

# Taλ Sivami

@mils123 's Submission for the 22th speedlang.

*Aseim koy siv lem molge fuonfe xeiλanuv dei Sam femdi oλetluoy?*

What queen said the days, not the nights, would be too long when she fell in love with Sam?

Aseim kaug sib laim mual=ge fuon-fe. xeiλa=nub  
queen what PURP day night=NEG.FOC long-EXCESS be. =NARR

dei Sam faid. -mi. o- λet =luoy  
and Sam strike-INF TRANS-PERF=with

*Taλ Sivami* /tadʒ siba-mi/ means “correct speaking”. It is spoken by the Taλ Tuam(correct people) and has some L2 speakers due to trade relations. It is also known as simply just *Sivami* which is what it will be referred to in the rest of the document.

## Phonology

The Sivami consonant inventory is as follows:

m	n		
p	t	tʰ <λ>	k
b~v	d~ ð	dʒ ~ ʒ <λ>	g~ɣ
f	s	ʃ <l>	x
w	r		

The vowels:

i	u
e	o
a	
ai au uo ua	

The syllable structure is CVG where G is voiced stops, voiceless fricatives, nasals and /w/ and /r/.

Stress is penultimate.

## Allophony

A number of allophonic rules are pervasive throughout the language

\$ = syllable boundary

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[+stop]1 [+nasal]2 > []2 []1
[+voice +stop] > [-voice] / _ [-voice +fricative]
[+voice +stop] > [-stop] / _ $ // same consonant twice
[+voice +stop] > [-stop] / V _ V[-stress]
ai au > e o // _ $
n > ŋ / _ [+velar]
```

## Syntax

The sentence structure is topic-comment. The topic being marked (except for question words) and the focus generally being unmarked and placed right before the verb. It is sometimes placed after the verb to show a contrastive meaning.

[mema asesey sivami ot<sup>h</sup>etsað]

me =ma aseseg siba-mi o- λed =sad  
 1SG=TOP king talk-INF TRANS-PERF=each\_other

[sivami ot<sup>h</sup>etsað me]

siba-mi o- λed =sad me!  
 talk-INF TRANS-PERF=each\_other 1SG

“I spoke with the king”

“[you] spoke with **ME** [not the king]”

A negative focus, ie “NOT THE DOG ate the cake” is marked with =*g(e)*.

Relative clauses are done by gapping and precede their modifier.

There's two sentence final clitics =*lom*, too and =*tod*, y/n question marker.

## Coordinators

dei	the cause of which is ...
fai	while, and
λuo	thus, then

## Noun phrases:

Modifiers	Noun	Determiner	Clitic
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## Pronouns

	singular	plural
1st	me	muo
2nd	te	tuo
3rd	xe	xuo
who?	we	wuo
what?	kau	kuo

They follow the same behavior as nouns but plurality is mandatorily marked. Adjectives and relative clauses can modify them.

## Nouns

Nouns are not obligatorily marked for plurality, the adjective *wo* can be used to that effect. There's some clitics that are of note:

Topic	=ma
Genitive	=ne
Definite object	=(e)d
And (on the second participant)	= $\lambda$ a
Negative focus	=g(e)

In case of stacking the order is reversed from the list's.

There's also a variety of postpositions. The main difference (other than purely semantic) is that the postpositions may be placed after the verb as a kind of preverb.

There's a feminine derivation marker *-ein* which deletes any preceding vowel if necessary. It is also used to create female-variants of occupations out of verbs. The latter function has a male equivalent *-seg*. There's also a verbal noun created with *-mi*.

## Determiners

The determiners come after the noun but before any clitic or preposition. They denote something about the quantity of the noun or deictic information, generally just making the reference more precise. *Kaug*, what is pretty unique because it doesn't need *=ma* to be the topic.

No X	aug
This (near)	laug
That (far away)	faug
What/which	kaug
All	eim

## Modifier

Adjectives and adverbs is the same part of speech in Sivami, the same word can modify both nouns and verbs without modification. They precede the thing they modify. Sometimes contrastive focus can be put on the modifier by moving it after the thing it modifies. There's a category of negative adverbs that will be touched on later on.

There's an excessive suffix *-fe* marking if something is too much. And an abstract noun suffix *-nol*.

Comparison is done with the verb *toskal*, compete.

[mema matað ɔy bau fuon nim toskal]  
 me=ma matad laug bau fuon nim toskal  
 1SG=TOP tree this on\_top long through compete  
 "I am taller than this tree"

## Verb

The way you talk about time is a bit odd in Sivami, since there's only a perfective as an aspect marker and there are no tenses.

The moods help convey tense information, this is done by having the more "real" moods tending to signal past events and the more "irrealis" ones signalling future ones. This is not a hard rule but more how it tends to be. The way events are strung together is done more with the coordinators. Consequative events are "traversed" forward with the coordinators  $\lambda\omega$ ,

thus/then and backwards with *dei*, because. Though since they have other functions this is more of how it can work to give good ideas of how events are structured in time but real examples might deviate due to tense anaphora not being their main uses.

transitive o- or subordinate eto-	verb	Negation adverbs	mood	moved adposition
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In the perfective the auxiliary  $\lambda$ ed is the main verb and the lexical verb is turned into a verbal noun with -mi.

The verbs have a lot of moods.

irrealis	=nib
renarrative	=nub
inferential	=fin
necessitive	=gai
possiblitive	=ta
optative	=sei

In the renarrative and inferential moods the adposition *sib*, may in extension to denote purpose also, denote the source of the information.

## Negative adverbs

These are unique because they can be placed inside the verb template and are exclusively adverbs.

	-internal	+internal
-external	tos	adaug
+external	(irrealis) ad	ad

tos - already

adaug - no longer

ad + irrealis verb - not yet

ad - still

ab + irrealis verb - general-purpose negation

## Lexicon showcase

Mainly these show off some collocations of verbs and adpositions

faid	hit
	+ kam(along) = scratch
	+ λi(into) = puncture
	+ λa(going out of) = being birthed, break out of a cell
	+ nim(through) = miss

xeiλa	copula, also locative copula
	+ sib (purpose, teller) = obligated to
	+ sad (each other) = to copy each other
	+ tuλ (in) = to be clothed in
	+ λa (going out of) = be afraid, discourage others of

siba	to speak
	+ sad (each other) = converse with
	+ sa (onto the side) = to comment
	+ si (away from the side) = to explain away, protect verbally
	+ kau (on the side of) = speak about
	+ nim (through) = explain (every step of)
	+ λa (going out of) = talk out of

kama (irregular infinitive kammi)	intransitive = to walk around
	+ transitive = to walk to (telic)
	+ dative "object" = to walk towards(atelic), strive for
	+ definite object = to work as
	intransitive and a time as a subject = TIME ago

*Taλ* is an adjective that is very common, it means true, pure, (morally-)correct but it does also have a sense of ancient due to the *Taλ Tuam* considering humans to have fallen out of standing with most of the gods.

## Examples

### 1832 5moyd example:

"All the papers that you should read by tomorrow are on the table."

[imon sa weimdi etotfetsei aλam eimma kas xeiλa=bau]

imon sa weid-mi eto-λed -sei aλam eim=ma kas xeiλa=bau  
tomorrow onto read-INF SUB-PERF-OPT paper all=TOP table COP  
=on\_top

Lit. "onto tomorrow I hope have read paper all table are on"

### 1831 5moyd

"I'm afraid of walking in the woods."

[mema wo matað nim kammi oxeitfaλa]

me -ma wo matad nim kammi o- xeiλa-λa  
1SG-TOP PL tree through walk.INF TRANS-COP -out\_of  
Lit "I am intimidated by walking through many trees".

### 1830 5moyd

"In the old days, the king treated people working in the palace very well."

[taλ taλal kammi λed fai asesemga ningaseyde etokama tomde taλ oniŋga]

taλ taλal kammi λed fai aseseg=ma ningaseg-de eto-kama tuam=de taλ  
o-ninga

true epoch walk.INF PERF and king=TOP servant-DEF.O SUB-walk  
people-DEF.O true TRANS-care

Lit. "true epoch has walked and king the the carer walking people true care"

### 1827 5moyd

"I am dancing (involuntarily)"

[patatfin me]

patad=fin me!

dance=INFR 1SG

Lit. "It seems that I dance!"

### 1816 5moyd

"Sâm is {too tall / tall enough} to be able to ride the bus for free"

[samma luoni kirbe andʒos ađoytatuž dei fuonfe xeitʃa]

Sâm=ma luoni kirbe anʎos adaug. =ta =tuʎ

Sam=TOP carriage free ride no\_longer=POS=in

dei fuon-fe xeiʎa

because tall-EXCESSIVE is

Lit. "Sâm carriage can no longer ride in free because too tall is"