

## Testo originale:

Nizë ja tájazja pádeli ‘emSassaššašom ‘en ‘eNeṗemmisson sesë.  
Gojezgojezme, ‘emmenzem ja ‘oponnám ‘en ja ‘otaš šetamkan  
zillažžä, ‘eSassaššaš ‘en ‘eNeṗemmi šetëdagäžmamsömilmaḃimma ‘azamdaš  
baz. Ši šannel ‘iğ ‘eNeṗemmi žalsi‘ali zos ja ‘ilemgos ja ‘igežželäm. Ti  
tannel ‘iğ ‘eSassaššaš žalžgibali zos ja ‘o‘i‘äh. Ja zemammäh ‘en ja  
zemammähban titima ja tanšanzašën zetëdadaž‘an‘iṗos. Ja tazeššam  
kegazdoš goja-bimbe.

‘eSassaššaš šezbäzbin ‘ižbi ja ‘ibelṗäbazjamëš. Žeš kídlözzal žeš  
‘itajem ‘ižbi ‘iböhzanäš ‘a‘azzali baz ke‘a‘ol šin. Ši šannel ‘iğ tedezezma  
pazzazdali ‘eNeṗemmi si‘ali žeš sidazzosän žeš ‘itajem. ‘eSassaššaš šižbäs  
‘a‘azzali baz ‘ižbi ‘iböhšanäš ‘en ši šipa žeš sidazzosän. Ši šembidim  
‘eNeṗemmin ‘ozzen žetiš.

‘eNeṗemmi tizṗam ‘iğ diznaš gäzmamsömazma-o ‘em. ‘eSassaššaš  
šezožbadäx täpim. Téjašṗezjö ti žeš sidazzosän pannimṗa teme ti žetitín.  
Šetëdatiš ‘ižbi žeš sidazzosäš žeš šezdi šitajem.

‘eNeṗemmi temal‘až zgabom ‘imo‘anën tim. Ti ‘izṗam ‘iğ ‘ezdi  
dam šelammam ‘ižbi ‘ikelzimëš ‘em. Ždonnis ‘e šipa žeš sidazzosän niz,  
žeš šezdi šitajem šetëdiglibaṗos. Žbäs‘inna ‘ezdi dam šetëdigliba kennäž  
‘enöjanož žalna! Žbäs‘inna ‘e den tedlambammäh ‘ilzazzim!

Ja ‘edekäxazma ‘emSassaššašom teṗade ‘azamdaš baz. Ši šebeždal  
‘ižbi ja ‘ibelṗäbazjamëš ‘en ši šižbäs ‘iböhzanän ‘a‘azzali baz. Ši  
šezäx‘ennabilba dajannali ‘ižbi žeš sikiḃlamäš ‘en ši šedigliba.

## Traduzione:

Si racconta la triste storia di Sassaššaš e Neṗemmi.

Tanto tempo fa, quando il sole e la luna erano giovani, Sassaššaš e Neṗemmi si amavano davvero moltissimo.

Egli pensava che Neṗemmi fosse bella come un fiore di liana. Ella pensava che Sassaššaš fosse forte come l'albero ombrello. Le loro madri e le loro zie materne avevano concordato il matrimonio. Lo sposalizio avvenne l'indomani.

Sassaššaš camminava nella grande foresta. Vide il nido di un povero colibrì dentro un albero molto alto. Egli pensò che Neṗemmi sarebbe stata soddisfatta di sicuro dalle belle uova del povero colibrì. Sassaššaš si arrampicò molto in alto sull'albero e prese le uova. Egli le portò a Neṗemmi. Neṗemmi disse: "grazie, amore mio!". Sassaššaš fece un grande sorriso. Ella ruppe le uova per cucinarle.

Dentro le uova c'erano dei piccoli colibrì.

Neṗemmi spaventata si afferrò la pancia. Ella disse: "I nostri piccoli crescono dentro il mio utero. Poiché io ho preso queste uova, i poveri piccoli colibrì sono morti. Adesso i nostri piccoli moriranno durante la nascita allo stesso modo! Adesso io ti rifiuto per sempre!"

Lo spirito di Sassaššaš era davvero molto triste. Egli corse dentro la foresta e si arrampicò su un albero molto in alto. Egli si lanciò giù sulle rocce e morì.

**Text to translate:**

Triste Sassassasos <Nefemmeioskwe<sup>1</sup>> wekwos wekwetor.

Olin, kwon Sawel Menoskwe iuweneies <ê sant<sup>2</sup>>, Sassassas Nefemmikwe polus nem en wikan swen eluvant.

Is etongat uti Nefemmi uti <<kubasia<sup>3</sup>>> flos kala fevuiset. Eia etongat uti Sassassas uti <<perku<sup>4</sup>>> belos fevuiset. Ison <aisai<sup>5</sup>> matres <maternaikwe awentrai<sup>6</sup>> gamon ememitraront. Gamos kras tetopet.

Sassassas aisai silwai estigat. <<Armosio<sup>7</sup>>> <<sparwos<sup>8</sup>>> nisdon en polus altoi drewoi wewidet. Is uti Nefemmi armosio sparwos kalois owiois ka dweia esiat memenet. Sassassas polus ano en drewoi seskandet owiakwe hegravet. Is Nefemmî eia feveret.

Nefemmi fevaiet: “Gratis, mesio amor!”. Sassassas polus sesmeiet. Eia uti eia êfiat, owia rerupet. En owiosu paweroi sparwes ivi êsant.

Nefemmi houra swesio udron kekapet. Eia fevaiet: “Noson paweroi en mesio gwelfoi gerant. Kwon ego eia owia hegenda, armoi paweroi sparwes memoreront. Nu noson paweroi moresent per gnatî semô modô! Nu ego te iakto semper!”

Sassassasos ansus nem polus tristis êsat. Is en silwai kekorset poluskwe ano en drewoi seskandet. Is swen ando super rokkasu ieiaktet memoretuwe.

**Useful notes for translation:**

1. In Danan language, the normal position of the verb is at the end of the sentence.
2. Some verb roots are irregular because of the Danan phonology. So, you might find changing consonants like *f/v* or *h/g*.
3. The Danan verb system is extraordinarily rich and complicated and sometimes there are even alternative forms for the same expression. Do not be surprised to find a verbal form that apparently does not follow the official grammar rules.

# CULTURAL FOOTNOTES

- <sup>1</sup> The original name showed a consonant that is not present in Danan phonology, so I had to turn it into the closest one (at least, for a Danan ear).
- <sup>2</sup> All the tale in the original text is written using the present tense; but in Danan it would be impossible to use the Present tense for something that happened in the past, so I had to turn all the verb tenses to the past.
- <sup>3</sup> In the original text, it was a “liana flower”, but there is no “liana” in the area inhabited by the Danan; I chose then to translate this expression using a flower that not only exists in the Danan area, but that is also seen as a symbol of beauty.
- <sup>4</sup> In the original text, it was an “umbrella tree”: again, something that is not present in the Danan area, so I translated it with a tree that is a symbol of strength in the Danan culture.
- <sup>5</sup> In the original text, there are many honorific particles, a key feature of that conculture and conlang; in Danan there is something similar, even if it is used to a minor extent: the term “*aisos*” can be used as an honorific appellation for important people. It was not always possible to use it, anyway, because in the original text there are honorific particles referring to things, like the forest, whilst in Danan the term *aisos* would normally refer only to people.
- <sup>6</sup> In the original text, there was a specific word for them, but I had to translate this expression with two words.
- <sup>7</sup> In this case, there was a “humbling” particle, used probably because the bird is a victim; so, I translated with *armos*, that means “poor, miserable”. Still, I could not use it as often as the humbling particles are present in the original text, because again they often refer to things such as eggs, while *armos* could only be used for a person or a personified animal.
- <sup>8</sup> In the original text, it was a “hummingbird”: another species unknown to Danans, so I chose another small bird that is common for the Danans.

# THE DANAN GRAMMAR

This is an essential grammar of Danan language.

## NOUNS

Nouns have a declension: they have a gender (male, female, neuter), number (singular and plural) and case (nominative, genitive, dative, accusative, ablative, locative, instrumental).

### Cases:

Nominative: subject

Genitive: of \_\_\_

Dative: to/for \_\_\_

Accusative: object

Ablative: from/off \_\_\_

Locative: at \_\_\_

Instrumental: with \_\_\_

There are different declensions, depending on the ending of the stem, but in general we can distinguish between the thematic ones and the athematic ones.

	Thematic declension (-a/-o)		Athematic declension (all the others):		
	<i>Sing</i>	<i>Plur</i>		<i>Sing</i>	<i>Plur</i>
<i>Nomi</i>	-os, -a, -on	-oi, -ai, -a (N)	<i>Nom</i>	-s, ø	-es, -a (N)
<i>Gen</i>	-osio, -asia, -osio	-oson, -ason, -oson	<i>Gen</i>	-os	-on
<i>Dat</i>	-oi, -ai, -oi	-ovos, -avos, -ovos	<i>Dat</i>	-i	-evos
<i>Acc</i>	-on, -an, -on	-ons, -ans, -a	<i>Acc</i>	-an	-ans
<i>Abl</i>	-od, -ad, -od	-ovos, -avos, -ovos	<i>Abl</i>	-os	-evos
<i>Loc</i>	-oi, -ai, -oi	-osu, -asu, -osu	<i>Loc</i>	-i	-su
<i>Instr</i>	-ô, -â, -ô	-ois, -ais, -ois	<i>Instr</i>	-e	-is

The adjectives follow the same declensions as the nouns: those of the 1<sup>st</sup> class are in -o/-a, while those in the 2<sup>nd</sup> class are usually in -e/-i.

## VERBS

The verbal system is rich and complex. The moods are: Indicative (for reality), Subjunctive (for unreality), Optative (for hopes), Imperative (for commands). The tenses are: Present, Imperfect (for progressive past), Perfect (present perfect), Pluperfect (past perfect), Future, Future perfect. The diathesis can be Active or Passive.

Some stems have infixes (like -n-) in the Present that are not seen in other tenses. The verb *son* (to be) is highly irregular and then is always shown.

### Indicative Present

The indicative present is the basic form of the verb, from which it is possible to obtain the other moods and tenses.

**Thematic (root ending in vowel)**

		Active	Passive
Sing.	1	-o	-or
	2	-s	-re
	3	-t	-tor
Plur.	1	-mos	-mor
	2	-tes	-ter
	3	-nt	-ntor

**Athematic (root ending in consonant)**

		Active	Passive
Sing.	1	-o	-or
	2	-es	-ere
	3	-et	-etor
Plur.	1	-emos	-emor
	2	-etes	-eter
	3	-ent	-entor

Example: *duko* (to lead)

		Active	Passive
Sing.	1	duko	dukor
	2	dukes	dukere
	3	duket	duketor
Plur.	1	dukemos	dukemor
	2	duketes	duketer
	3	dukent	dukentor

Example: *son* (to be)

		Active
Sing.	1	son
	2	ses
	3	est
Plur.	1	esmos
	2	estes
	3	son

**Indicative Imperfect**

The Imperfect is a past tense with an imperfective aspect and is obtained with an augment prefix *e-* and specific endings in *-a*. It can be translated in English with “I was \_\_\_” or “I used to \_\_\_”.

		Active	Passive
Sing.	1	-an	-ar
	2	-as	-are
	3	-at	-ator
Plur.	1	-amos	-amor
	2	-ates	-ater
	3	-ant	-antor

Example: *duko* (to lead) → “I was leading”

		Active	Passive
Sing.	1	edukan	edukar
	2	edukas	edukare
	3	edukat	edukator
Plur.	1	edukamos	edukamor
	2	edukates	edukater
	3	edukant	edukantor

Example: *son* (to be) → “I used to be”

		Active
Sing.	1	êsan
	2	êsas
	3	êsat
Plur.	1	êsamós
	2	êsates
	3	êsant

**Indicative Perfect**

The Perfect tense is a past tense with a perfective aspect, meaning something that happened in the past, having a result in the present. It has a reduplication of the first syllable with *e* vowel, and its own endings. Also, the stem can show vowel *e/o* apophony. In the verb *son* the Perfect is based on an alternative stem, *fui-* (from verb *fuio*, “to become”).



### Indicative Future Perfect

This tense is used to express a result in the future and combines the reduplication and endings of the Perfect with the *-s-* infix of the Future.

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-sa	-sar
	2	-sta	-star
	3	-set	-ser
<i>Plur.</i>	1	-sme	-smer
	2	-ste	-ster
	3	-seront	-sentor

Example: *duko*, (to lead) → “I’ll have led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	deduksa	deduksar
	2	dedukesta	dedukestar
	3	dedukset	dedukser
<i>Plur.</i>	1	dedukesme	dedukesmer
	2	dedukeste	dedukester
	3	dedukseront	deduksentor

Example: *son* (to be) → “I’ll have been”

		<i>Active</i>
<i>Sing.</i>	1	fevuisa
	2	fevuista
	3	fevuisset
<i>Plur.</i>	1	fevuisme
	2	fevuiste
	3	fevuiseront

### Subjunctive Present

The Subjunctive expresses unreality and is often used in conditional sentences but also as a kinder form of Imperative. It is obtained with an *-e-* infix between the stem and the ending, vowel that can merge with the stem vowel in thematic verbs.

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-en/-ô	-ôr
	2	-es	-ere
	3	-et	-etor
<i>Plur.</i>	1	-emos	-emor
	2	-etes	-eter
	3	-ent	-entor

Example with *duko* → “(if) I lead”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dukô	dukôr
	2	dukês	dukêre
	3	dukêt	dukêtôr
<i>Plur.</i>	1	dukêmos	dukêmor
	2	dukêtes	dukêter
	3	dukênt	dukêntor

Example: *son* (to be) → “(if) I am”

		<i>Active</i>
<i>Sing.</i>	1	esen
	2	eses
	3	eset
<i>Plur.</i>	1	esemos
	2	esetes
	3	esent

### Subjunctive Imperfect

Basically, the Subjunctive Imperfect is the Imperfect with the Subjunctive *-e-* infix:

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-ân	-âr
	2	-âs	-âre
	3	-ât	-âtor
<i>Plur.</i>	1	-âmos	-âmor
	2	-âtes	-âter

3      -ânt              -ântor

Example: *duko* (to lead) → “(if) I led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	edukân	edukâr
	2	edukâs	edukâre
	3	edukât	edukâtor
<i>Plur.</i>	1	edukâmos	edukâmor
	2	edukâtes	edukâter
	3	edukânt	edukântor

Example: *son* (to be) → “(if) I were”

		<i>Active</i>
<i>Sing.</i>	1	êsân
	2	êsâs
	3	êsât
<i>Plur.</i>	1	êsâmos
	2	êsâtes
	3	êsânt

### Subjunctive Perfect

Basically, the Subjunctive Perfect is the Perfect with the Subjunctive *-e-* infix:

		<b>Thematic</b>				<b>Athematic</b>	
		<i>Active</i>	<i>Passive</i>			<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-â	-âr	<i>Sing.</i>	1	-â	-âr
	2	-eta	-etar		2	-êta	-êtar
	3	-et	-êr		3	-êt	-êr
<i>Plur.</i>	1	-eme	-emer	<i>Plur.</i>	1	-ême	-êmer
	2	-ete	-eter		2	-ête	-êter
	3	-eront	-entor		3	-êront	-êntor

Example: *duko*, (to lead) → “(if) I have led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dedukâ	dedukâr
	2	dedukêta	dedukêtar
	3	dedukêt	dedukêr
<i>Plur.</i>	1	dedukême	dedukêmer
	2	dedukête	dedukêter
	3	dedukêront	dedukêntor

Example: *son* (to be) → “(if) I have been”

		<i>Active</i>
<i>Sing.</i>	1	fevuiâ
	2	fevuieta
	3	fevuiet
<i>Plur.</i>	1	fevuieme
	2	fevuiete
	3	fevuieront

### Subjunctive Pluperfect

Basically, the Subjunctive Perfect is the Pluperfect with the Subjunctive *-e-* infix:

Example: *duko* (to lead) → “(if) I had led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	ededukân	ededukâr
	2	ededukâs	ededukâre
	3	ededukât	ededukâtor
<i>Plur.</i>	1	ededukâmos	ededukâmor
	2	ededukâtes	ededukâter
	3	ededukânt	ededukântor

Example: *son* (to be) → “(if) I had been”

		<i>Active</i>
<i>Sing.</i>	1	evevuiân
	2	evevuiâs
	3	evevuiât
<i>Plur.</i>	1	evevuiâmos
	2	evevuiâtes
	3	evevuiânt

### Subjunctive Future

Basically, the Subjunctive Future is the Future with the Subjunctive *-e-* infix:



Example: *duko* (to lead) → “(if) I will lead”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dukeso	dukesor
	2	dukeses	dukeser
	3	dukeset	dukesetor
<i>Plur.</i>	1	dukesemos	dukesemor
	2	dukesetes	dukeseter
	3	dukesent	dukesentor

Example: *son* (to be) → “(if) I will be”

		<i>Active</i>
<i>Sing.</i>	1	essên
	2	essês
	3	essêt
<i>Plur.</i>	1	essêmos
	2	essêtes
	3	essêt

### Subjunctive Future Perfect

Basically, the Subjunctive Future is the Future Perfect with the Subjunctive *-e-* infix:

Example: *duko*, (to lead) → “(if) I’ll have led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dedukesa	dedukesar
	2	dedukêsta	dedukêstar
	3	dedukeset	dedukeser
<i>Plur.</i>	1	dedukêsme	dedukêsmer
	2	dedukêste	dedukêster
	3	dedukeseront	dedukesentor

Example: *son* (to be) → “(if) I’ll have been”

		<i>Active</i>
<i>Sing.</i>	1	fevuiesa
	2	fevuiesta
	3	fevuiesset
<i>Plur.</i>	1	fevuiesme
	2	fevuieste
	3	fevuieseront

### Optative Present

The Optative expresses desires and wishes and is often used in the second part of conditional sentences. It is obtained with an *-ie-* infix between the stem and the ending, vowel that can merge with the stem vowel in thematic verbs.

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-ien	-ior
	2	-ies	-iere
	3	-iet	-ietor
<i>Plur.</i>	1	-iemos	-iemor
	2	-ietes	-ieter
	3	-ient	-ientor

Example with *duko* → “I would lead”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dukien	dukior
	2	dukies	dukiere
	3	dukiet	dukietor
<i>Plur.</i>	1	dukiemos	dukiemor
	2	dukietes	dukieter
	3	dukient	dukientor

Example: *son* (to be) → “I would be”

		<i>Active</i>
<i>Sing.</i>	1	sien
	2	sies
	3	siet
<i>Plur.</i>	1	siemos
	2	sietes
	3	sient

### Optative Imperfect

Basically, the Optative Imperfect is the Imperfect with the Optative *-ie-* infix (often reduced to *-i-*):

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-ian	-iar
	2	-ias	-iare
	3	-iat	-iator
<i>Plur.</i>	1	-iamos	-iamor

2	-iates	-iater
3	-iant	-iantor

Example: *duko* (to lead) → “I would have been leading”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	edukian	edukiar
	2	edukias	edukiare
	3	edukiat	edukiator
<i>Plur.</i>	1	edukiamos	edukiamor
	2	edukiates	edukiater
	3	edukiant	edukiantor

Example: *son* (to be) → “I would have been”

		<i>Active</i>
<i>Sing.</i>	1	êsian
	2	êsias
	3	êsiat
<i>Plur.</i>	1	êsiamos
	2	êsiates
	3	êsiant

### Optative Perfect

Basically, the Optative Perfect is the Perfect with the Optative *-ie-* infix:

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	-ia	-iar
	2	-ieta	-ietar
	3	-iet	-ier
<i>Plur.</i>	1	-ieme	-iemer
	2	-iete	-ieter
	3	-ieront	-ientor

Example: *duko*, (to lead) → “I would have led”

		<i>Active</i>	<i>Passive</i>
<i>Sing.</i>	1	dedukia	dedukiar
	2	dedukieta	dedukietar
	3	dedukiet	dedukier
<i>Plur.</i>	1	dedukieme	dedukiemer
	2	dedukiete	dedukieter
	3	dedukieront	dedukientor

Example: *son* (to be) → “I would have been”

		<i>Active</i>
<i>Sing.</i>	1	fevuia
	2	fevuieta
	3	fevuieset
<i>Plur.</i>	1	fevuieme
	2	fevuiete
	3	fevuieront

### Imperative Present

This is the mood of command and is only used to give orders. It is a defective mood, having only the second and third persons and the Active diathesis. In certain cases, it would be avoided as rude and substituted by Subjunctive as a more formal and polite way of making a request. The Subjunctive would be used in its stead also for the passive, for the 1<sup>st</sup> persons and for the verb *son* (to be).

			Example: <i>duko</i> , (to lead) → “lead!”
<i>Sing.</i>	2	-ø/-e	<i>Sing.</i> 2 duke!
	3	-to/-eto	3 duketo!
<i>Plur.</i>	2	-te/-ete	<i>Plur.</i> 2 dukete!
	3	-nto/-ento	3 dukento!

### Imperative Future

The Imperative Future can be used to give orders about the future and its basically the Imperative Present with the *-s-* Future infix.

*Sing.* 2 -se  
3 -seto  
*Plur.* 2 -sete  
3 -sento

Example: *duko*, (to lead) → “you shall lead!”

*Sing.* 2 dukse!  
3 dukseto!  
*Plur.* 2 duksete!  
3 duksento!

# THE DANANLEXICON

This is a partial lexicon of the Danan language, including all the words used in the Conlang Relay.

<b>Aisos, -a, -on</b>	<i>adj</i> , honorable (a title of respect, like “sir”)
<b>Altos, -a, -on</b>	<i>adj</i> , high (literally: “grown”)
<b>Amor, -os</b>	<i>m</i> , love
<b>Ando</b>	<i>prep</i> , down
<b>Ano</b>	<i>prep</i> , up
<b>Ansus, -ewos</b>	<i>m</i> , spirit
<b>Armos, -a, -on</b>	<i>adj</i> , poor, miserable
<b>Awentros, -osio</b>	<i>m</i> , uncle (also <i>awentra</i> = “aunt”)
<b>Belos, -a, -on</b>	<i>adj</i> , strong
<b>Drus, drewos</b>	<i>m</i> , tree
<b>Dweios, -a, -on</b>	<i>adj</i> , happy, content, satisfied
<b>Efo, es</b>	<i>verb</i> , to cook
<b>Ego</b>	<i>pronoun</i> , I
<b>En(i)</b>	<i>prep</i> , in, inside
<b>Faio, -es</b>	<i>verb</i> , to say
<b>Fero, -es</b>	<i>verb</i> , to bring
<b>Flos, flesos</b>	<i>m</i> , flower
<b>Gamos, -osio</b>	<i>m</i> , marriage, wedding
<b>Gero, -as</b>	<i>verb</i> , to grow
<b>Gnati, -eios</b>	<i>f</i> , birth
<b>Gratis</b>	<i>adv</i> , please, thanks, freely
<b>Gravo, -es</b>	<i>verb</i> , to grab, to take
<b>Gwelfos, -osio</b>	<i>m</i> , womb
<b>Hendo, -es</b>	<i>verb</i> , to take possession of something
<b>Houros, -a, -on</b>	<i>adj</i> , scared
<b>Iakto, -es</b>	<i>verb</i> , to throw away, to refuse, to reject
<b>Is, eia, id</b>	<i>adj/pronoun</i> , this, he/she/it
<b>Iuwenis, -i, -i</b>	<i>adj</i> , young
<b>Ivi</b>	<i>adv</i> , there
<b>Ka</b>	<i>interj</i> , yes, sure, indeed, just
<b>Kalos, -a, -on</b>	<i>adj</i> , nice, beautiful, handsome
<b>Kapo, -es</b>	<i>verb</i> , to take, to keep
<b>Kerso, -es</b>	<i>verb</i> , to run
<b>Kras</b>	<i>adv</i> , tomorrow, the day after
<b>Kuba, -asia</b>	<i>f</i> , rose
<b>Kwe</b>	<i>conj</i> , and (usually enclitic: -kwe)
<b>Kwon</b>	<i>conj</i> , when, since
<b>Luvo, -es</b>	<i>verb</i> , to love
<b>Mater, matros</b>	<i>f</i> , mother
<b>Maternos, -a, -on</b>	<i>adj</i> , maternal
<b>Meno, -es</b>	<i>verb</i> , to think, to reflect
<b>Menos, -etos</b>	<i>f</i> , Moon
<b>Mero, -es</b>	<i>verb</i> , to die

<b>Modon, osio</b>	<i>n</i> , measure, way, mood
<b>Nem</b>	<i>adv</i> , indeed, really
<b>Nisdon, -osio</b>	<i>n</i> , nest
<b>Noi</b>	<i>pronoun</i> , we
<b>Nu</b>	<i>adv</i> , now
<b>Olin</b>	<i>adv</i> , once (upon a time)
<b>Owion, -osio</b>	<i>n</i> , egg
<b>Paweros, -a, -on</b>	<i>adj</i> , small, little, baby
<b>Per</b>	<i>conj</i> , for, along, through, during
<b>Perku, -ewos</b>	<i>f</i> , oak tree
<b>Polus</b>	<i>adv</i> , much, very
<b>Rokka, -asia</b>	<i>f</i> , rock, stone
<b>Rumpo, -es</b>	<i>verb</i> , to break
<b>Sawel, -os</b>	<i>m</i> , Sun
<b>Semos, -a, -on</b>	<i>adj</i> , same
<b>Silwa, -asia</b>	<i>f</i> , wood, forest
<b>Skando, -es</b>	<i>verb</i> , to climb
<b>Smeio, -es</b>	<i>verb</i> , to smile
<b>Son, ses</b>	<i>verb</i> , to be
<b>Sparus, sparwos</b>	<i>m</i> , sparrow
<b>Stigo, -es</b>	<i>verb</i> , to walk
<b>Super</b>	<i>prep</i> , over
<b>Swe(n)</b>	<i>pronoun</i> , self
<b>Tu</b>	<i>pronoun</i> , thou
<b>Tongo, -es</b>	<i>verb</i> , to think, to consider
<b>Topo, -es</b>	<i>verb</i> , to happen, to take place
<b>Tristis, -i, -e</b>	<i>adj</i> , sad
<b>Udron, -osio</b>	<i>n</i> , belly
<b>Ut(i)</b>	<i>cong</i> , so, as
<b>Wido, -es</b>	<i>verb</i> , to see
<b>Wiks, -os</b>	<i>f</i> , change, stead; <i>en wikan</i> = “each other”

# THE DANAN CULTURE

This is an essential essay about Danan culture. The Danan people is part of the *Madatarn* fantasy world, a role-playing game set in the Bronze Age.

The Danans are inspired by Indo-European historical populations, such as the Mycenaeans Greeks, the Celts or the ancient Italic populations. Their language is an Indo-European language showing major similarities with proto-Italic and minor similarities with proto-Celtic and Mycenaean Greek.

## HISTORY

The Danans came from the North, passing the White Mountains and then conquering the warm lands southward. There, they were heavily influenced by the local cultures, such as the Rasenna and the Ligus. Even if they have the heritage of a patriarchal warrior society, they have developed a rather peaceful fine urban society with a certain degree of gender equality (for the Bronze age).

## ECONOMY

The Danan economy is essentially based on agriculture and animal husbandry, but also commerce and handicraft play an important role. Agriculture is focused on cereals such as wheat and barley, to produce bread and beer, but also on grapes to produce wine; the Danans breed mainly horses, cows, sheep, goats and pigs; milk, butter and cheese are very important to their diet. They also practice beekeeping and produce honey and mead.

## SOCIETY

Most of the Danans live in independent city-states or in minor towns surrounding them. In every family, the family members choose a chief, the *domenos*, usually the oldest person, who has the right to attend the assembly of the elders of the town, the *Senatos*. Every adult able to fight can attend the assembly of the warriors, the *Lawos* (mostly men, but women able to fight are also welcome). Most towns have a sovereign called *Wanaks*, who rules the town with the help of the elders. A *Wanaks* can propose their successor, but they must be formally elected by the *Senatos* and the *Lawos*. Smaller villages have a village chief (*wikspotis*). There are several Danan tribes (*toutai*), each including many cities: every tribe has a king (*Reks*) who formally rules the whole tribe with the help of the assembly of the *wanaktes*, but is usually a highly formal position, with little power. Still, the king is the highest authority in the *touta* and is very respected.

Wealthy families often patron poorer families: a patron, called *potis* ("lord") can have several followers (*drugoi*) who serve him as farmers or home servants (not slaves, as they are formally free). The most important people, such as the *poteies*, the *wanaks* and the *reks*, are called *arioi*, the "nobles", even if being an *arios* is not a matter of blood, but rather of social influence.

## WAR AND HONOUR

The Danans see themselves as a people of warriors, and value honour (*aisos*). Even so, they rarely fight real wars: when there is a quarrel between two cities, they agree the terms for the war and then usually fight just a battle, where the winners get what they wanted and the losers pay the price (*kwoina*), honouring the deal. It is extremely unlikely that they try to conquer an enemy town. They do take prisoners, but they always give them the opportunity to pay the price (*kwoina*).

for their freedom. These prisoners are not slaves, anyway, as they cannot be killed or tortured and must be freed as soon as they are able to pay the *kwoina* for their freedom.

## JUSTICE

As with war, also private quarrels can be settled with a fighting duel between the two opponents, where they usually fight until one of them surrenders. Fighting to death is very unlikely, as they always respect an enemy who yields. Also, there is no death penalty for crimes: usually the worst penalty is exile. Imprisonment is very rarely used, mostly for those waiting for a trial. In small villages, the trials are presided by the *wikspotis* with the elders as jury. In larger towns trials are presided by some elders chosen by the *wanax*, with a jury chosen amongst the *Lawos*. The *wanaks* or the *reks* are involved only in the most important trials, usually involving a blood crime or treason.

## RELIGION

The Danans worship many gods (*diwoi*), in particular:

- Ausosa, the dawn, goddess of beauty and love
- Danu, the goddess of rivers and lakes
- Dius, the sky god and father of the gods
- Egnis, the god of fire and blacksmith of the gods
- The *Ekâ*, the two godly twins of horses, who help people in danger
- Hon, the mother goddess of earth
- Luderos, god of the harvest and the vintage, of wine and abundance
- Mawors, the god of war, who protects the fields from the enemies
- The *Manes*, the family Ancestors
- Menos, the moon goddess
- The *Moriai*, the three goddesses of fate and destiny
- Neptonos, god of the sea
- Pauson, god of the wilderness and hunting
- Sawel, god of the sun
- Toranos, god of thunder
- Watinos, god of fury, who inspires poets, prophets and warriors
- Welnos, the god of night, darkness and death
- Westia, goddess of the house and of the domestic activities

The priests, *flagmenes*, are chosen when they show to be “touched by the gods” (for example, if they see or hear things that other people cannot see or hear). Their parents bring them to an older priest to be examined and, in case, to start a long apprenticeship. *Flagmenes* perform the sacrifices in the temples; bloody sacrifices are exceedingly rare, and generally very solemn, whilst most common sacrifices involve milk, butter, wine, beer, honey or mead.

Religious fraternities (*fratriai*) are quite common and each of them organises every year one or more ceremonial feasts.

## COMING OF AGE

After reaching puberty, at the first Spring Equinox the boys and girls must follow some *flagmenes* into the wilderness, where they will spend several weeks learning how to survive,

hunting, cooking and setting a camp. At the Summer Solstice they must prepare a great feast where they are finally allowed to drink wine, beer and mead for the first time. Then, they also receive mushrooms that will give them visions during the following night. At dawn, they can choose their new adult name and return to the town with a new identity. Then, they are allowed to serve in the local militia for one year, after which they can join the *Lawos*. Even if most of those who enlist in the militia are boys, several girls do the same (and some of them even take a male name and identity).

## WRITING, EDUCATION, CULTURE, COURTESY FORMS

The Danans have developed their own alphabet, based on that of the Rasenna. Not many people are able to read and write fluently, except for scribes and traders. Anyway, most Danans receive a basic education before their coming of age ceremony, so almost everyone can at least read slowly.

Music and poetry play an important role in the Danan culture and a good singer or musician is always appreciated, especially at the court of the *wanaks* or the *reks*. Most songs are epic poems, celebrating the deeds of ancient heroes (*neres*).

Courtesy forms are mandatory when speaking to somebody important. To show respect for someone with a certain power or authority, it is possible to use the honorific term *aisos* (honourable, respectable) and also speak in the Indirect form, that is talking to somebody in third person. For example, instead of saying “*wanaks*, can you help me?” one would say: “can the *aisos wanaks* help me?”



**English smooth translation:**

It is told the sad story of Sassassas and Nefemmi.

Once, when the Sun and the Moon were young, Sassassas and Nefemmi loved each other a lot indeed.

He thought that Nefemmi was as beautiful as a rose flower. She thought that Sassassas was as strong as an oak tree. Their mothers and maternal aunts agreed/arranged the marriage/wedding. The marriage/wedding took place the day after.

Sassassas was walking in the respectful forest. He saw the nest of a poor sparrow on a very high tree. He considered that Nefemmi would be really happy with the beautiful eggs of the poor sparrow. Sassassas climbed very high on the tree and grabbed the eggs. He brought them to Nefemmi.

Nefemmi said: "thank you, my love!". Sassassas smiled a lot. She broke the eggs so that she would cook them.

In the eggs there were baby sparrows.

Nefemmi scared held her belly. She said: "Our babies grow in my womb. Since I have taken possession of those eggs, the poor baby sparrows have died. Now our baby will die during birth in the same way! Now I reject you forever!"

The spirit of Sassassas was very sad. He ran in the forest and climbed very high on a tree. He threw himself down on the rocks and died.