

## **II Orthography and Phonology**

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## II Orthography and Phonology

### II-1. Introduction

Mártölämmë is a simple language. Hence, the language is easy to learn and to pronounce. First, the pronunciation of Mártölämmë is not difficult due to the sounds of the language consist of the vowels and the consonants, which are common in most other languages. Hence, the phonology of Mártölämmë is not very difficult. Second, the orthographic system represents all the sounds of the language.

The Mártölämmë orthographic system is a logosyllabic system. It uses syllabograms to represent syllables; hence, the glyphs possess assigned sounds, which are used in pronunciation. The system also employs logograms to represent specific grammatical abstractions. Lastly, it uses other characters for syntax or punctuation. Of course, I expect some to disagree on the usage or the purpose of some glyphs. In any case, all the symbols of the language can be represented by any current orthographic system.

#### II-1-1. The Orthographic System

The original orthographic system used by the Mártönersi is called the Fehti. I believe the development of their writing system occurred during the time of their migrations from their former lands. It is speculated that at the time of the founding of their homeland, they started to use their writing system. They developed it independently due to their specific needs to record and to account their activities. Their writing system consisted of two styles of writing, calligraphic and linear.

The first style is the calligraphic Fehti containing characters that are smooth and flowing glyphs. As I recall, the best description of this style is that it is a cursive, logosyllabic writing system. As you will learn later, these cursive glyphs represent the many syllabic combinations, which possess assigned values consisting of consonantal and vowel components.

In the second style, the linear Fehti are the calligraphic characters that were straightened for inscription. Likewise, they represent the different forms of their calligraphic cousins and they possess the same assigned phonetic values. However, this style is considered alphabetical. Confused? The reason is that I separated the vowel component from the consonantal component in the usage of the linear Fehti. Let me explain, the calligraphic and linear styles of the Fehti were originally written as a single unit. I separated the components to facilitate the creation of the font and to make writing or publishing easier. Otherwise, when handwriting, the Fehti shall be composed conjoined.

In this book, it is my intention to reveal something about of the Mártönerse culture and bring forth some of the language's character; therefore, I created the linear Fehti font type, Fehti Martonersi Regular font<sup>1</sup>. It is the only writing style representative used to fulfill the needs of this book. Unfortunately, I have not created the true-type font for the calligraphic Fehti writing style; once my font creation skills improve, I hope to develop it sometime in the future. One can easily conclude that the Fehti and the Latin writing systems will be used concurrently throughout this book. For the students desiring to learn it all, the students will learn to express Mártölämmë employing the Fehti writing system; for the less adventurous, they will use the Latin alphabet with its diacritic splendor.

## II-1-2. Pronunciation

Besides learning a new writing system, the student must learn the proper manner to pronounce words. Simply, while speaking Mártölämmë, all words in any spoken element must be spoken in a clear and distinct manner. Hence, the pronunciation of every word is separated by a brief pause while speaking. Adapting an example from Rosenberg's book<sup>2</sup>, most English speakers will run the three words of "burger and fries" into one spoken element, such as: "burger-n-fries". According to Fauskanger, this is a situation that provides an example of vowel blurring, where it is a condition of "vowel reduction".<sup>3</sup> To avoid this, the speaker must pronounce the three words separately, "burger" "and" "fries", with a distinct pause or break between each of the words.

Another point in speaking the language, I must describe stress placement. While speaking Mártölämmë, the stress in most words is on the first syllable. An example of word stress placement shows the syllabic emphasis, represented by capitalized characters, in the word "RAN-ta-sê". In later chapters of this book, you will learn about prefixes; please remember when a prefix precedes the beþë, it is not stressed. The first syllable of the base word is always stressed. For example, the word stress placement in the prefixed word "wa'pentê" is "wa' PEN-tê". Moreover, the language contains no provisions for diacritical markings or characters to indicate stress in the spelling of words.

In the following sections of this chapter, these will explain the sounds of the language and their respective spelling used in this book. These sections illustrate the unary and binary characters, which are divided into two main groups: consonantal and vowel. Following the main groups, a section describes the prefixial glyphs, with another section describing the writing modes used by the Mártönërsi. Finally, the last section details the punctuation glyphs and their proper use. Moreover, there are many suitable example words to exemplify proper pronunciation and proper employment, which will enhance practice in pronouncing and learning the phonetic characters of the language.

## II-2. Unary Consonantal Characters

The unary character is an orthographic character that represents one phonetic unit. Hence, the unary consonantal character is equivalent to one phonetic consonant. The Latin writing system may use one or two orthographic characters to represent any of the Fehte unary consonantal characters. For example, the Fehte glyph, **᠒**, and the English letters, th, represent the sound /ð/. The unary consonants are divided into following consonant series where I adopted the names for each series from the consonant types noted in the International Phonetic Association (IPA) chart<sup>4</sup>:

### II-2-1. The Plosive Consonant Series

The Mártölämmë plosive consonants consist of the following sounds: p, t, k, b, d, and g. The language possesses three groups of plosive consonants: bilabial, dental, and palatal. At this time, I will assume the student is familiar with linguistic voice. Voice allows us to distinguish between the sound of the unvoiced **p** and the sound of the voiced **b**<sup>5</sup>. Hence, each group of plosive consonants contains a paired set of similar sounds. In each set, the pair represents a set of voiced and unvoiced consonantals.

Articulation	Fehte	English	Pronunciation Equivalent
Bilabial unvoiced:	<b>᠒</b>	<b>p</b>	is like in: <u>po</u> p, sou <u>p</u> .
Bilabial voiced:	<b>᠒̣</b>	<b>b</b>	is like in: <u>bo</u> ard, da <u>b</u> .

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Articulation	Fehtë	English	Pronunciation Equivalent
Dental unvoiced:	∇	t	is like in: ba <u>t</u> , to <u>o</u> k.
Dental voiced:	∇	d	is like in: d <u>y</u> e, be <u>d</u> .
Palatal unvoiced:	∇	k	is like in: ca <u>t</u> , st <u>i</u> ck.
Palatal voiced:	∇	g	is like in: ga <u>p</u> , sta <u>g</u> .

### II-2-2. The Glottal Stop Series

The Mártölamme glottal stop consonants are the breaks during pronunciation. In English transliterations, the following characters ' , ~ , and ^ mark these glottal stops. The glottal stops consists of three types: full, short, and glide. The first type is the full break, which is common between words. The second type is the short break where it is a very short pause between two phonetic units. The third type is the silence produced by gliding between two phonetic units.

Articulation	Fehtë	English	Pronunciation Equivalent
Glottal unvoiced:	∨	'	full break between two phonetic units.
Glottal unvoiced:	∨	'	full break between two phonetic units.
Glottal unvoiced:	∨	^	very short glide before the introductory vowel phonetic unit or it may be a short break.
Glottal unvoiced:	∨	∨	short break between two phonetic units.
Glottal unvoiced:	∨	∨	very short glide between two vowel units or it may be a short break.

### II-2-3. The Nasal Consonant Series

The Mártölamme nasal consonants consist of the following sounds: m, n, ŋ, and ñ. For most English speakers, the students who are familiar with Spanish or French will recognize the nasal consonant ñ. If not, it is easy for them to learn to pronounce this consonant. An important point to remember is the English transliteration for the spelling of "ng". It always represents the nasal /n/ sound and a hard /g/ sound. It should be easy to remember that "ng" is not the "ŋ" sound as in English word "king". A last point to remember, the nasal consonants are always voiced.

Articulation	Fehtë	English	Pronunciation Equivalent
Bilabial:	∨	m	is like in: mo <u>u</u> t, da <u>m</u> .
Dental:	∨	n	is like in: no <u>u</u> , be <u>u</u> .
Palatal:	∨	ñ	is like in: ni <u>ñ</u> a (Span.); bo <u>n</u> (Fre.)
Velar:	∨	ŋ	is like <u>ng</u> in: ki <u>ng</u> , si <u>ng</u> .

### II-2-4. The Trill Consonant Series

The Mártölamme trill consonant is the trilled-R. It represents a trilling sound during the production of the rhotic consonant. In English transliterations, the character ř represents this sound. The trill consonant can be one of two types of trills. The first type is the alveolar trill<sup>6</sup> that is common in Spanish. The second is the uvular trill, which occurs in German or in French<sup>7</sup>. I believe either form of trilling is acceptable. Furthermore, I suspect the type of trilling reflects the speaker's culture and the person's respective region. For example, the difference in pronunciation can be cited how the trilling is different from a Spanish person, a Mexican person, and a Columbian person pronounce the same trilled-R word.

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Articulation	Fehtë	English	Pronunciation Equivalent
Alveolar / Uvular :	⚡	ř	is a trilled R: pronunciation by the tip of tongue or by the uvula.

### II-2-5. The Fricative Consonant Series

The Mártölamme fricative consonants consist of the following sounds: hw, f, v, th, dh, s, z, sh, zh, çh, kh, and h. In some books, these fricative sounds are called spirants.

Articulation	Fehtë	English	Pronunciation Equivalent
Labiovelar unvoiced:	⚡	hw	is like in: <u>w</u> heat, <u>w</u> hat.
Labiodental unvoiced:	⚡	f	is like in: <u>f</u> ox, <u>f</u> aff.
Labiodental voiced:	⚡	v	is like in: <u>v</u> ote, <u>v</u> ot <u>v</u> .
Dental unvoiced:	⚡	th	is like in: <u>th</u> y, <u>th</u> oo <u>th</u> .
Dental voiced:	⚡	dh	is like in: <u>th</u> an, <u>wi</u> th.
Alveolar unvoiced:	⚡	s	is like in: <u>s</u> it, <u>kiss</u> .
Alveolar voiced:	⚡	z	is like in: <u>z</u> ap, <u>raze</u> .
Postalveolar unvoiced:	⚡	sh	is like in: <u>sh</u> oe, <u>bush</u> .
Postalveolar voiced:	⚡	zh	is like in: <u>az</u> ure, <u>mea</u> sure.
Palatal unvoiced:	⚡	çh	is like <u>ch</u> in: <u>ich</u> , (Ger.), <u>dich</u> (Ger.). To produce this sound, "press the tip of the tongue firmly against the lower teeth and try to say <i>ish</i> , <i>esh</i> ." <sup>8</sup>
Glottal unvoiced:	⚡	kh	is like <u>ch</u> in: <u>Bach</u> (Ger.), <u>loch</u> (Scot.). To produce this sound, "place the tongue in position for k, and breathe out strongly as for h." <sup>9</sup>
Velar unvoiced:	⚡	h	is like <u>h</u> in: <u>Va</u> halla, <u>h</u> op. If it is the head character, it has a stronger initial flow of air as in <u>h</u> op. If it is the interconsonantal position, it has a softer flow of air as in <u>Va</u> halla.

### II-2-6. The Approximant Consonant Series

The Mártölamme approximant consonants consist of the following sounds: w, r, and y. In my youth, I knew some of these consonants as semivowels. However, other approximant consonants are also known as liquid consonants.<sup>10</sup>

Articulation	Fehtë	English	Pronunciation Equivalent
Labiovelar:	⚡	w	is like in: <u>w</u> ax, <u>a</u> wake.
Dental:	⚡	r	is like in: <u>r</u> oad, <u>r</u> oa <u>r</u> .
Palatal:	⚡	y	is like in: <u>y</u> et, <u>y</u> acht.

### II-2-7. The Lateral Approximant Consonant Series

The Mártölamme lateral approximant consonants consist of the following sounds: l and ł. The first is the common l in English and Spanish. However, the second needs some explanation. The ł represents the combination of the leading /l/ sound conjoined with the /j/ as in "million." If

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the ɫ character is not used, English transliterations sometimes use the *ly* combination to represent the palatal lateral approximant consonant.

Articulation	Fehtë	English	Pronunciation Equivalent
Dental:	◁	l	is like l in: leap, hall.
Palatal:	∨	ɫ	is like ll in: million.

### II-2-8. The Affricate Consonant Series

The Mártölamme affricative consonants consist of the following sounds: ch and j. According to Peter Roach, he describes these consonants as a speech sound starting with a plosive consonant sound that continues into and ends with a fricative consonant sound.<sup>11</sup>

Articulation	Fehtë	English	Pronunciation Equivalent
Dental unvoiced:	Ɔ	ch	is like in: church, chat.
Dental voiced:	Ɔ̣	j	is like in: jump, ajax.

### II-3. Binary Consonantal Characters

The binary character is one orthographic character that marks two phonetic units. Hence, the binary consonantal character is equivalent to two phonetic consonantal units. The binary character is usually spoken as one unit and as part of the syllabic unit. The common English binaries are "kw", "st", "ts", and "gw". A Mártölamme example is "kwetê", pronounced as "KWE-tê". The Latin writing system will use two or more characters to represent the Fehte binary consonantal characters.

A quick note regarding trinary combinations, the Mártölamme language does not contain any postpositive trinary combinations or any trinary orthographic characters. The following are examples of such combinations like "skr", "smy", "mpl", and "str". However, the prepositive trinary combinations are common. This combination occurs when two binary combinations are used: vowel and consonantal. A few examples are like "zárste", "kentlo", and "tambrê". This topic will be covered in more detail later.

#### II-3-1. The Postpositive Waw Binary Consonant Series

The Mártölamme postpositive waw binary consonants consist of two combinations: kw and gw. All English speakers are acquainted with these two combinations. These consonants can introduce any púrmë.

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & approximant:	◁	kw	is like in: question, queen.
Plosive & approximant:	▷	gw	is like in: Gwen.

#### II-3-2. The Prepositive Heth Binary Consonant Series

The Mártölamme prepositive heth binary consonants consist of three combinations: hy, hr, and hv. Although these consonants are unfamiliar to English speakers, they should not be too difficult to pronounce. A slightly exaggerated h precedes each consonant, which the student must remember not to over-emphasize. The h sound should merely introduce the following consonant. Moreover, the consonants never combine with any member of the Heth-vowel series. Finally, these consonants can introduce any púrmë.

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Articulation	Fehtë	English	Pronunciation Equivalent
Fricative & approximant:	ʌ	<b>hy</b>	is like in: "h"+"y" as in yell.
Fricative & approximant:	ʏ	<b>hr</b>	is like in: "h"+"r" as in row.
Fricative & fricative:	ʋ	<b>hv</b>	is like in: "h"+"v" as in view.

### II-3-3. The Postpositive Lamedh Binary Consonant Series

The Mártölamme postpositive lamedh binary consonants consist of the following combinations: tl, pl, kl, dl, bl, gl, thl, fl, shl, dhl, vl, zhl, and sl. For most English speakers, the consonant plus the l combinations should not be challenging or too difficult to master. There are many combinations, which they are very familiar; however, there are some that they will need to practice to master.

A rule to remember is that no member of the Lamedh-vowel series precedes a postpositive lamedh binary consonant. From this set of binary consonants, the following subset can introduce any púrmë: tl, pl, kl, dl, bl, gl, fl, vl, and sl.

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & lateral approximant:	ʈ	<b>tl</b>	is like in: <u>Atlan</u> , <u>Tlacopan</u> .
Plosive & lateral approximant:	ʍ	<b>pl</b>	is like in: <u>planner</u> , <u>apply</u> .
Plosive & lateral approximant:	ʎ	<b>kl</b>	is like in: <u>clicker</u> , <u>unclass</u> .
Plosive & lateral approximant:	ɖ	<b>dl</b>	is like in: <u>adless</u> .
Plosive & lateral approximant:	ɓ	<b>bl</b>	is like in: <u>blue</u> , <u>subset</u> .
Plosive & lateral approximant:	ɠ	<b>gl</b>	is like in: <u>gloat</u> , <u>eglantine</u> .
Fricative & lateral approximant:	θ	<b>thl</b>	is like in: "th" as in thin + "l".
Fricative & lateral approximant:	ʃ	<b>fl</b>	is like in: <u>flag</u> , <u>inflict</u> .
Fricative & lateral approximant:	ʃ	<b>shl</b>	is like in: "sh" as in ash + "l".
Fricative & lateral approximant:	ʒ	<b>zhl</b>	is like in: "zh" as in azure + "l".
Fricative & lateral approximant:	ð	<b>dhl</b>	is like in: "dh" as in then + "l".
Fricative & lateral approximant:	ʋ	<b>vl</b>	is like in: <u>Vlad</u> .
Fricative & lateral approximant:	ʌ	<b>sl</b>	is like in: <u>slanty</u> , <u>Oslo</u> .

### II-3-4. The Prepositive Sin Binary Consonant Series

The Mártölamme prepositive sin binary consonants consist of these combinations: st, sp, sk, sw, sn, and sm. English speakers are very familiar with these binary combinations. A word of caution, these combinations never use the "sh" sound as one would use in German. These consonants can introduce any púrmë.

Articulation	Fehtë	English	Pronunciation Equivalent
Fricative & plosive:	ʃ	<b>st</b>	is like in: <u>start</u> , <u>last</u> , <u>muster</u> .
Fricative & plosive:	ʃ	<b>sp</b>	is like in: <u>sparkle</u> , <u>wasp</u> , <u>whisper</u> .
Fricative & plosive:	ʃ	<b>sk</b>	is like in: <u>ask</u> , <u>sky</u> , <u>musky</u> .
Fricative & approximant:	ʃ	<b>sw</b>	is like in: <u>swarthy</u> , <u>swimmer</u> .
Fricative & dental nasal:	ʃ	<b>sn</b>	is like in: <u>Asner</u> .
Fricative & bilabial nasal:	ʃ	<b>sm</b>	is like in: <u>osmose</u> .

### II-3-5. The Postpositive Sin Binary Consonant Series

The Mártölamme postpositive sin binary consonants consist of these combinations: ts, ps, and ks. For most English speakers, these combinations should not be too challenging or too difficult to master when it is an introductory binary. These consonants can introduce any púrmë.

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & fricative:	↘	<b>ts</b>	is like in: <u>cats</u> , <u>gets</u> , <u>tsunami</u> .
Plosive & fricative:	↙	<b>ps</b>	is like in: <u>lips</u> , <u>lapse</u> .
Plosive & fricative:	↗	<b>ks</b>	is like in: <u>axe</u> , <u>lexicon</u> .

### II-3-6. The Postpositive Resh Binary Consonant Series

The Mártölamme postpositive resh binary consonants consist of these combinations: tr, pr, kr, dr, br, gr, thr, fr, shr, dhr, vr, zhr, and sr. Except for a few combinations, these are common English combinations. Moreover, no member of the Resh-vowel series precedes these consonants. Any of these consonants can introduce any púrmë, with the exception of these two: dhr and zhr.

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & dental approximant:	↗	<b>tr</b>	is like in: <u>tracks</u> , <u>katra</u> .
Plosive & dental approximant:	↘	<b>pr</b>	is like in: <u>prick</u> , <u>apron</u> .
Plosive & dental approximant:	↖	<b>kr</b>	is like in: <u>Christopher</u> , <u>acres</u> .
Plosive & dental approximant:	↙	<b>dr</b>	is like in: <u>drop</u> , <u>Hydra</u> .
Plosive & dental approximant:	↗	<b>br</b>	is like in: <u>brackish</u> , <u>abrupt</u> .
Plosive & dental approximant:	↘	<b>gr</b>	is like in: <u>green</u> , <u>agriculture</u> .
Fricative & dental approximant:	↙	<b>thr</b>	is like in: <u>thrash</u> .
Fricative & dental approximant:	↖	<b>fr</b>	is like in: <u>freer</u> .
Fricative & dental approximant:	↗	<b>shr</b>	is like in: <u>shrike</u> .
Fricative & dental approximant:	↘	<b>dhr</b>	is like in: "dh" as in then + "r".
Fricative & dental approximant:	↖	<b>vr</b>	is like in: <u>vrille</u> .
Fricative & dental approximant:	↗	<b>zhr</b>	is like in: "zh" as in then + "r".
Fricative & dental approximant:	↘	<b>sr</b>	is like in: <u>gruti</u> .

### II-3-7. The Postpositive Yodh Binary Consonant Series

The Mártölamme postpositive yodh binary consonants consist of these combinations: ty, py, ky, dy, by, gy, thy, fy, shy, dhy, vy, zhy, and sy. These combinations are not common in the English language. These consonants may be challenging to master at first, but the student should not find it to be too difficult to pronounce. In addition, no member of the Yodh-vowel series precedes these consonants. Any of these consonants can introduce any púrmë, with the exception of these four: thy, shy, dhy, and zhy.

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & palatal approximant:	↘	<b>ty</b>	is like in: "t" + "y".
Plosive & palatal approximant:	↙	<b>py</b>	is like in: "p" + "y".
Plosive & palatal approximant:	↗	<b>ky</b>	is like in: "k" + "y".

Articulation	Fehtë	English	Pronunciation Equivalent
Plosive & palatal approximant:	↳	<b>dy</b>	is like in: "d" + "y".
Plosive & palatal approximant:	↳	<b>by</b>	is like in: "b" + "y".
Plosive & palatal approximant:	↳	<b>gy</b>	is like in: "g" + "y".
Fricative & palatal approximant:	↳	<b>thy</b>	is like in: "th" as in thin + "y".
Fricative & palatal approximant:	↳	<b>fy</b>	is like in: "f" + "y".
Fricative & palatal approximant:	↳	<b>shy</b>	is like in: "sh" + "y".
Fricative & palatal approximant:	↳	<b>dhy</b>	is like in: "dh" as in then + "y".
Fricative & palatal approximant:	↳	<b>vy</b>	is like in: "v" + "y".
Fricative & palatal approximant:	↳	<b>zhy</b>	is like in: "zh" as in azure + "y".
Fricative & palatal approximant:	↳	<b>sy</b>	is like in: "s" + "y".

#### II-4. Unary Vowel Characters

The unary vowel character equals to exactly one vowel unit. Therefore, the one vowel unit presents either a pure vowel or a diphthong. The Latin writing system may use one or two orthographic characters to represent any of the Fehte unary vowel characters. For example, the Fehte vowel, **iii**, represents the long E sound in English, where the spelling for this sound can be either "ee", "ea", and some other combinations.

There are two important points to remember regarding Mártölamme vowels. First, all vowels in Mártölamme are produced with voice. The second important point to remember is vowel pronunciation. For instance, Fauskanger identifies the speakers of English having a tendency to mumble through or to blur many vowels, which I recently learned is a process known as vowel reduction<sup>12</sup>. As described by Fauskanger, these vowels are not usually fully stressed; hence, the English speaker will blur the vowel unit. In Mártölamme, the vowels in all syllables must be pronounced clearly and distinctly.

Another important point to remember, the pronunciation of the final vowel at the end of words is a full vowel. In English, most words containing a final vowel are normally reduced as Fauskanger describes or it is usually silent. In speaking Mártölamme, the pronunciation of any final vowel does not incur its reduction or the elimination of that vowel. For example, the pronunciation of the final vowel -e in a word like "pente" is not silent but a fully pronounced vowel **e**. Furthermore, the English speaker should treat all vowels to be the full length as they do when saying the word *ago* or *bee*. As previously mentioned, all speakers should try to pronounce a full vowel in all syllables.

Some vowel characters represent diphthongs. Usually, a single orthographic character represents the diphthong. In other languages, two or more characters represents the same vowel combination. In Mártölamme, a single Fehte character represents the borrowed or foreign diphthong. However, if it does not exist in the language, three or more Fehte characters will represent the non-represented diphthong. For example, the diphthong **ui** in the word "muiçhë", meaning "acidic or salty bog", is represented by the following Fehti: "u", intervowel character, "i". Hence, the pürmë is pronounced as "MU<sup>u</sup>i-çhë"<sup>13</sup>.

The unary vowel characters are divided into five character series. The first series represents the five weak vowels, which most speakers can pronounce easily. The second series contains the low vowels that also exist in English. The third series contains the strong vowels. The fourth series contains a set of vowels that are common in English phonology; however, one special vowel requires more explanation.



## II-5. Binary Vowel Characters<sup>16</sup>

The binary vowel character is a combination that contains exactly one vowel unit that transitions to or glides into a consonantal value. The vowel unit is one of the weak, low, or strong unary vowels, which transitions to one of five different consonantal sounds. These binary vowels represent the common sets of specialized vowels in the language.

An important point to remember is the pronunciation of the binary vowel. When spoken, the binary vowel cannot be broken apart or separated into separate components. They are used as a complete unit when they are combined with a preceding consonant. For example, the word "kárme" contains the **ár** binary vowel; it is pronounced as "KÁR-me". In another example using a nasal binary vowel, **an**, the beþë "randë" is pronounced as "RAN-dë"; however, it is never broken apart as in "RA-ndë".

The first series consists of two pure vowel combinations and five diphthongs, which are a specialized group of rhotacized vowels. The second and third series consists of five weak and five strong nasalized vowels. The fourth series represents the five fricativized vowel characters. The fifth series contains the five iotacized vowel characters. The last two series consists of five weak and five strong lambdized vowels.

### II-5-1. The Resh-Vowel Series

The resh-vowel series is a distinctive set of vowels that exists in Mártölämmë. These binary vowels serve as markers for a vowel unit and the resh approximate combination. These rhotacized vowels are the same rhotic-controlled vowels that are common in English. For instance, the transliteration of the English word *car* is *ká* in Mártölämmë; also, its Mártölämmë pronunciation is the same as in Standard English.

The student must remember these are specialized conjoined vowels. These combinations are very common in English and, as such, should not pose any problems to the students. These vowels are as follows: **ar**, **ar**, **ia**, **ia**, **ua**, **ea**, and **ea**. The Latin transliterations of the resh-vowel series are **ár**, **ér**, **ír**, **ór**, **úr**, **órr**, and **úrr** respectively.

Regarding these vowels, one important point is the difference between **ér** and **úr**. Stress determines their usage. For instance, the **úr** character is never used in the first syllable, which is always stressed in Mártölämmë. Hence, the **ér** character is always used to represent this sound in the first syllable. As one can guess, the **ér** character is not usually employed in other syllables in the beþë. In later chapters, you will see their proper usage in many example words as you progress through the book.

Fehtë	English	Pronunciation Equivalent
á	<b>ár</b>	is the Resh-A like <u>a</u> in: <u>star</u> , <u>car</u> , <u>far</u> .
é	<b>ér</b>	is the Resh-E like <u>e</u> , <u>i</u> , <u>e</u> , <u>o</u> in: <u>turkey</u> , <u>work</u> , <u>blur</u> , <u>hearse</u> , <u>assert</u> , <u>mirth</u> .
í	<b>ír</b>	is the Resh-I like <u>e</u> , <u>i</u> , in: <u>mirror</u> , <u>beer</u> .
ó	<b>ór</b>	is the Resh-O like <u>o</u> in: <u>boar</u> , <u>for</u> .
ú	<b>úr</b>	is the Resh-U like <u>u</u> , <u>oo</u> , <u>ou</u> in: <u>sure</u> , <u>poor</u> , <u>tour</u> .
ó	<b>órr</b>	is the Double Resh-O like <u>a</u> in: <u>air</u> , <u>care</u> .
ú	<b>úrr</b>	is the Double Resh-U like <u>e</u> , <u>o</u> in: <u>merger</u> , <u>further</u> , <u>harbor</u> .

### II-5-2. The Weak Nasal-Vowel Series

For the non-Mártölämmë speakers, the weak nasal-vowel series may seem to be a strange set of binary vowels. These vowels mark the weak vowel and the nasal combinations. The five weak

vowels do not undergo nasalization, as in some languages; however, these represent the weak vowels that glide into either the *m* or *n* consonant. The student must remember to initiate these specialized conjoined vowels by pronouncing the weak vowel and blend in the nasal phoneme.

This series possesses two general rules. The first general rule marks the usage of the bilabial nasal binary vowel, *m*; hence, the *m*-rule is its name. This rule governs the shift to the *m* phoneme before the following unary consonants: *p*, *b*, *f*, *v*, *y*, *z*, *l*, and the following binary consonants: *ps*, *pl*, *bl*, *fl*, *vl*, *pr*, *br*, *fr*, *vr*, *py*, *by*, *fy*, and *vy*. The *m*-conjoined vowels are **a<sup>m</sup>**, **e<sup>m</sup>**, **i<sup>m</sup>**, **o<sup>m</sup>**, **u<sup>m</sup>**. The Latin transliterations for the *m*-rule vowels are **am**, **em**, **im**, **om**, **um** respectively.

The second general rule is the *n*-rule. This rule governs the use of the dental nasal binary vowel, *n*, before all unary and binary consonants, except for those consonants identified in the *m*-rule. The *n*-conjoined vowels are **a<sup>n</sup>**, **e<sup>n</sup>**, **i<sup>n</sup>**, **o<sup>n</sup>**, **u<sup>n</sup>**. The Latin transliterations for the *n*-rule vowel are **an**, **en**, **in**, **on**, **un** respectively.

Fehtë	English	Pronunciation Equivalent
ᐅ	<b>am / an</b>	is the Weak-A Nasal like <u>am</u> or <u>an</u> in: <u>canta</u> (Span.), <u>lambrusco</u> (Ital.).
ᐆ	<b>em / en</b>	is the Weak-E Nasal like <u>em</u> or <u>en</u> in: <u>temperature</u> , <u>Kent</u> .
ᐇ	<b>im / in</b>	is the Weak-I Nasal like <u>im</u> or <u>in</u> in: <u>timpano</u> (Ital.), <u>tinta</u> (Span.).
ᐈ	<b>om / on</b>	is the Weak-O Nasal like <u>om</u> or <u>on</u> in: <u>tromba</u> (Ital.), <u>contra</u> (Span.).
ᐉ	<b>um / un</b>	is the Weak-U Nasal like <u>um</u> or <u>un</u> in: <u>lumpia</u> (Phil.), <u>tunta</u> (Aymara).

### II-5-3. The Strong Nasal-Vowel Series

The strong nasal-vowel series is another set of nasal vowels. These vowels mark the transition from the strong vowel to the nasal consonant combinations. As with weak nasal-vowels, the two general rules apply. The student must always remember the strong nasal-vowel series represents the *n*-conjoined vowels: **er<sup>n</sup>**, **i<sup>n</sup>**, **ar<sup>n</sup>**, **eu<sup>n</sup>**, **u<sup>n</sup>** and the *m*-conjoined vowels: **er<sup>m</sup>**, **i<sup>m</sup>**, **ar<sup>m</sup>**, **eu<sup>m</sup>**, **u<sup>m</sup>**. The Latin transliterations are **än**, **ën**, **in**, **ön**, **ün** and **äm**, **ëm**, **im**, **öm**, **üm** respectively.

Fehtë	English	Pronunciation Equivalent
ᐅ	<b>äm / än</b>	is the Strong-A Nasal like <u>am</u> or <u>an</u> in: <u>tame</u> , <u>cane</u> .
ᐆ	<b>ëm / ën</b>	is the Strong-E Nasal like <u>eam</u> or <u>een</u> in: <u>teampayer</u> , <u>teenager</u> .
ᐇ	<b>im / in</b>	is the Strong-I Nasal like <u>im</u> or <u>in</u> in: <u>time</u> , <u>einer</u> (Ger.).
ᐈ	<b>öm / ön</b>	is the Strong-O Nasal like <u>om</u> or <u>on</u> in: <u>tome</u> , <u>owner</u> .
ᐉ	<b>üm / ün</b>	is the Strong-U Nasal like <u>um</u> or <u>un</u> in: <u>puma</u> , <u>tune</u> .

### II-5-4. The Heth-Vowel Series

The heth-vowel series marks the weak vowels and the glottal fricative combinations. The five weak vowels transition into fricativization. To begin learning these binary vowels, the heth-vowel begins with the initial weak vowel. After the initial vowel formation, the pronunciation transitions into a breathy, even, unvoiced flow of air to produce the glottal fricative consonant, a breathy-voiceless *h* or an /*h*/ sound.

For example, the pronunciation of the word *mahmö* is pronounced as "MAH-mö". Furthermore, when the binary consonant is in a stressed syllabic unit, as in *mahmö*, it should not be over-emphasized like the velar unvoiced *kh* consonant, /*x*/. In other words, the glottal fricative part is breathier than the /*h*/ and it is not as strong or as forceful as the *kh* consonant. The student

must remember these are specialized conjoined vowels: **a<sup>h</sup>**, **e<sup>h</sup>**, **i<sup>h</sup>**, **o<sup>h</sup>**, and **u<sup>h</sup>**. The Latin transliterations of the heth-vowel series are **ah**, **eh**, **ih**, **oh**, and **uh** respectively.

Fehtë	English	Pronunciation Equivalent
𐌰	<b>ah</b>	is the Heth-A like <u>aj</u> in: similar to <u>Baja</u> (Span.).
𐌱	<b>eh</b>	is the Heth-E like <u>ej</u> in: similar to <u>Tejas</u> (Span.)
𐌲	<b>ih</b>	is the Heth-I like <u>eh</u> in: similar to <u>behind</u> .
𐌳	<b>oh</b>	is the Heth-I like <u>oh</u> in: similar to <u>ojo</u> (Span.).
𐌴	<b>uh</b>	is the Heth-I like <u>uh</u> or <u>ooh</u> in: similar to <u>ooh</u> .

### II-5-5. The Yodh-Vowel Series

The yodh-vowel series poses the most difficulty for English speakers. A word of encouragement for mastery is very simple; it comes from practicing. You may begin by pronouncing the OI diphthong vowel as in *toy*. However, the yodh-vowel is different than the OI/OY diphthong in English phonology. In English, the pronunciation of OI/OY begins with the "OH" sound closely blended with an "EE" sound. In Mártölämmë, the initial vowel glides into more pronounced iotization, such as "OH" gliding into an "Y[E]" sound. If one would say "toy-yes" as in "TOHJ-es", you can obtain the close approximation by dropping the the last syllable.

The same is true about the English AI diphthong, where it is the Strong-A in Mártölämmë. Hence, the pronunciation of AY begins with the "AH" sound closely blended with an "Y[E]" sound and dropping the the last vowel; in addition, it is never pronounced as the AI diphthong. Similarly, the pronunciation of the UY binary vowel is very similar. Using the example word, "gooyee", the "UH" sound transitions to the "Y[E]" sound and dropping the the last vowel. After that, the student can try the other vowel combinations until they become proficient.

The yodh-vowel series marks the weak vowel and the palatal approximate combinations. The five weak vowels transitions into iotization. Hence, the iotized vowel represents a weak vowel followed with the soft palatal *y* consonant. The pronunciation of the word *ruytë* is pronounced as "RUY-të". The student must remember these are specialized conjoined vowels: **a<sup>l</sup>**, **e<sup>l</sup>**, **i<sup>l</sup>**, **o<sup>l</sup>**, and **u<sup>l</sup>**. The Latin transliterations of the weak lamedh-vowel series are **ay**, **ey**, **iy**, **oy**, and **uy** respectively.

Fehtë	English	Pronunciation Equivalent
𐌶	<b>ay</b>	is the Yodh-A like <u>ay</u> in: similar to <u>ah-yes</u> .
𐌷	<b>ey</b>	is the Yodh-E like <u>ey</u> in: similar to <u>eh-yes</u> .
𐌸	<b>iy</b>	is the Yodh-I like <u>iy</u> in: similar to <u>sea-yes</u> (Eng.).
𐌹	<b>oy</b>	is the Yodh-O like <u>oy</u> in: similar to <u>toy</u> (Eng.), <u>hoy</u> (Span.).
𐌺	<b>uy</b>	is the Yodh-U like <u>uy</u> in: similar to <u>coo-yes</u> , more like "gooyee".

### II-5-6. The Weak Lamedh-Vowel Series

The weak lamedh-vowel series marks the binary vowels consisting of the weak vowels and the lateral combinations. The five weak vowels transition into lambdization. Hence, the lambdized vowel represents a weak vowel blending into the dark *l* consonant<sup>17</sup>. The dark *l* sound is very common in American English. It is usually pronounced in words such as milk, till, built, and so many other words.

The pronunciation of the word *belge* is pronounced as "BEL-ge", where the first syllable, *bel-*, is pronounced as "bell" in English and the second syllable, *-ge*, is the hard g and the Weak-E. The student must remember these are specialized conjoined vowels: **a'**, **e'**, **i'**, **o'**, and **u'**. The Latin transliterations of the weak lamedh-vowel series are **al**, **el**, **il**, **ol**, and **ul** respectively.

Fehtë	English	Pronunciation Equivalent
ሀ	<b>al</b>	is the Weak-A Lamedh like <u>al</u> in: <u>calm</u> , <u>balmy</u> .
ሁ	<b>el</b>	is the Weak-E Lamedh like <u>el</u> in: <u>belts</u> , <u>welp</u> .
ሂ	<b>il</b>	is the Weak-I Lamedh like <u>il</u> in: <u>milk</u> , <u>pill</u> .
ሃ	<b>ol</b>	is the Weak-O Lamedh like <u>ol</u> in: similar to <u>told</u> , <u>bolt</u> .
ሄ	<b>ul</b>	is the Weak-U Lamedh like <u>ul</u> and <u>ool</u> in: <u>fool</u> .

### II-5-7. The Strong Lamedh-Vowel Series

The strong lamedh-vowel series is another set of lamedh-vowel vowels. These mark the strong vowel and the lateral combinations. As with the weak lamedh-vowels, the lambdized vowel represents a strong vowel coupled with the dark *l* consonant. For example, the pronunciation of the word *dälme* is pronounced as "DÄL-me", where the first syllable, *däl-*, is pronounced as in "dale" and the last syllable as "meh". The student must remember these are specialized conjoined vowels: **er'**, **i:'**, **ar'**, **ou'**, and **ju'** respectively. The Latin transliterations of the strong lamedh-vowel series are **äl**, **ël**, **il**, **öl**, and **ül**.

Fehtë	English	Pronunciation Equivalent
ሀ	<b>äl</b>	is the Strong-A Lamedh like <u>äl</u> in: <u>mail</u> , <u>ailing</u> .
ሁ	<b>ël</b>	is the Strong-E Lamedh like <u>el</u> in: <u>eels</u> , <u>meals</u> .
ሂ	<b>il</b>	is the Strong-I Lamedh like <u>il</u> in: <u>isle</u> , <u>aisle</u> .
ሃ	<b>öl</b>	is the Strong-O Lamedh like <u>ol</u> in: <u>hole</u> , <u>told</u> .
ሄ	<b>ül</b>	is the Strong-U Lamedh like <u>ul</u> in: <u>rule</u> , <u>mule</u> .

### II-6. Prefixial and Miscellaneous Characters

The prefixial orthographic character denotes two specific values. The first value is the syntactical value. The prefixial character's syntactical value marks the purpose of the bepë in the statement. As we will learn later in the following chapters, these characters represent words possessing either specific objective functions, tense markings, or verbal modal functions within the statement.

The second value represents characters that possess syllabic values. Simply, each of these characters have independent phonetic values without specific spellings. Please do not be initially overwhelmed by these characters, there are several chapters dedicated to describing and properly using them. As fascinating as these are, at this point, it is best to focus on their existence until they are fully explained in later chapters of the book.

Briefly, the first series consists of twelve characters, which represent the general group of objectives<sup>18</sup>. The second series possesses the two stative prefixial markers. The third series represents the two motive prefixial characters. The next series consists of 48 ambitive prefixial glyphs representing over 81 ambitive objective functions. The next series consists of six temporal prefixial markers. The next series consists of two agent noun prefixial characters. The next series consists of three verbal tense markers. The next series consists of two question

glyphs. The next series consists of eight verbal modal prefixial markers. The next series consists of six comparative prefixial markers. The eleventh series consists of two dynamic objective glyphs. The last series contains the two mood characters

### II-6-1. The Objective General Prefixial Series

This series consists of twelve characters. These prefixial characters represent the general group of objectives. The general objectives represent many common case-like structures that exist in other languages.

<u>Fehtë</u>	<u>Objective</u>	<u>Pronunciation Equivalent</u>	<u>(Abstraction)</u>
᠋ᠠ	Abassive	: il'	(of / from)
᠋ᠡ	Abessive	: we'	(without / -less)
᠋ᠢ	Benefactive	: na'	(for)
᠋ᠣ	Causative	: da'	(because of / by means of / by way of / due to)
᠋ᠤ	Comitative	: fe'	(with / accompanied by)
᠋ᠥ	Concernerive	: do'	(as for / concerning / regarding / about)
᠋ᠦ	Equative	: she'	(as / like / in capacity of)
᠋ᠦ	Exceptive	: la'	(but / except [for] / exclude / leave out)
᠋ᠦ	Instrumental	: ül'	(by / about / concerning)
᠋ᠦ	Prativerive	: ve'	(besides / in addition to)
᠋ᠦ	Referive	: ri'	(as to / in regard to / with regard to)
᠋ᠦ	Substitutive	: sta'	(in lieu of / in place of / instead of)

### II-6-2. The Objective Stative Prefixial Series

This series consists of two characters. These prefixial characters represent the stative group of objectives. These represent objectives in stationary grammatical situations.

<u>Fehtë</u>	<u>Objective</u>	<u>Pronunciation Equivalent</u>	<u>(Abstraction)</u>
᠋ᠦ	Adessive	: ol'	(at / near)
᠋ᠦ	Excessive	: be'	(past / beyond)

### II-6-3. The Objective Motive Prefixial Series

This series consists of two characters. These prefixial characters represent the motive group of objectives. These characters denote objectives in motion grammatical structures.

<u>Fehtë</u>	<u>Objective</u>	<u>Pronunciation Equivalent</u>	<u>(Abstraction)</u>
᠋ᠦ	Ablative	: bár'	(from)
᠋ᠦ	Allative	: lér'	(to / toward)

### II-6-4. The Objective Ambitive Prefixial Series

This series consists of 48 characters. Some of the prefixial characters simply represent one of three different possible perspectives that an object may be in. Others mark all three possible perspectives. The first perspective is the immotive perspective that describes the state of motionless. The next two perspectives are the admotive and the abmotive perspectives that mark the motion of the object in respect to something within the context.

## Orthography and Phonology

Fehtë	Objective	Pronunciation Equivalent (Abstraction)		Perspective
Ლ	Anasive	: gä'	(on / upon)	[immotive]
Მ	Analative	: gäna'	(onto / upon)	[admotive]
Ნ	Analative	: gänö'	(onto / upon)	[abmotive]
Პ	Apossive	: yór'	(away)	[immotive]
Ჟ	Apolative	: yórna'	(away to)	[admotive]
Რ	Apolative	: yórnë'	(away from)	[abmotive]
Ტ	Dessive	: veh'	(down)	[immotive]
Უ	Delative	: vehna'	(down to)	[admotive]
Ფ	Delative	: vehnë'	(down from)	[abmotive]
Ღ	Dexterive	: ska'	(right of)	[ambitive]
Შ	Exusive	: kù'	(off)	[immotive]
Ჩ	Exulative	: kùma'	(off to)	[admotive]
Ც	Exulative	: kùmë'	(off from / off of)	[abmotive]
Წ	Inessive	: vár'	(in / within)	[ambitive]
Ხ	Inferive	: beh'	(below / under)	[immotive]
Ჯ	Inferilative	: behna'	(from below / from under)	[admotive]
Ჰ	Inferilative	: behnö'	(from below / from under)	[abmotive]
Ჲ	Intermeditive	: dár'	(between / in middle of)	[immotive]
Ჳ	Intermedilative	: dársa'	([to] between)	[admotive]
Ჴ	Intermedilative	: dársö'	([from] between)	[abmotive]
Ჶ	Medisive	: fu'	(among / amid)	[ambitive]
Ჸ	Opposive	: jo'	(against)	[immotive]
Ჹ	Oppolative	: jona'	(to against)	[admotive]
Ჺ	Oppolative	: jonö'	(from against)	[abmotive]
᲼	Persive	: ki'	(through / across)	[ambitive]
Ჾ	Possive	: che'	(after / behind)	[immotive]
Ჿ	Postative	: chena'	(to back of)	[admotive]
᳀	Postative	: chenö'	(from behind)	[abmotive]
᳂	Prissive	: leh'	(before / in front of)	[immotive]



### II-6-6. The Agent Noun Prefixial Series

This series consists of two characters. These prefixial characters represent two infixes that represent agent nouns in the inanimate and animate classes of nouns. These characters mark nouns that perform specific activities.

Fehrtë	Objective	Pronunciation Equivalent
ᄃ	Inanimate	: -irt-
ᄄ	Animate	: -iř-

### II-6-7. The Verbal Tense Prefixial Series

This series consists of six characters. These characters represent three verbal pure tenses that represent the present tense, past tense, and future tense. These are used in marking tenses in verbs and verbals. The first three characters mark tense in verbs and the function of the infinitives. The last three characters denote the tense in verbals that mark the infixes for participial mode.

Fehrtë	Objective	Pronunciation Equivalent Verb	- Verbal [Modus Infinitivus]
ᄅ	Present Tense	: -	: go'
ᄆ	Past Tense	: - ku'	: po'
ᄇ	Future Tense	: - wa'	: so'

Fehrtë	Objective	Pronunciation Equivalent - Verbal [Modus Participialis]
ᄈ	Present Tense	: -
ᄉ	Past Tense	: -un-
ᄊ	Future Tense	: -uw-

### II-6-8. The Question Marking Series

This series consists of two characters. These characters represent the two moods for asking questions: interrogative and deliberative. The two characters mark the question statement and replaces other finalizing punctuation.

Fehrtë	Character	Pronunciation Equivalent
ᄋ	Interrogative	da?
ᄌ	Deliberative	ka?

### II-6-9. The Verbal Modal Prefixial Series

This series consists of eight characters. These characters represent the different modal directives. These are used in marking modal directives in verbals only.

Fehrtë	Character	Pronunciation Equivalent
ᄍ	Agentive Modal	: ül'
ᄎ	Causative Modal	: da'
ᄏ	Concessive Modal	: ke'
ᄐ	Conditionative Modal	: hwe'
ᄑ	Manuative Modal	: -

<u>Fehtë</u>	<u>Character</u>	<u>Pronunciation Equivalent</u>
𐌲	Purposive Modal	: gúr'
𐌳	Relative Modal	: no'
𐌴	Resultative Modal	: vér'

### II-6-10. The Comparative Prefixial Series

This series consists of six characters. These characters represent the different infixial comparative mood degrees. These moods are used in marking the different degrees in adjectives and adverbs.

<u>Fehtë</u>	<u>Character</u>	<u>Pronunciation Equivalent</u>
𐌵	Comparative	: -od-
𐌶	Superlative	: -odh-
𐌷	Excessive	: -om-
𐌸	Intensive	: -ov-
𐌹	Moderative	: -os-
𐌺	Limitative	: -oy-

### II-6-11. The Dynamic Series

This series consists of two characters that are the particles of the objective. These characters represent the two ambitive functions describing the admotive or the abmotive states. Also, these are only used postpositionally as ambitive helpers.

<u>Fehtë</u>	<u>Character</u>	<u>Pronunciation Equivalent</u>
𐌻	Admotive	: ke
𐌼	Abmotive	: ór

### II-6-12. The Mood Series

This series consists of two characters. These characters represent two different moods. One character marks the usage of the particle of the comparative mood and the other denotes the prefixial marker for the negative mood.

<u>Fehtë</u>	<u>Character</u>	<u>Pronunciation Equivalent</u>
𐌽	Comparative	: ä
𐌾	Negative prefix	: vu- / v-

## II-7. Orthography and Epigraphy

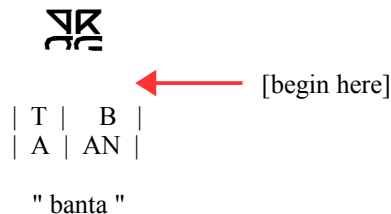
The Mártölamme orthographic system employs the right to left writing direction using two different modes: horizontal and vertical. The horizontal mode is the most common mode that the Mártönérsi used to write the Fehti characters using either the calligraphic or linear styles. The vertical mode marks the usage of the epigraphic or linear styles. This mode used dual-glyphed columns from the top-right toward the bottom-left, usually arranged in grids.

I have no mnemonic references of other modes of writing, such as the boustrophedon or the left to right writing methods. Although, I am open to the possibility that these two methods could

have been employed for non-Mártölamme usage. In this book, I am employing both modes for exemplifying the writing styles in the language examples throughout the book.

### II-7-1. Orthography

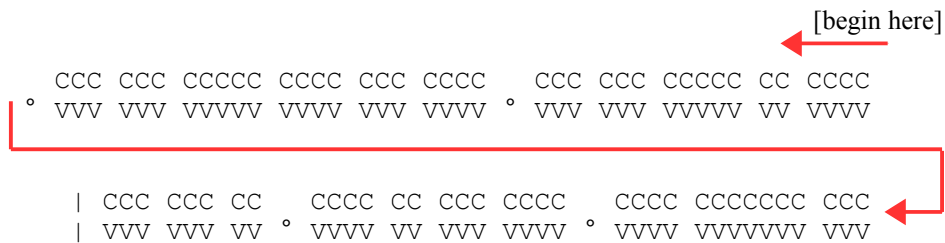
The orthography of Mártölamme consists of character glyphs that are always organized in a specific manner. This is accomplished by the combination of consonantal and vowel glyphs to form a digraph series. A single digraph series, called lekčvė, consists of these two character glyphs. The digraph series consists of one consonantal glyph and one vowel glyph arranged in a vertical series. The upper character glyph of the lekčvė is always the consonantal character and the lower character glyph is always the vowel character. The following example displays two digraph series, called lekčva:



### II-7-2. The Right-to-Left Horizontal Writing Mode - Rumvė Mode

The method of writing horizontally is a common mode usually employed for general-purpose hand-written correspondence. If the writing materials is either paper, parchment, or any other suitable material, the horizontal mode is usually used. The writer, for personal or other miscellaneous reasons, would use this writing mode.

To most readers of this book, this method of writing should be very familiar. In the horizontal mode, the writer inscribes one lekvė followed by another forming a series of lekčvi, which compose an individual pŭrmė in the right to left direction. The writer repeats the same process for every pŭrmė in the statement. An example of this mode consists of the following format (where "C" represents the consonantal characters and "V" represents the vowel characters):



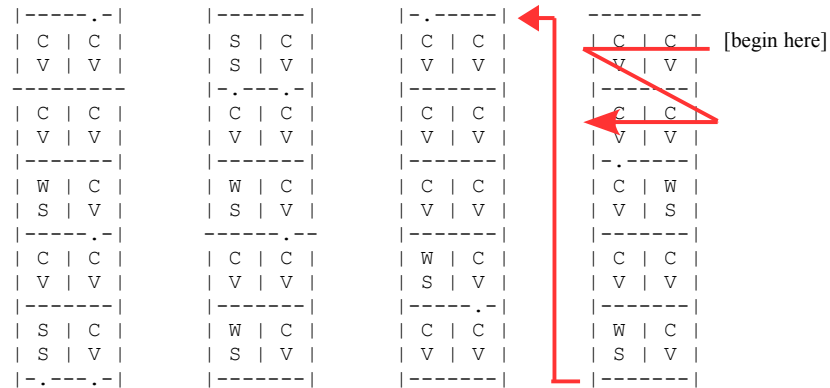
### II-7-3. The Right-to-Left Vertical Writing - Leksė Mode

The method of writing vertically is a common mode employed for inscriptions and formal correspondence. This mode is used where the written characters are engraved, carved, painted, or inscribed on any firm materials (i.e. thick parchment, metal, stone, etc.). In the defined or marked area designated for writing, the starting point is always the upper right topmost position that is acceptable for writing to begin.

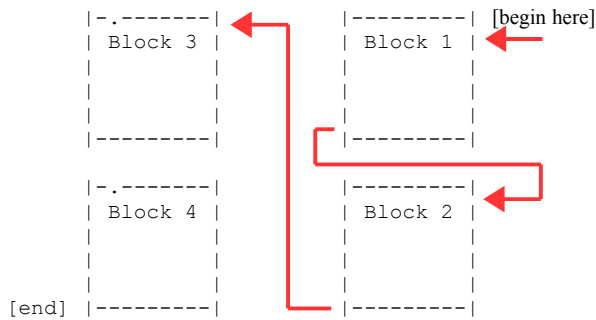
From this point, the writer inscribes a lekčva, in the right to left direction, which will compose a single row. The writer continues by inscribing another lekčva beneath the previous lekčva forming a vertical series. The writer repeats the same process until the pŭrmė is completed. Writing continues by adding more lekčvi until all the pŭrmi are written in a vertical

series, which is called leksē. Writing continues towards the bottom of the designated area. If the bottom of the area is reached and additional lek̃vi are required to complete the text, the writer continues the leksē to left of the written vertical series. An entire vertical series is called jemvė. This process will continue until the last character is written toward the most left, bottommost position in the last jemvė.

An example of the Leksē mode consists of the following format:



It is common in the Leksē mode to arrange large amounts of text into blocks of information. It employs the block format, which is called Pampė. Simply, a block consists of a series of jemvi, usually five, ten, or twenty in number. The first block is always in the upper right position of the writing area. It is followed by another in the lower right position, then in the upper left position, and the last block assigned to lower left position within the writing area.



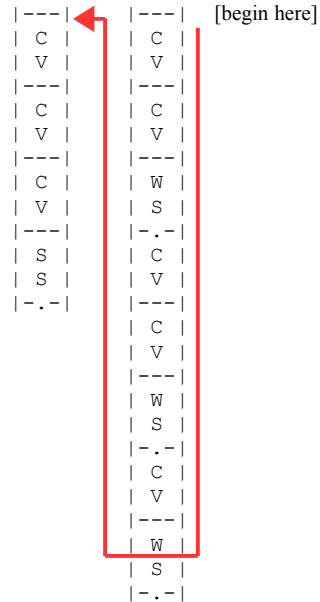
#### II-7-4. The Right-to-Left Vertical Writing - Sranė Mode

Another method of writing vertically is also commonly employed for tight areas or small formations. A few examples are decorated earthenware, ornaments, and many other situations that may require tighter writing styles. As before, the defined area is designated for writing, which the starting point is the upper right topmost position that is acceptable for writing to begin.

To begin, the writer inscribes a lek̃vė. The writer continues by inscribing another lek̃vė beneath the previous lek̃vė forming a vertical series. The writer repeats the same process until the púrme is completed. Writing continues by adding more lek̃vi until all the púrmi are written in a vertical series, which is called sranė. This process continues towards the bottom. If the bottom of the material is reached and additional lek̃vi are required to complete the text, the writer continues the sranė to left of the written vertical series. An entire vertical series is also

called Jemvë. This process will continue until the last character is written toward the most left, bottommost position in the last jemvë.

An example of the sranë mode consists of the following format:



## II-8. Punctuation

Another important aspect in the orthography of Mártölämmë is the punctuation used in writing. The Fehti contain punctuation markers to mark the stoppage of reading or some other transitional point for reading. For each mode of writing, the Fehti contain a unique set of punctuation markers. One set of punctuation characters is used for vertical writing only, while another set is for horizontal writing.

### II-8-1. Separators

The separators consist of a set of characters that separate syntactic units. The syntactic units are units such as words, phrases, clauses, sentences, and paragraphs. The five separators are described in the following sections:

#### II-8-1-1. Word Separators

The first separator is called the word separator. This separator marks the division between words in the statement. The word separator for the vertical mode is the glyph "𐌆" and for the horizontal mode is the glyph "·". The following textual examples show their proper usage:

←

𐌆𐌆𐌆𐌆·𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆

Órdê nek̃nu dhâmemö |  
( The man is weary. )

Istê + dhâm̃më |  
( The human is [dead]. )

↓

𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆𐌆

## Orthography and Phonology

### II-8-1-2. Sentence Separators

In the examples above, the textual statements contain another set of separators. This type of separator is called the sentence separator. These mark the end of a statement; similarly, they function the same way as a period in English punctuation. The sentence separators for the vertical mode is the glyph "𐌶" and for the horizontal mode is the glyph "ᚿ".

### II-8-1-3. Phrasal and Clausal Separators

Another set of separators marks the division between phrases and clauses. These function the same way as commas, colons, and semi-colons in English punctuation. The phrasal or clausal separators for the vertical mode is the glyph "𐌵" and for the horizontal mode is the glyph "ᚾ".

### II-8-1-4. Major Separator

The major separator is the block separator. When a block of sentences is completed, the major separator marks the termination of the paragraph or any large block of text. The block separator exists only for the vertical mode and is represented by the glyph "𐌷". In addition, an important fact is that the major separator replaces the sentence separator and it always stands alone as in the following example.

𐌷

### II-8-2. Introductory Character

If the púrmē does not have an introductory consonantal character, the introductory glyph, "𐌸", stands in the place for the missing consonant character. This character glyph represents a short glide, which is used to "cover" the introductory vowel character. An orthographic rule exists to ensure that no vowel character can be used without a consonantal character glyph. In addition, the English transliterations do not indicate or mark the usage of the introductory consonantal character. For example, "esta" is spelled as follows:

𐌸

| ST | intro |  
| A | E |

" esta "

### II-8-3. Interconsonantal Character

An important glyph is the character "𐌹". This glyph is the interconsonantal character. If any two consonantal glyphs exist in a púrmē and they are not separated by a vowel character, the interconsonantal character fills the place of the missing vowel character. This glyph represents a short glide, which is used to "support" any consonantal character. Another rule exists to ensure that no consonantal character can be used without a vowel glyph. The "𐌺" character represents

the interconsonantal character and it is employed in the English transliterations. An example using the interconsonantal character is the púrmë, "leḳvë", which is spelled as follows:



	K		L	
	˘		E	
	.		V	
	.		Ë	

" leḳvë "

#### II-8-4. Reiteration Character

The glyph " ʌ " is the reiteration character. This character indicates the repetition of the consonantal character that it follows on the upper tier of the leḳvi. The reiterated consonant is pronounced equally as the modified consonant; for example, the resounding of the character glyph " ʌ " in the pronunciation of the púrmë, "keṣšë", as in "KES-šë". The following example uses "keṣšë" to show how the reiteration character is used in spelling the word:



	S		K	
	˘		E	
	.		reit.	
	.		Ë	

" keṣšë "

#### II-8-5. Intervowel Character

The character glyph " ʘ " is the intervowel character. If any two-vowel character glyphs exist in a púrmë and they are not separated by a consonantal character, the intervowel character stands in the place of the missing consonantal character. This character glyph represents a glide, which is used to "join" any vowel characters. As noted before, the rule does not allow any vowel character to be "uncovered" or to be without a consonantal character glyph. The " ʘ " character represents the intervowel character and it is employed in the English transliterations. For example, "vîeldë" is spelled as follows:



	^		V	
	Ë		I	
	.		D	
	.		Ë	

" vîeldë "

**II-8-6. Terminal Character**

The terminal character is the glyph " 𐌶 " that marks the end of the púrmē when the final character is a consonantal character. The rule states that no consonantal character can be used without a vowel character glyph; thus, the terminal character is employed. It completes the lek̃vē. The " ˘ " character represents the terminal character and it is employed in the English transliterations. For example, the adposition "was" is spelled as follows:



**II-8-7. Division Characters**

Lastly, another two useful character glyphs are the " 𐌰 " and " ˘ ". These glyphs represent a full glottal unvoiced stop between major divisions in a púrmē. These divisions may indicate the base púrmē and the usage of any of the following: case affixation or any forced division. First, the glyph " 𐌰 " is used to induce a full glottal stop between a consonantal prefix and beþē. The glyph " ˘ " is used to do the same, but with a prefixial or postfixial word components. Examine the following example, such as the púrmē "d'kes̃sē":

