.3PROX INV-3OBV-care.for-PL-BEN child=DEM.PROX.SG`
        "This child cares for his elders"

VII.2 - Conjunctions

Conjunctions allow for sentences to be linked together. They are placed at the start of the sentence, and count for one place, even when multiple ones are used. That means that they cause the verb to shift by one. When with a fronted adjunct, the whole still only counts as one.

VII.3 - Adjuncts

Adjuncts in Kiinⲁ́tiiḱ are complementary clauses here to help the actions, they can be about time, way of doing the action, why was the action done, the place it is done at and so on. There is not a true order for them apart from the fact they are placed at the end of the sentence. However, one may want to front one adjunct only to emphasize on it. It will then count as one, and will cause the verb to shift by one.

Adverbs are considered adjuncts as well, but are always placed just after the verb, unless fronted.

VII.4 - Adjectives and Relative Clauses

Kiinʎt́iiḱ's adjectives are placed after the noun they modify, in any order. However it will force the article, and then the postpositions, to be put after them.

As for relative clauses, those are put after the adjectives, pushing the articles and postpositions further away.

VII.5 - Complement Clauses

Complement Clauses are placed after the word they modify, which can be a verb, a noun phrase or a sentence. They are formed like relative clauses, but their placement allows them to be recognized. For when placed after noun phrases, they can be differentiated from relative clauses by the fact that they will always come at the end of the noun phrase, so after the noun, adjectives, and relative clauses that may be there.

Chapter VIII - Focus on the Lexicon

This chapter will serve as to showcase different part of Kiinƛ́tiiḱ's lexicon, exploring some features like colexification, or description of some semantic spaces.

VIII.1 - On Colors

Kiinƛ́tiiḱ heavily colexifies color terms that we would differentiate normally, as there exist only five color terms in the language. Those are:
- **iwƛ**: to be red, mauve pink, pink, orange
- **ṭiijmt**: to be yellow, yellow green
- **qimt**: to be violet, mauve, blue, green
- **ṭrjimt́**: to be dark, black, or to be night
- **tfi**: to be white, a saturated color, or to be sunny

For colors such as *"dark blue"* or *"light green"*, **ṭrjimt́** and **tfi** can be used as adjectives, however they are most of the time standalones in these cases, as they represent *"darker colors"* and *"lighter colors"*.

VIII.1.Annex - Color wheel
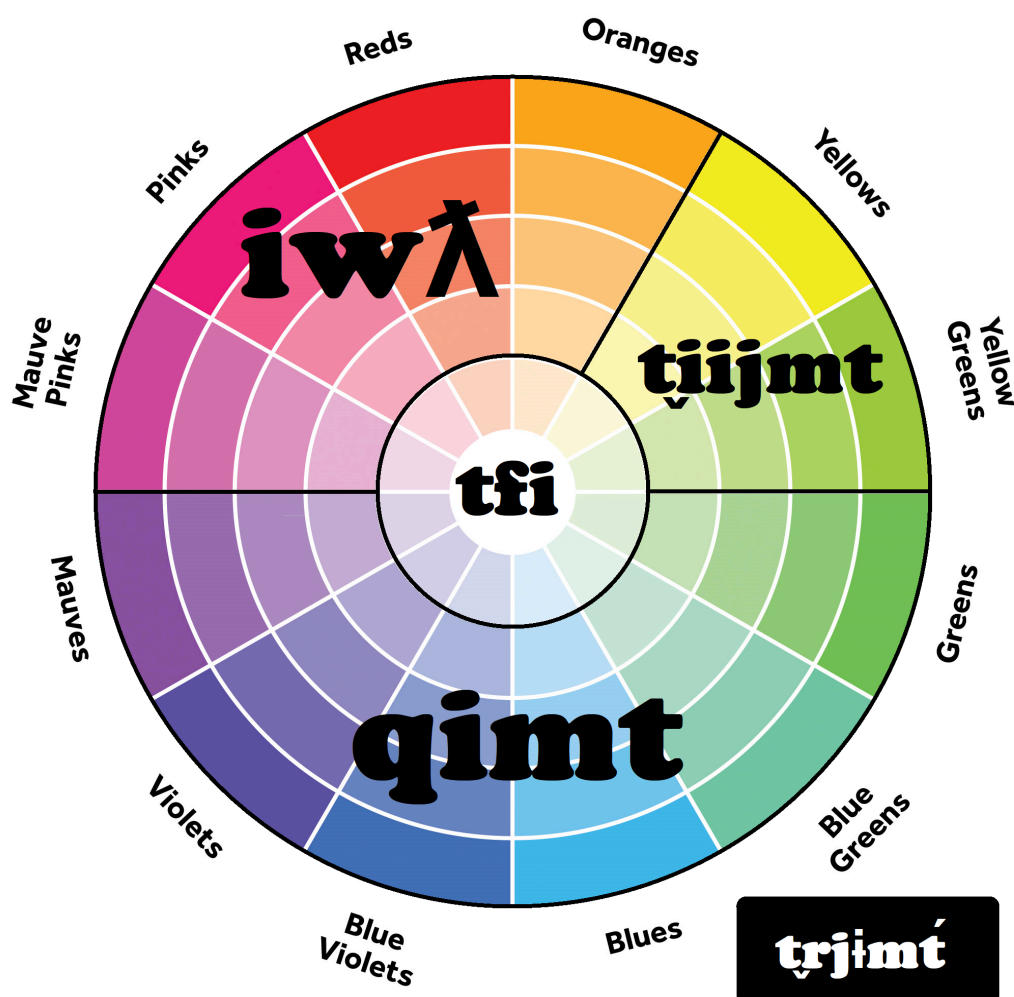
VIII.2 - On Places

Because of their homeland's location, Kiinʎt́iiḱ people colexifies some items related to places. For example, **krnnj** *"place"* can have a more precise *"coast"* meaning because of the coast-close lives. Also, words for elevation location are mainly colexified into two words: **ʎlɨ** which means *"uphill, mountain, up the river, at the start of the river"* all at the same time; and **kmẃn**, which is basically the opposite with *"downhill, coast, down the river, at the mouth of the river"*.

VIII.3 - A storytelling culture, to tell and to read out loud verbs

The Kiinʎt́iiḱ people put great emphasis on storytelling, and telling in general. As such there is a whole assortment of verbs related to *"reading out loud"*, collexified with *"to tell"* or *"to storytell"*, storytelling being seen as reading out loud the history itself. A tree is available after this text as a quick way to choose which verb should be used in which case, but they will each be specified here too.
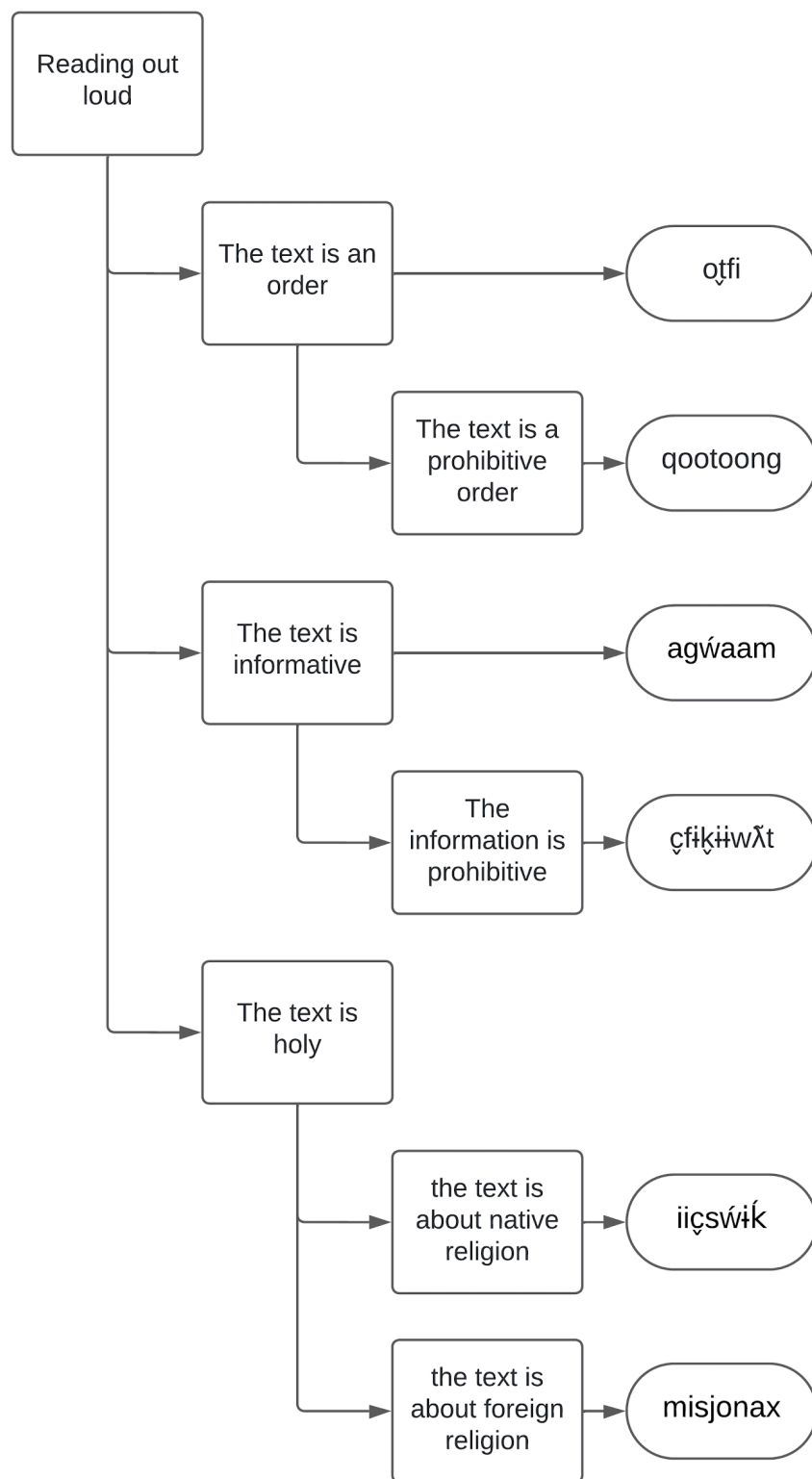
First are true reading out loud verbs, meant to report, or tell the content of a text. Those texts can be orders, such as to quote the law, or report a decision made by a chief with **oʈfi**, and **qootoong** for prohibitive orders. The text can also be purely informative, such as reading out loud the small texts at a museum, or simply traffic signs. It also encompass reporting advice, with **agẃaam** and **çfiķɨiwʎ̃t** for the prohibitive version. Then, there are two verbs for reading out loud or talking about holy texts. The first one is native **iiçsẃiḱ**, and concerns the usual prayers of the Kiinʎt́iiḱs. The second one **misjonax** arose recently, and is a direct cognate of the English word *(christian) missionary*, it was used to talk about the missionary attempts at preaching the christian faith to them, with very little success.

Second are the verbs for story telling, when what is read out loud is a story, fantastical or not. It is separated into two parts. Five verbs can be used when speaking to yourself, with the common one and the one to use when not knowing which one is best would be **kiiqɨi**. There is also a verb to speak to yourself to calm off stress **tiitiimt**, which can also be the word for to rehearse, even to others, as not being understood could build up stress, and repeating something is seen as the best approach to relieve it once again. Then two verbs are quite similar, but in fact very different. Those are **gʎiilm**, and **ɨtaaǵ**, respectively *"to read out loud to yourself to remember it"*, and *"to understand it"*. Note that **ɨtaaǵ** can also mean *"to remember it"*, but it must also have the notion of *"understanding"*, or *"trying to understand it"*. And **gʎiilm** is solely to *"remember it"* and doesn't care about whether or not the subject did actually understand what it is. The last verb is **ʈxjiʎ̃ǵ**, which is specifically for when the speaker starts to ramble, or to go mad.
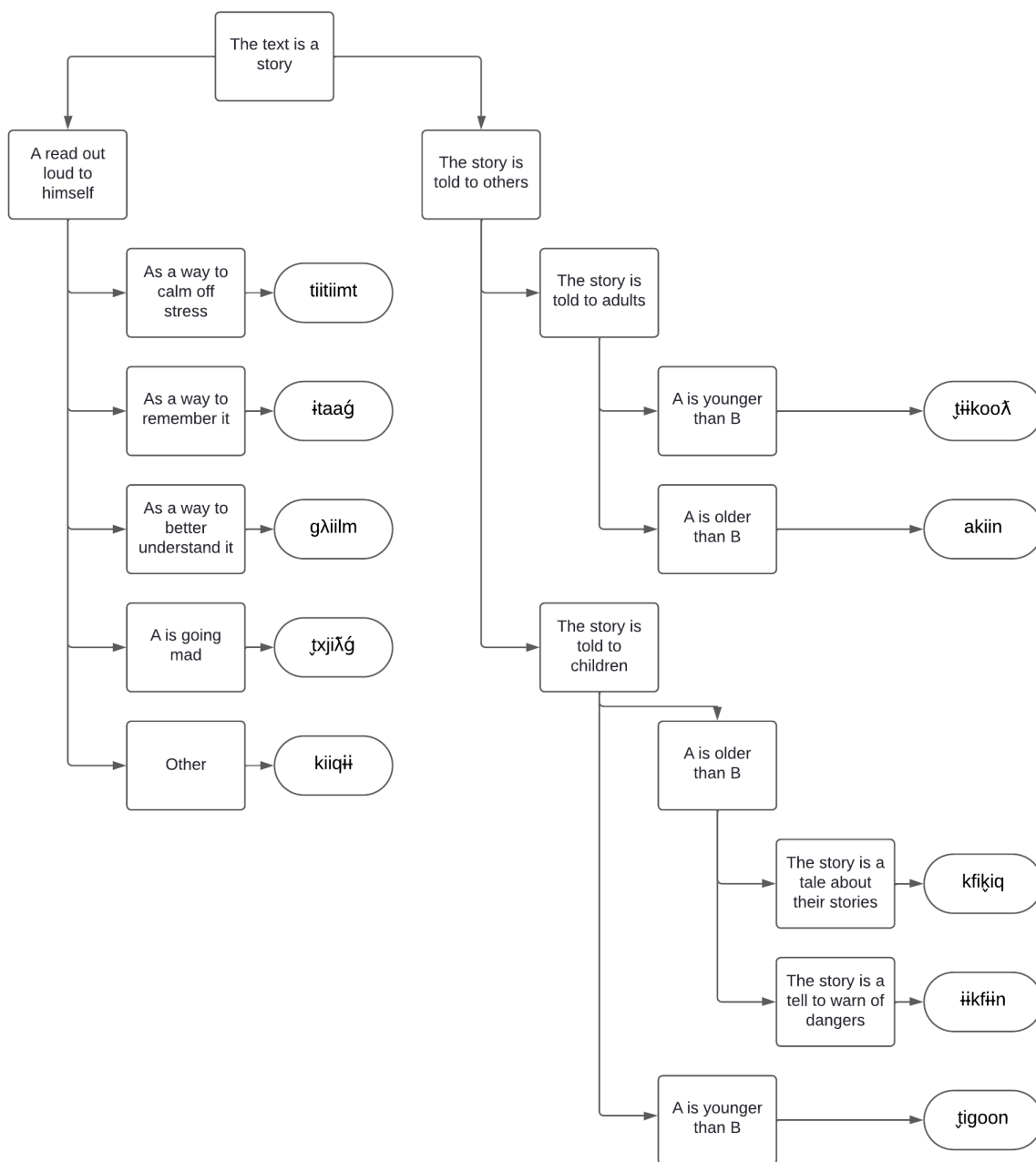
We can also find five verbs for pure storytelling, from one storyteller to one or more people. Those are separated if the receivers are adults or children. For adult receivers, it all depends on if the speaker is older or younger than the speaker. If the receivers are older, then **ʈɨikooʎ** is used, and also possess a sort of *"to report"* meaning, for example events that happened while the older adults were away. If the receivers are younger, then **akiin** is used. It can be used to storytell stories about anything, but more importantly about the speaker's previous experiences, and also a way to give advice to the younger generation. Then for a child audience, if the speaker is older, then the speaker can either storytell a purely fictional and fantastic story (often traditional stories) with **kfiķiq**, or add some warnings about life and its danger with **ɨikfɨin**. Those two verbs are most often used together with either the noun **ciintjmʎ** *"myth stories"* or **çfiķɨiwʎ̃t** *"historical stories"* as they are the two main stories told in

the Kiinⴤt́iiḱ culture. The last one is for if the speaker is younger or the same age as the audience, it would then be **ṭigoon**, which is mostly for children speaking to each other, giggling, and other things.

VIII.3.Annex.1


```
Reading out loud
  ├─ The text is an order ──→ oṭfi
  │    └─ The text is a prohibitive order ──→ qootoong
  ├─ The text is informative ──→ agẃaam
  │    └─ The information is prohibitive ──→ çfɨķɨɨwⴤt
  └─ The text is holy
       ├─ the text is about native religion ──→ iiçsẃɨḱ
       └─ the text is about foreign religion ──→ misjonax
```

VIII.3.Annex.2

Chapter IX - Culture

IX.1 - Poetry

Kiinʎt́iiḱ possesses its own kind of poetry. It is not based on syllable count, but rather on a specific construction, made to tell a story, and also riddles. They are Constructed as such:
- Subject
- Verb1
- Verb1 Object / Verb2 Subject
- Verb2
- Verb2 Object

Some poems omit the last Verb2 Object, or even the second verb when it is the same as the first one but the form stays the same. This construction is called the basic form. There are other forms made around special TAM and other modifications. For example, the growing form is made by putting the first verb in either Benefactive or Causative Applicative(respectively the greater growing form and the lesser growing form) and putting the second verb in Causal-Final Applicative.

An example of all that would be this small poem, though it isn't as great as the true native ones from the elders:

(X.1) *tnḱ,*
ʎo-so-ţjooţan-ḱi.
iḵi=ʎmć,
ïḵẋiit=go.

"The wind,
 Carries.
 leaves,
 and with it any secret that they might catch."

It can be glossed as such:

```
leaf
INV-3OBV-carry-PL
wind=DEF.PL
secret=NSPEC.PL
```

X.2 - Naming

In Kiinʌ́ťiiḱ culture, a name is a way of calling someone that is related to one of its feats and may change over time. They are most often verb phrases, and are allowed to be formed of nearly anything a verb can take, but as to take a mandatory **so(l)-** prefix, showing that the word is a name. It also most often take a suffix: **-(j)o** for children; **-(i)n** for adults; and **-(a)c** for elders. The verb also often uses NonSpecified agreement, instead of the usual third person, though it's nearly only for the object, as the subject agreement is most often replaced by the **so-** prefix.

(X.2)   so-   ťii-   ɨɨg-   si   -n (soťjɨɨgsin)
             NAME-speak-be.decided-be.great-NAME.A
             "He (adult) who speaks and decide well"

This Name would probably belong to a chief, a politician, or simply someone who likes debating and settling disputes.

Chapter X - Religion

X.1 - World Origin

Kiinⴤt́iiḱ's and Salishan's god origin myths are extremely alike. They both share the same elderly man living in heaven, called **ȼⴥtjom** in Kiinⴤt́iiḱ. As he plucked five strands of hair from his head, he created five women, the **t̡imniciim**. He then asked them what they wanted to be. "wickedness and cruelty, goodness, mother of the Earth, fire, water" were the answers of the women. The elderly accepted, and made them as they asked: **aatoẃim iiȼsẃiḱ**, **aadⱨ**, **kjiiⴥ̃**, and **caķi**.

The origin myth of Earth however, is a bit different to the northern Salishan cultures. Indeed, Earth was always here, just like heaven, and the **ȼⴥtjom** lived in heaven. Earth is considered by the Kiinⴤt́iiḱs as a piece of fabric placed over a body of water. Humans on Earth then only had access to earth, and no water at all. When they asked **ȼⴥtjom** to access to water, the elderly man kindly accepted to help. He took its walking stick and planted it in the earth fabric, before pulling it towards the humans. While it allowed access to water to the humans, the man didn't foresee that pulling all that fabric would create mountains, which were now there. When the **ȼⴥtjom** left back towards heaven, the humans, with a group of four people, climbed to heaver and stole the **ȼⴥtjom**'s walking stick. When they got back to Earth, they planted the stick into more of the fabric to get more water. However they messed up, and tore it, creating rivers, streams, and lakes. When **ȼⴥtjom** learned about it, he asked **aatoẃim**, the woman who asked for wickedness and cruelty, to help. As she tried to find the best way to reprimand those humans, she said that now the water would sometimes flow on top of the fabric, as they wanted water so much, and that in return the fabric of the earth would sometimes pulsate, to remove the water from under it.

Lexicon

Will follow after this text an superficial showcase of Kiinλ́t́iiḰ's lexicon, in this order: **"a aa c ç ć ç̇ f g ǵ i ii ɨ ɨ̈ j k ḳ Ḱ ḱ̇ l λ λ̃ λ̣ ʎ̣ m n o oo q q́ r ŕ s t t̥ t́ t̥́ x x́ w ẃ"** for the sake of simplicity.

A

agẃaam /a.gwʲaːm/ (verb)   *to read out loud, to tell an informative text*
akiin /a.kiːn/ (verb)   *to give advice, to tell a story about previous experience from an older and more experienced adult to younger adults*
aλ̃k /aĩk/ (verb)   *to color, to dye*
aλ̃kiʎ̣ /aĩ.kidʒ/ (noun)   *dyer, color man*

AA

aadɨɨ /aː.dɨ/ (noun)   *woman mother of the Earth*
aatoẃim /aː.to.wʲim/ (noun)   *woman of wickedness and cruelty*

C

ca /ca/ (verb)   *to foresee*
caam /caːm/ (verb)   *to remember*
caḳi /ca.gi/ (noun)   *woman of water*
cfjiim /cɸjiːm/ (verb)   *to climb something*
ciλ /citɬ/ (num)   *twelve*
ciiλ /ciːtɬ/ (dem)   *Coast.Sea Plural démonstrative*
ciim /ciːm/ (noun)   *woman*
cɨłɨc /cɨ.łɨc/ (num)   *Foreign five*
cɨɨntjmλ /cɨːn.tjmtɬ/ (noun)   *myth stories*
coḰ /cokx/ (num)   *Foreign seven*
cmnq́ /cmnqχ/ (dem)   *Coast.Sea Singulative demonstrative*
cẃɨɨ /cwʲɨː/ (verb)   *to care for someone (requires the Benefactive)*

Ç

çfim /ɹɸim/ (verb)   *to flow*

çfimmlɨ /ɹɸim.mlɨ/ (verb)   *to travel by boat, in the river*

çfiķɨiwⱥ̃t /ɹɸigɨːwⱥ̃t/ (verb)   *to read out loud a prohibitive information, advice*

çfiķɨiwⱥ̃t /ɹɸigɨːwⱥ̃t/ (noun)   *historical stories*

çiit /ɹiːt/ (noun)   *brother, sister, sibling*

çɨ /ɹɨ/ (noun)   *red cedar tree*

çsⱥ̃ /ɹsⱥ̃/ (noun)   *salt water*

çⱥ̃ q́ /ɹⱥ̃qχ/ (verb)   *to pay for, to buy*

çsjii /ɹsjiː/ (dem)   *Coast.Land Plural demonstrative*

Ć

ćaaⱥ /cça:tɬ/ (post)   *Elative postposition*

ćo /cço/ (noun)   *berry*

Ç̇

ḉɨjm /ɹ̝ɨjm/ (num)   *eight*

ḉⱥ̃ /ɹ̝ɨ̃/ (noun)   *elder, old person*

ḉⱥ̃tjom /ɹ̝ɨ̃.tjom/ (noun)   *creator god, elderly man who lives in heaven*

F

fa /ɸa/ (noun)   *flower*

fawⱥ́ćo /ɸawtɬ.cço/ (noun)   *salmonberry*

faalt /ɸaːlt/ (pronoun)   *NonSpecified pronoun*

fii /ɸiː/ (verb)   *to see, to perceive*

fɨɨ /ɸɨː/ (verb)   *to strip away, to remove a layer from something*

G

gɨɨ /gɨː/ (num)   *three*

gnq́ /qʲnqχ/ (post)   *Circumessive postposition*

gsɨɨ /qsɨː/ (verb)   *to not, to not do*

gⱥiilm /qʲɬiːlm/ (verb)   *to read out loud to yourself to better understand it*

Ǵ

ǵɨ /qχʲɨ/ (verb)   *to think*

I

iġɨ /i.qχʲɨ/ (interr)   *why*
ikrnnj /i.krnnj/ (interr)   *where*
ikx́iim /ikçiːm/ (interr)   *what*
iꭓi /igi/ (noun)   *wind, breeze*
iλiiġ /i.dʒiːǵ/ (interr)   *how much*
iꭓjn /i.dʒjn/ (interr)   *who*
isiҫaa /i.si.ɹ̩.jaː/ (interr)   *how well*
itfiλ /i.tɸitɬ/ (interr)   *when*
iṭooλ̃ /i.doːĺ̃/ (interr)   *how*
iwλ /iwtɬ/ (verb)   *to be red~mauvepink~pink~orange*

II

iiҫsẃiḱ /iːꞏ.ɹs_wʲɨkx/ (verb)   *to read out loud a text, a tale on the Kiinλɫíiḱ culture, or religion*
iiҫsẃiḱ /iːꞏɹ.swʲɨkx/ (noun)   *woman of goodness*
iiġ /iːqχʲ/ (noun)   *food, meat, fish meat*

ɫ

iҫfɨ /ɨ.ɹɸɨ/ (noun)   *salmon*
it /ɨt/ (num)   *one*
itaaġ /ɨ.taːqχʲ/ (verb)   *to read out loud as a way to remember it*
itx́λ̃gɨɨ /ɨ.tçĺ̃.gɨː/ (noun)   *numbers, number system, alternative name for the native numeral system*
itx́λ̃gɨɨkiinćaaλҫaa /ɨ.tçĺ̃.gɨːꞏ.kiːn.cçaːtɬ.ɹ̩.jaː/ (noun)   *native numeral system*
iẃmλ /ɨ.wʲmtɬ/ (num)   *Foreign ten; Alternative name of the Foreign Numerals System*
iẃmλitx́λ̃gɨɨ /ɨwʲm.tɬɨ.tçĺ̃.gɨː/ (noun)   *foreign numeral system*

ɦ

ɨɨg /ɨːqʲ/ (verb)   *to know, to be decided about, to decide, to have come to a decision*
ɨɨḱ /ɨːkx/ (verb)   *to weave*
ɨɨkfɨɨn /ɨːꞏ.kɸɨːn/ (verb)   *to tell a tale to warn about possible dangers from an older subject to a younger child person*
ɨɨꭓx́iit /ɨːgçiːt/ (noun)   *secret, gossip*
ɨɨlλ /ɨːltɬ/ (conj)   *not, negation*
ɨɨlmλ /ɨːlmtɬ/ (dem)   *Proximate Plural demonstrative*
ɨɨĺt /ɨːlts/ (pronoun)   *Singular Second Person pronoun*
ɨɨmḱ /ɨːmkx/ (post)   *at, on that time*

J

jm /jm/ (noun)   *word*
jmfaʎk /jm.ɸaĨk/ (verb)   *to write*

K

kfi /kɸi/ (noun)   *clothing, traditional clothes*
kfiķiq /kɸi.giq/ (verb)   *to tell a tale about cultural stories from an older subject to a younger child person*
kfiɨdliin /kɸɨːdliːn/ (verb)   *to be in a difficult position, to need help*
kiiʎ /kiːtɬ/ (post)   *Prolative postposition*
kiinćaaʎ /kiːn.cçaːtɬ/ (verb)   *to be native from*
kiinʎ /kiːntɬ/ (noun)   *land, homeland*
kiinʎt́ii /kiːntɬ.tsiː/ (verb)   *to speak the language*
kiinʎt́iiḱ /kiːntɬ.tsiːkx/ (noun)   *name of the language, and the culture*
kiiqɨɨ /kiːqɨː/ (verb)   *to read out loud to yourself*
kiḱ /kɨlkx/ (post)   *during that time*
kjiiʎ̃ /kjiːĨ/ (noun)   *woman of fire*
kmẃn /kmwɨn/ (noun)   *downhill, coast, down the river, at the mouth of the river*
kmẃn /kmwɨn/ (post)   *after that time*
krnnj /kχnnj/ (noun)   *place, coast*
ksjiiʎt /ksjiːĨt/ (post)   *Pertingent postposition*
ksʎ̃ǵ /ksĨqχʲ/ (verb)   *to assume*
kwaa /kwaː/ (noun)   *duck*
kwi /kwi/ (noun)   *plant, small and young tree*
kẋiim /kçiːm/ (noun)   *thing, object*

Ķ

ķfmmq /gfmmq/ (dem)   *Coast.South Singulative demonstrative*
ķɨ /gɨ/ (noun)   *fire*
ķog /goqʲ/ (dem)   *Coast.North Plural demonstrative*
ķoʎ /gotɬ/ (verb)   *to be allowed to, to can*
ķʎ̃ /gĨ/ (post)   *around that time*

Ḱ

ḱʎ̃ /kxĨ/ (dem)   *Coast.North Singulative demonstrative*

Ḳ́

ḳ́i /gɣi/ (verb)   *to learn*
ḳ́ɨ /gɣɨ/ (post)   *Adessive postposition*
ḳ́Ʌ̃t /gɣʌ̃t/ (noun)   *sticks, firewood*
ḳ́n /gɣn/ (verb)   *to come, to arrive*
ḳ́oc /gɣoc/ (pronoun)   *Plural First Person pronoun*

L

li /li/ (verb)   *optional copula*

λ

λɅ̃ /ɬʌ̃/ (inter)   *fuck, shit, damn, all purpose anger interjection*
λo /ɬo/ (pronoun)   *Singular First Person pronoun*

λ̃

λ̃o /ɬ̃o/ (verb)   *to invite, to invite someone to come at your place*

λ̶

λ̶n /tɬn/ (dem)   *Proximate Singulative demonstrative*

ʓ̣

ʓ̣ajm /dʒajm/ (post)   *Inessive postposition*
ʓ̣i /dʒi/ (num)   *Native one thousand seven hundred twenty eight (one thousand in base 12);
Foreign one thousand*
ʓ̣jn /dʒjn/ (noun)   *person, human, adult*
ʓ̣lɨ /dʒlɨ/ (noun)   *uphill, mountain, up the river, at the start of the river*
ʓ̣lɨ /dʒlɨ/ (post)   *before that time*
ʓ̣lowɅ̃ /dʒlowɅ̃/ (pronoun)   *Dual First Person pronoun*

M

misjonax /misjonax/ (verb)   *to read out lout a text, a tale about a foreign religion or culture, mostly from christians missionaries*
mlɨ /mlɨ/ (verb)   *to go, to travel (by foot)*

N

ni /ni/ (conj)   *and, and also, that added that*
niilⴡ̃t /niːⱡ̃t/ (verb)   *to search, to look for/after something*
njaa /njaː/ (noun)   *a handful, a quantity that can be held in the hands*
njaaćo /njaː.cço/ (noun)   *bunchberry*

O

olⴡ /oltⱡ/ (conj)   *then, and after that*
omć /omcç/ (noun)   *deer (more specifically the black-tailed species)*
oṯfi /odɸɨ/ (verb)   *to read out loud an imperative order (reported or not)*

OO

ooṯom /oːdom/ (verb)   *to sit down, to relax*

Q

qimt /qimt/ (verb)   *to be violet~mauve~blue~green*
qootoong /qoː.toːnqⁱ/ (verb)   *to read out loud an order (reported or not) that is a prohibitive order*
qwɨm /qwɨm/ (verb)   *to possess*

Q́

q́i /qχi/ (noun)   *beaver*

R

rii /χiː/ (verb)   *to compete, to battle*

Ŕ

ŕmg /χⁱmqⁱ/ (noun)   *pika*

S

si /si/ (verb)   *to be good, great, in a great way, greatly made*
sɨ /sɨ/ (conj)   *now, right now*
sloǵi /slo.qχⁱi/ (pronoun)   *Plural Third Person Obviate pronoun*
soǵ /soqχ/ (pronoun)   *Singular and Dual Third Person Obviate pronoun*

T

tan /tan/ (conj)   *minus, less that*
tfi /tɸi/ (verb)   *to be white, light, saturated colors, to be sunny*
tfiƛ /tɸitɬ/ (noun)   *day, daytime, time*
tfƛ̃k /tɸĩk/ (post)   *until that time*
tić /ticç/ (noun)   *water*
tiitiimt /tiː.tiːmt/ (verb)   *to read out loud to yourself as a way to calm off stress*
timć /timcç/ (noun)   *river*
tɨmqsijn /tɨm.qsijn/ (noun)   *love relationship*
tjnjmjɨmt /tjnj.mjɨmt/ (noun)   *seal*
tjom /tjom/ (noun)   *sky*
tlii /tliː/ (post)   *Allative postposition*
tnǵ /tngɣ/ (noun)   *leaf, bush*
toçaƛ /to.ɹatɬ/ (verb)   *to be made from, to be composed of (require the Elative or Ablative and the reflexive)*
trloo /tχloː/ (noun)   *an adult man*
tŕjnt /tχⁱijnt/ (post)   *Intrative postposition*
tẋiijt /tçiːjt/ (verb)   *to remember (archaic)*

Ṭ

ṭfi /dɸi/ (dem)   *Coast.Land Singulative demonstrative*

ṭfɨm /dɸɨm/ (num)   *one hundred fourty four (one hundred in base 12)*

ṭigoon /di.qⁱoːn/ (verb)   *to giggle, to talk between children, to tell a story from one children to another*

ṭɨć /dɪcç/ (dem)   *Coast.South Plural demonstrative*

ṭɨća /dɨ.cça/ (num)   *Foreign one hundred*

ṭimg /dɨmqⁱ/ (dem)   *Distal Plural demonstrative*

ṭiijmt /diːjmt/ (verb)   *to be yellow~yellowgreen*

ṭɨɨkooʎ /dɨː.koːtɬ/ (verb)   *to report what happened, to tell a story to adults with a subject that is younger*

ṭjaaçokfi /djaː.ɹo.kɸi/ (noun)   *clothing made out of red cedar bark*

ṭjaak /djaːk/ (noun)   *tree bark*

ṭjaakfa /djaː.kɸa/ (noun)   *vines, ivy*

ṭimtaat /dɨm.taːt/ (verb)   *to imagine, to conceive*

ṭjooṭan /djoːdan/ (verb)   *to move things around, to carry them*

ṭoontɨʎ /doːn.tsɨtɬ/ (noun)   *fellowship*

ṭooʎ /doːĺ/ (noun)   *way of doing, a craft, an expertise in a domain*

ṭrjɨmt́ /dχjɨmts/ (verb)   *to be black, dark colors, to be night*

ṭrjoo /dχjoː/ (noun)   *children, young person, not an adult, an immature adult*

ṭsiiʎ /dsiːtɬ/ (dem)   *Distal Singulative demonstrative*

ṭxjiʎǵ /dxji᷆qχⁱ/ (verb)   *to read out loud a story or speak to yourself because you are going mad, to be rambling*

T́

t́ii /tsiː/ (verb)   *to speak*

Ṭ́

ṭ́ɨ /dzɨ/ (adv)   *already*

ṭ́ɨja /dzɨ.ja/ (pronoun)   *Plural Second Person pronoun*

ṭ́ɨmniciim /dzɨm.ni.ciːm/ (noun)   *women gods*

ṭ́ɨla /dzɨ.la/ (num)   *Foreign six*

ṭ́ɨɨ /dzɨː/ (conj)   *but, however*

ṭ́jn /dzjn/ (adv)   *already*

ṭ́m /dzm/ (num)   *four*

ṭ́ojt́ /dzojts/ (post)   *Ablative postposition*

X

xmʎ /xmtɬ/ (noun)   *an animal corpse*

X́

x́jiiт́ /çjiːts/ (pronoun)   *Singular and Dual Third Person Proximate pronoun*
x́ʌ̃ /çĩ/ (num)   *two*

W

woт̨iʌ̃ /wodíĩ/ (noun)   *porcupine*

Ẃ

ẃnт̨ /wⁱndz/ (pronoun)   *Plural Third Person Proximate pronoun*
ẃon /wʲon/ (post)   *Illative postposition*
ẃot /wʲot/ (noun)   *campfire, fireplace*