

# Oravia

## Craft & Style

### 0. Glossary of common terms

*Vocabulary* - the bulk of the language, ~800 words, almost all composed of (sub)cluster + root (e.g., ANE + LEM = remain).

*Cluster* - the first two letters and/or syllable of a word, which indicates its noun class (there are 48 clusters). Not all words belong to a cluster but almost all do (e.g., AN = movement). The exceptions are typically pronouns, prepositions, and numbers.

*Subcluster* - subdivision of a cluster, typically indicated by the third letter. Clusters have between 0-4 subclusters (e.g., ANE = static movement. There is also ANI = movement toward, and ANO = movement away).

*Root* - typically the rest of the word after subtracting the cluster, creating cross-cluster associations (e.g., LEM = remain, like BEILEM = vehicle + remain = station).

*Building Blocks* - all the clusters, subclusters and roots, which form the syllable-meaning associations of the language (e.g., ANE = static movement, ANI = movement toward, ANO = movement away, LEM = remain, BEI = vehicle).

*Marker* - they indicate the syntactic role of a word in a sentence by introducing blocks (e.g., [SUBJECT my mom and I] [VERB give freely] [DIRECT OBJECT homemade food] [INDIRECT OBJECT to people in need]). The markers are a (subject), i (verb), e (direct object), u (indirect object, to, for), o (emphasis).

*Compounds* - two or more words that together indicate a concept (e.g., yedia yaltana miao = striped-big-cat = tiger). When a preceding word is a compound rather than an adjective, you use attach -a to the end of it.

*Hyphenated* - two words joined together for flavor or fine-grained meaning (e.g., ilofun-vardei = to hesitant-look).

# 1. Register and Formality

Oravia has a natural formal-to-informal spectrum. Register is expressed through consistent choices across four dimensions simultaneously.

## 1.1 The Spectrum

Feature	Formal	Informal
Markers	All explicit: a, i, e, u	a drops first, then e; u rarely drops
Word forms	Full forms: anidai, anifou, yalen	Short forms: dai, fou, len
Sentences	Complete with all elements	Fragments acceptable
Vocabulary	Core words and compounds	Created words

## 1.2 Dropping Markers

The a (subject) marker drops most easily, especially with pronouns. The e (direct object) marker drops when the object is unambiguous. The u (indirect object) marker is rarely dropped even in casual speech.

a nim i anidai i bonfene → *very formal*  
 nim i anidai i bonfene  
 i anidai i bonfene  
 i dai i bonfene → *conversational / casual*  
 i dai i fene  
 dai fene → *rough speech*

## 1.3 Short vs. Long Verb Forms

When stacking verbs, short forms for the first verb are the natural choice in speech. They are formed by dropping the (sub)cluster and using the root. Using full forms for the first verb sounds formal, deliberate, or written.

Full form	Short form	Meaning
anidai	dai	want to
anifou	fou	need to

novil	vil	must
daetane	tane	should
ando	do	can

## 1.4 Affectionate Short Forms

Doubling the short root creates affectionate or childlike diminutives. The pattern applies to any stackable verb and is not limited to the examples below.

daidai → *want (trying to sound cute) / gimme (childlike)*

tornono → *dear grandchild (from fatorno = grandchild)*

These forms signal a specific social register of intimacy or playfulness.

## 2. Discourse Framing Phrases

Several Oravia words function naturally as sentence-initial framing phrases, analogous to “in fact,” “for example,” and “however” in English. These are familiar words used in a framing position. In writing, they are typically followed by a comma. Here are some of the most common:

Phrase	Meaning	Built from
elireva,	in fact / truly	eli (virtue) + reva (accurate)
eta,	therefore / consequently	eta (therefore)
mai,	however / on the other hand	mai (but)
noniu fel,	for example	noniu (some) + fel (instance)
neloa lirul,	always / in every case	neloa (all) + lirul (habit)
noniu lirul,	sometimes / in some cases	noniu (some) + lirul (habit)
yadetu,	finally	yadetu (finally)
lar,	once / at some point (may be story-opening)	lar (once / past framing marker)

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lis,	one day / at some point in future	lis (future framing marker)
o iliciu,	imagine / hypothetically	o (focus) + iliciu (counterfactual)
bi yuba,	fortunately	bi (speaker comment) + yuba (good)
bi tohpu,	unfortunately	bi + tohpu (sadness)
yawol,	generally, broadly	yawol (broad)
ciugai,	specifically	ciugai (detail)
ganyu,	commonly	ganyu (average)
yunitam,	with the exception	yunitam (special)
nesunya,	no way, impossible, none	ne (quantifier) + sunya (zero)
o noi,	indeed, really	o (emphasis) + noi (this)
daeyar,	evidently, obviously	daeyar (obvious)
gelo,	in sum	gelo (sum)
daeta,	in conclusion	daeta (conclusion)
tonan,	suddenly	tonan (sudden)
noder... mai	even though / despite	noder (even) in one sentence and mai (but) in the other
noder	still, even	noder (even)
bi ilotanu,	unexpectedly	ilotanu (surprise)
domvio,	instead	dom (place) + vio (change)
de rodel x,	according to x,	de (from) + rodel (worldview)

You can generally use any word as framing. You can also vary when to use "bi" or "o" preceding the word. These phrases sit most naturally in sentence-initial position but can move freely as modifier blocks.

lar, hay i eleme en nordau dom. → *Once, she lived far away.*

bi tohpu, i doum i anocari. → *Unfortunately, I cannot leave.*

noniu fel, a mogali i domvio e moulu. → *For example, coffee replaced milk.*

### 3. Contrastive and Ironic Use of o

The focus marker o spotlights whatever immediately follows it. Moving o to different positions in the same sentence creates different meanings.

#### 3.1 Shifting Emphasis

The same sentence reads differently depending on where o falls:

nim i moum e mocen → *I don't eat chocolate (neutral negation)*  
o nim i moum e mocen → *it's specifically ME who doesn't eat chocolate*  
nim o i moum e mocen → *I really don't eat chocolate*  
nim i moum o e mocen → *I don't eat this chocolate*

#### 3.2 Corrections

When pushing back on a claim, place o before the element being corrected to make the correction precise:

A: i ilaluan ca hay i anocari. → *I said that she left.*  
B: um, o nim i anocari. → *No, it's ME who left.*

#### 3.3 Irony and Sarcasm

Placing o before a word the listener expects to be sincere, in a context that undercuts it, reads as sarcasm or pointed commentary. The spotlight intensifies the word, and when content doesn't match register, the gap is the meaning:

o yuba. → *How... good. (flat intonation: clearly not good)*  
o nime eofa. → *My 'friend.' (air-quotes via o)*

You can explicitly indicate sarcasm with "bi [yu]parde", which is especially useful in text or social media. But naturally, making sarcasm explicit can ruin the effect.

Irony depends on delivery and context. o is the primary structural tool, but it works only when the surrounding content creates the incongruity.

### 4. Performative Speech — bi el

A performative speech act is one where saying the thing IS doing the thing. Oravia marks this with bi el, extending the existing bi stance system.

## 4.1 The bi Stance System

bi already covers a range of speaker stances. bi el adds the performative stance as a fourth member:

Phrase	Built from	Meaning
bi eosus	bi + eosus (social hearing)	I heard this, reported evidence
bi daeniu	bi + daeniu (witness)	I witnessed this, direct evidence
bi daeta	bi + daeta (inference)	I inferred this, evidential reasoning
bi el	bi + el (virtue / enactment)	I hereby enact this — performative

## 4.2 Usage

bi el sits clause-initially for the strongest performative reading. In that position it frames the whole utterance as enacted, not merely described. The accompanying language is usually formal.

bi el, a nim i elodai. → *I hereby promise.*

bi el, a nim i eloan u run. → *I hereby thank you. (formal gratitude)*

bi el, a nim i elarul e ciusio. → *I hereby declare this document official.*

bi el, a nim a rune faibor. → *I hereby become your spouse.*

Clause-final bi el is also possible but reads as a confirmatory tag — “I said it and I mean it” — rather than a framing stance:

nim i elodai, bi el. → *I promise, and I mean it as a binding act.*

## 4.3 bi ela — The Ritual Variant

bi ela draws from the ELA (religious/ritual) subcluster and reads more religious. It is usually reserved for ceremonial or sacred contexts like prayers, blessings, dedications, and oaths.

bi ela, nim i elaya. → *This is my prayer. / I hereby pray.*

bi ela, nim i elodor e haya. → *I hereby bless them.*

For most purposes, bi el is the right choice. bi ela adds specifically sacred register weight if you want it.

#### 4.4 What bi el is not

bi el shifts the speech act entirely:

nim i elodai. → *I promise. (statement of intent, which can be revised)*

bi el, nim i elodai. → *I hereby promise. (the promise itself — enacted by speaking)*

The first can be doubted or deferred. The second cannot, because the utterance IS the act.

### 5. Double Verbs for Emotion

Any quality word can be hyphenated directly to a verb, coloring the manner in which the action is performed.

#### 5.1 The Pattern

The emotion or quality word comes first, hyphenated to the action verb:

[emotion]-[verb] → *the action performed through / with / in the texture of the emotion*

Word	Built from	Meaning
tovi-anvu	tovi (grief) + anvu (go/move)	to trudge / to move with sadness
aela-ilaluan	aela (joy) + ilaluan (speak)	to exclaim happily / to say with joy
tovor-anifi	tovor (fear) + anifi (arrive)	to approach anxiously / to come with fear
tohpu-bonfene	tohpu (sadness) + bonfene (lie down)	to collapse with grief

oipoh-anvu	oipoh (excitement) + anvu (go)	to rush / to bound forward with excitement
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## 5.2 How This Differs from Other Constructions

Three ways to connect emotion and action, each with different meaning:

nim i tovi-anvu. → *I trudge. (the sadness is in the walking itself)*  
 nim non tovi i anvu. → *I walk in a sad manner. (explicit adverb)*  
 nim i anvu, bi tohpu. → *I walk, and I'm sad. (speaker comment, parallel)*

The hyphenated form is the most compact and most embodied: the emotion and the action are one thing. It is the choice for literary writing, character description, and situations where the feeling is inseparable from the doing.

## 5.3 Extending the Pattern

The construction is fully productive. Any quality word can precede any action verb. The hyphen does the interpretive work: read these as one concept, not as modifier + modified.

yunro-ilaluan → *to speak wisely / to say with intelligence*  
 elnor-boemo → *to cook with peace*  
 yadetu-anvu → *to move fatalistically*

# 6. Cluster as Register

Because every Oravia word's opening sound signals its semantic cluster, a speaker can layer meaning by choosing a cluster that carries an evaluative charge. Two productive patterns use this for register elevation and register corruption.

## 6.1 ti- — The Corrupt Version

Prepending ti- (from the TI cluster: harm/damage) to any word from another cluster produces the corrupt, wrong, or harmful version of that concept. The original word's meaning is retained but contaminated:

Word	Original meaning	ti- form	Meaning
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elnor	peace	tielnor	false peace / coerced calm
elumio	help / aid	tielumio	harmful help / aid that harms
rouva	education	tirouva	miseducation / indoctrination
eofa	friendship	tieofa	false friendship / manipulation
elodai	promise	tielodai	false promise / a vow that conceals harm

Simple negations use um or ho. ti- words carry a moral charge, they describe things that wear the form of a virtue while enacting harm. ti-elnor is not the absence of peace or the opposite of peace; it is a corrupted version of peace.

This can also apply to pronouns or forms of address. For example, tirun (*ti + run*, “you”) can be used as an insult. Use this carefully, since it is direct and hostile.

## 6.2 el- — The Elevated Version

Prepending el- creates an elevated, profound, or existentially weighted version of any concept:

Word	Original	el- form	Meaning
ilaluan	to speak	elilaluan	a profound utterance / to speak with full weight
anvu	to go	elanvu	purposeful or honorable movement
mo	food / to eat	elmo	sacred eating
elemi	to live	elelemi	to live fully

Using it on an ordinary act elevates it, and parse use carries the most weight.

It can also be used for formality: if you want to emphasize the person you are speaking to is very noble or elevated, you can attach *el* to the verbs or nouns that refer to them:

*a run a elraitar?* → *are you the ruler (elevated)?*  
*i anona u eleoren* → *I give it to Your Majesty/Your Highness, using el (elevated) + eoren (sir/madam)*

Some people use *Elhay* or variations to refer to the divine.

## 6.3 In Sum

*ti-* and *ele-* can apply to the same base word to create a sharp conceptual contrast:

*elumio / tielumio / elelumio* → *help / harmful or insincere help / sacred service*

## 7. Cluster as Irony and Dissonance

Because clusters carry semantic fields that listeners internalize through use, placing a word into an unexpected cluster creates a felt incongruity: the content says one thing while the register says another. This is a structural way to signal irony, alienation, or emotional distance without stating it directly.

### 7.1 How It Works

In speech, a word from the wrong cluster is marked by its unexpected opening sound. Listeners familiar with the cluster map feel the mismatch even before parsing the meaning. In writing, introduce the coined compound with a definition and let the resonance accumulate through repetition.

### 7.2 Example: Love in a Cold Register

The *EL* cluster (virtue/wonder) and *EO* cluster (social) are the natural homes for love, care, and connection. Expressing the same concept through a *SE* (machine) or *JA* (tools) cluster word creates dissonance, with different flavors:

*eleyel* → *love (EL cluster: warm, natural)*  
*'seleyel* → *robotic, cold (SE cluster: machine)*  
*'jaeleyel* → *instrumental love (JA cluster: tool)*

You can also combine the cluster with the root, creating the forms 'seyel and 'jayel. Remember created words take ' and may not be accessible to all proficiency levels. More details on that below.

### 7.3 Example: Kindness in a Finance Register

elumio → *help / kindness (EL cluster — genuine)*  
'gelumio → *kindness as leverage*

### 7.4 When to Use It

This technique is most effective when:

- A character uses it consistently, revealing worldview through cluster choice (see §8 Character Voice)
- A narrator uses it ironically, undercutting a character's self-description
- A speaker uses it deliberately, to say something that cannot be said plainly

## 8. Character Voice and Idiolect

Because every word signals its cluster, consistent cluster preferences across a character's speech create a distinctive voice without requiring new vocabulary. A character who habitually draws from the DA (evaluation) cluster reads as analytical; one who draws from LE (environment) and VA (body) reads as embodied.

### 8.1 Cluster Profile Examples

Register	Clusters	Feel
Analytical	DA (evaluation), IL (inquiry/cognition), SE (machines/systems)	Precise, detached, systematic
Embodied	VA (body vitals), MI/MU (animals), YA (objective qualities)	Sensorial, grounded
Emotional / social	TO (suffering), EO (social), frequent bi phrases	Feeling-forward, relational, vulnerable

Formal / institutional	DO (regulations), RA (society/governance), RO (knowledge)	Distant, authoritative, rule-bound
Mythic / poetic	EL (wonder), HE (fiction tropes), LU (weather/atmosphere)	Elevated, symbolic, timeless

## 8.2 Applying This in Practice

Characters describing the same event (a departure) draw on different clusters:

### Analytical character:

hay i anocari caora i daeta ca selota. a nim a 'ilpu. → *She left because she assessed it was the fix [for the situation]. I am mind-sad.*

### Embodied character:

hay i ano-anvu. a varodu a 'yacan. → *She went away. My head is heavy.*

### Emotional character:

bi tohpu. hay i anocari. a nim a anlaro-toh. → *How unfortunate. She left. I am still suffering.*

Same event, three voices. The cluster pattern accumulates across a text into something recognizable as a style.

## 8.3 Cluster Drift as Character Development

A character who begins in one cluster profile and gradually draws from another is changing. A formal character who starts using bi phrases is softening. An emotional character who shifts toward DA (evaluation) is distancing. Cluster drift is a way to show change without stating it.

## 9. Names and Cluster Identity

A name can be prefixed with a cluster sound to situate it within a semantic field, adding connotative weight without altering the name itself. The prefix is written lowercase, attached directly to a capitalized name.

## 9.1 The Pattern

luBia → *Bia of the atmosphere*  
elBia → *Bia of virtue and wonder*  
toBia → *Bia of suffering / burdened Bia*  
roBia → *Bia of knowledge / scholarly Bia*  
geBia → *Bia of the economy*

The prefix adds connotation and the name remains the name.

## 9.2 Ironic and Tragic Name Prefixes

A character introduced as elBia (virtuous) who is revealed to be corrupt creates a specific irony: the name becomes its own condemnation. A character whose name prefix conflicts with their actual nature, luMaran (atmospheric, shifting) who is in fact rigid and fixed, creates a dissonance that accumulates quietly over a text.

## 9.3 Place Names and Coined Concepts

The same pattern applies to places and invented concepts:

ti-Babel → *corrupt Babel*  
ele-Anvu → *the Great Journey / the purposeful going (mythic name or concept)*

# 10. Coined Compounds

Oravia's compound system is fully productive: any two cluster words can be crossed to produce a new concept. These coined compounds are author-specific coinings that must be defined at first use and are available for repeated use within a text.

## 10.1 The Pattern

You can coin new words by themselves, or use hyphens.

'gelnor → *economy-peace: the peace of sufficiency, not absence of conflict but the calm of having enough*

'rotovi → *intellect-suffering: the feeling of understanding something painful, or not being able to comprehend enough*

tiohu-elemi → *death-life: transformation through ending, a complete circle*  
lu-ilmava → *weather-consciousness: situatedness; how external conditions shape inner awareness*

## 10.2 How to Introduce One

Define at first use. After that, use the compound alone.

hay i none e 'gelnor, elnor de norfih. → *She has "gelnor", the peace from sufficiency.*

notor, i do i vardei e haye 'gelnor. → *Later, I could see her gelnor.*

These are examples, not canonical vocabulary. Each person will produce different coinings.

## 11. Weather as Mood

The LU cluster (weather/atmosphere) is especially rich for emotional resonance because weather is already half-metaphor in most languages.

### 11.1 Weather Words and Their Emotional Registers

Examples	Literal meaning	Emotional register
lupupi	rain	melancholy, inevitability, cleansing, release
luyar	light / lamp	hope, clarity, exposure, revelation
luyun	fog	confusion, mystery, transition, suspension
lufiva	frost / cold	emotional distance, preservation, hardness, clarity through cold

### 11.2 Examples

a luyar en bo. → *There is light in my house (warmth, safety, hope)*

a nim a lumbo-lusari. → *I am cloudy and sunny (may mean "cautiously optimistic")*

## 12. Rhyme and Root Drift

Oravia's cluster system creates two specific opportunities for wordplay: rhyming across clusters (same root sound, different domain) and root drift across subclusters (same root sound, shifting meaning through neighboring subclusters).

### 12.1 Rhyming Across Clusters

Two words share the same root but differ in their opening cluster. The rhyme creates a sound bridge between semantic domains, inviting the listener to feel the analogy. For example, in the first sentence of a poem the writer uses "elnor", or virtue-path. By the time we are mid-stanza, it has shifted to "tinor", or "harm-path.

### 12.2 Root Drift Across Subclusters

Within a single cluster, subclusters refine and redirect the domain. Using the same root sound across neighboring subclusters traces movement or change without stating it:

hay i anifi, i anelem, i anocari. → *she arrived, she stilled, she departed* (full arc through AN subclusters: ANI → ANE → ANO)

The three verbs share the AN root. Their subcluster sounds carry the movement. The phonetic drift from i → e → o mirrors the narrative arc.

This technique works for:

- Escalation: moving through subclusters toward increasing intensity
- Fading: moving toward subclusters of diminishment or rest
- Circling: returning to the opening subcluster to close a loop

### 12.3 Affectionate Doubling as Wordplay

Doubling a short root (§1.4) performs the feeling it names. daidai doesn't just mean want — it sounds like wanting, twice over. In a context where it is unexpected (a formal speech that ends daidai fene), the mismatch creates warmth, humor, or both.

## 13. Word-Building

### 13.1 How the Cluster System Works

Every Oravia word begins with a sound (or sound sequence) that signals its semantic cluster. The cluster sound is the first building block of the word, and all words starting with that sound will be conceptually related.

It creates a predictable map: once you know the ~48 cluster sounds, you have a framework for the entire vocabulary. Even an unknown word gives you a domain just from its first syllable.

```
mi___ = larger animals
  mihie = horse
  mibeh = goat
  mimu  = cow
  miogar = bear (MIO subcluster: wild animals)

mo___ = food / eating
  mogali = coffee
  moaria = apple
  moulu  = milk
  boemo  = kitchen (BO+E+MO compound: house-room-food)
```

Subclusters refine the domain. The third letter (or first two letters of the second syllable) narrows within the cluster:

```
AN (action, movement)
  ANE = static actions (rest, stop, stay)
  ANI = movement toward (arrive, bring, attract)
  ANO = movement away (leave, push, send)
```

### 13.2 How Cross-Cluster Roots Work

Some roots appear across clusters and add a consistent meaning wherever they appear. The building blocks make Oravia highly guessable. Here are some examples:

Root	Meaning	Examples
mir	many / lots of	yamirli (old = many-time quality), mir miau (many cats)
yar	light / radiant	luyar (lamp/light), oiyar (to emphasize)
non	way / path / manner	jenon (path), canon (how/in what way)
tam	one / single / first	litam (day = time-1), yunitam (special)

li	time	lirul (habit), noli (now)
dom	place / location	cedom (where?), ledom (land)
ei	person	cei (who?), caei (who), ilhei (person)

Recognizing these cross-cluster roots lets you parse unfamiliar words without a dictionary. For example, even without knowing elirevaum as a word, a speaker who knows eli (virtue), reva (accurate), and -um (negation) can derive its meaning.

### 13.3 The -a Compound Suffix

Adding -a to a modifying word bonds it to the following noun as a single concept rather than a description. This is the primary tool for creating new vocabulary without adding new words.

Phrase	Reading	Contrast
yaltan miau	a big cat (any big cat, descriptive)	no -a: a quality, not a type
yaltana miau	big-cat as a type = lion or tiger	-a makes it a concept
yedia yaltana miau	striped-big-cat = tiger specifically	further specification of the type
nordaua vardei ja	far-eye tool = binoculars	three words become one object
yahlula yaltana apafene	soft-big-seat = couch (as concept)	vs yahlul yaltan apafene (a descriptive big soft seat)

Compounds are not exact science. When a compound could be ambiguous, add more words or rephrase.

### 13.4 Hyphenated Combinations

Combine roots freely. The hyphen signals is different from the compound because its main function is not to describe a single concept using multiple words. Instead, it is giving flavor and color to the second word.

- i ilofun-vardei → *to hesitant-look, to peek with doubt*
- i toului-asfe → *to tired-stop, to give up*
- i raidana-ilaluan → *to surrender-say, to concede*

i tosrei-neiden → *to bitter-develop, to feed into your bitterness*

You can also use hyphens to achieve more fine-grained meanings, blending two experiential flavors together. This is commonly done with emotions or abstract nouns:

aela-tohlel → *joy + longing, a type of nostalgic happiness*

tohpu-oipoh → *sadness + excitement, a type of bittersweetness, holding loss and anticipation at once*

mirli-elivon → *much time + wisdom, understanding that comes with time*

### 13.5 Formation Patterns

The main patterns:

Pattern	Example	Meaning
cluster + root (most common!)	yalen (YA+LEN)	long (objective quality + long)
cluster + cluster	boemo (BOE+MO)	kitchen (house room + food)
root + root (least common)	domvio (DOM+VIO)	instead, in the place of (place + change)
noun/adjective-a + noun (compound, forming a concept)	"yedia yaltana miau"	tiger (striped-big-cat as concept; in this case one can also say the scientific name panthera tigris)
noun/adjective + verb (hyphenated)	toh-vanvu	trudge (emotional suffering + walk)
noun + noun, verb + verb (coloring the second word)	eola-tohlel	happy-longing (a kind of nostalgic joy)
cluster prefix + word	tielnor	corrupted peace (can also say just "tinor", may be more opaque than using both clusters)
ne + number + noun/adjective	neauta yasoi	swift (8/10 fast)

## 14. Any Word as a Verb

The *i* marker turns any word into a verb. The most common meanings are covered in the grammar, like these ones:

- i boemo* → *to cook* (*kitchen* → *to do the kitchen thing*)
- i bonfene* → *to lie down* (*bed* → *to do the bed thing*)
- i bortal* → *to enter* (*door* → *to do the door thing*)
- i mogali* → *to drink coffee* (*coffee* → *to do the coffee thing*)

But in some cases, the language leaves the meaning deliberately open. When you want to use a general form, be it in poetry, for style, or as a vague implication, using these words as verb is the right choice. When precision matters, other constructions are available (see grammar for more details).

The words that are deliberately open are usually locations, adjectives, states or abstract words. For example, if you say *i bo* or *i tohpu*, what does it mean?

### **bo** — house

Oravia examples	Literal gloss	Meaning
<i>hay en bo</i>	she LOC house	she is in the house (static location)
<i>hay jetai bo</i>	she DIR house	she goes toward the house (direction)
<i>hay i bo-anvu</i>	she V house-goes	she goes to the house
<i>hay i bortal en bo</i>	she V enter LOC house	she enters the house
<i>hay i bo-bortal</i>	she V house-enters	she enters the house
<i>hay i bo e falen</i>	she V house OBJ kid	she houses/shelters the kid
<i>hay i bo</i>	she V house	she houses — open / poetic / vague

### **tohpu** — sadness

Oravia examples	Literal gloss	Meaning
<i>a hay a tohpu</i>	SUBJ she COPULA sad	she is sad (state, copula)
<i>hay i davio no tohpu</i>	she V become COMPL sad	she becomes sad (change of state, explicit)
<i>hay i tohpu-davio</i>	she V sad- becomes	she sad-becomes (hyphenation, arrival at state)
<i>hay i ciudon e tohpu</i>	she V shows OBJ sad	she shows sadness (expression, external)
<i>hay i tohpu-anye</i>	she V sad-acts	she acts sad (hyphenation)
<i>hay i tohpu e x</i>	she V sad OBJ x	she causes sadness to x (causative via direct object)
<i>hay i tohpu</i>	she V sad	she sads — open / poetic / vague

*The yellow rows mark the bare verb form: the most open reading. All the other rows specify the relationship precisely. As with other matters of style, the choice depends on how you want to express yourself or mold your characters.*

## 15. Negation Scope

The -um suffix attaches directly to the word it negates. In a simple verb phrase, -um on the verb negates the action. In compound noun phrases, -um can attach to any element within the phrase, creating different scopes. The position of -um determines exactly what is negated while leaving everything else intact.

### 15.1 Negating different parts

Compare readings of the same core elements (mouje = drink, mocen = chocolate, moulu = milk):

*i mouje e mocen moulu → I drink chocolate milk*

*i moujeum e mocen moulu → I don't drink chocolate milk (whole sentence negated)*

*i mouje e mocenum moulu → I drink milk but it's not chocolate*

*i mouje e mocen moulum → I drink something, but it's not chocolate milk*

## 15.2 Negation vs. Opposite

-um negates a quality; ho inverts it. They produce different meanings and different implications:

a nim a yamirli → *I am old*

a nim a yamirlium → *I am not-old (unspecified other state — not necessarily young)*

a nim a ho yamirli → *I am young (the explicit opposite)*

## 16. Changing Clusters

Because almost every Oravia word is built from a (sub)cluster plus a root, a speaker can isolate the root and reattach it to a different cluster. The new word keeps the same core meaning but shifts the emphasis to match the new cluster's domain.

### Example: boegor — to build

boegor belongs to the BOE cluster (house spaces, structure). Keeping the root -gor and changing the cluster produces different flavors of the same action:

Example	Cluster	Emphasis
<i>boegor</i>	BOE (house/structure)	to build (the base form, structural emphasis)
<i>'omgor</i>	OM (music/sound)	to build with emphasis on the sound of it
<i>'angor</i>	AN (action/movement)	to build with emphasis on the act itself
<i>'togor</i>	TO (suffering/physical strain)	to build with emphasis on the physical exertion
<i>'ceigor</i>	CIU (creative products)	to build with emphasis on the creativity involved

All five words describe building. What changes is which aspect of building is being foregrounded. The listener parses the emphasis from the cluster sound alone, without new vocabulary.

### How It Works

Identify the cluster prefix and the root of a word. Keep the root. Substitute the cluster prefix with one whose domain matches the aspect you want to emphasize.

This technique is available for any word, requires no new vocabulary, and the meaning is recoverable from cluster logic alone. Also, remember to add ' before any word that is not a core word (new coinages).

## 17. Sample Poem

The following poem was written in Oravia to demonstrate how the language's cluster system, word order, and sound patterns can be used as literary devices. Notes and commentary follow.

### *Cea: A Elodao a Yamirli no Li*

*lunu yadetu i iloi a lusari  
i om su i apasar 'anesar anelem  
notor luval notam i yosari  
su i garel a micea e varodu en lufu hem*

*nim i iloi e lunu yadetu, i siyal  
i oi su i apasar 'anesar anelem  
notam luval notor val i 'al  
su noder micea en noi a lunhem*

---

#### Tips

Oravia	English
anelem	remain, stay
apasar	hang, suspend
garel	rise, lift
iloi	hope, await
lufu	wind
lunhem	summer
lunu	winter

## Oravia Craft & Style

lusari	sun
luval	snow
micea	rabbit, shy
noder	still, yet
notam	first
notor	second
no	like, similar to
oi	fun, joy, entertainment cluster
om	sound
siyal	find, notice
su	and, with
val	ice
varodu	head
yadetu	end, final
yosari	yellow

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### Possible Translation

*Winter's end, the sun hopes  
it resonates and hangs, settles, remains  
before the snow, it yellows  
and a rabbit lifts its head in the windy heat*

*Winter's end, I hope, discover  
my spirit lifts and I hang, settle, remain  
after the snow the now w (the ice melts)  
and still the summer here is rabbit (shy)*

---

### Commentary

*notam luval notor val i 'al*

I gradually change the word to indicate that the ice is melting. luval (snow) becomes just the root val (ice), which then becomes al. This embodies the melting in the changing forms and sounds.

*i apasar 'anesar anelem*

To indicate a kind of settling in anticipation/suspension, I use the words three times inside the same marker (i = verb), which reads as something without pause, while they gradually shift into one another.

*su i garel a micea e varodu en lufu hem*

*su noder micea en noi a lunhem*

In the last sentence of each stanza, I use the word “micea”, but in two different meanings. The first one means literally a rabbit, while the second one means acting shy like a rabbit.

*A Elodao a Yamirli no El*

The alternative title means “A Promise as Old as Wonder”, but notice that Elodao has El inside of it. This is because the word “elodao” belongs to the “wonder” cluster (words in Oravia belong to a cluster/classification, indicated by the first syllable). So it means something like the word “promise” returning to its own essence, “el”.

*lusari, yosari, hem, lunhem*

Here I use the same roots under different clusters. lusari being “(atmospheric) sun”, yosari being “yellow (color sun)”. hem being “heat”, lunhem being “summer (season heat)”. The roots stay the same but the words shift. This emphasizes the passage of time while things remain the same within change.

All together these linguistic devices indicate visually, phonetically and semantically the passage of time, a hanging anticipation, and change while staying the same.

## 18. Cluster Reference

Approximately 48 main clusters organize Oravia's vocabulary. Each cluster is identified by its opening sound(s). Words beginning with those sounds belong to that cluster's semantic domain. Subclusters (shown in the third column) refine the domain further.

## Oravia Craft & Style

Sound	Domain	Key subclusters
AN	action / movement	ANE static · ANI toward · ANO away · APA physical · AS involuntary body · ASE affectionate contact · ASI orifice · ASU involuntary vocal
BE	travel	BEI vehicles
BO	home interior	BOE house spaces · BON furniture · BOR structure · BOS hygiene fixtures
CIU	creative products	—
CO	communication	COU written communication
DA	evaluation / knowledge	DAE epistemic · DAN emphasis
DO	regulations	DOH enforcement
EL	wonder / virtue	ELA religious · ELE self-expansion · ELI virtue · ELO prosocial
EO	social	EOD social interactions · EOM events & gatherings
FA	family	FAE gender · FAI partnership/marriage · FAL young ones
GA	comparison / ranking	GAN ranking · GAO value assessment
GE	finances	GEL trading
HE	fiction tropes	HEH antagonist · HEI protagonist · HEO background/setting
IL	inquiry / knowledge	ILA sharing information · ILI cognition · ILO uncertainty
JA	tools	JAH cutting tools · JAS gripping & fastening tools
JE	geometrics / space	JEN location · JEO geometric positions
JO	materials	JOL material types
LE	environment / land	LEA landscape · LEI plants
LI	time	LITE clock time · LUN seasons
LU	weather / atmosphere / outside	LUN seasons (shared with LI)

## Oravia Craft & Style

MA	cooking / food preparation	MAE tubers & grains · MAL bread & dairy · MAS spices
MI	larger animals	MIO wild animals
MO	food / eating	MOA fruits · MOL food containers
MU	smaller animals	MUH flying animals / birds
NE	quantifiers / gradation	—
NO	function words	NOR relation to reference
OI	fun / excitement	—
OM	music / sound	—
PO	components / matter	POA chemical · POH energy · POI liquids
RA	society	RAI governance · RAN media & discourse · RAS culture
RO	knowledge / learning	ROE formal education · ROU written knowledge
SE	machines / technology	SEL coding · SEM systems
SI	processes	—
SIO	games / play	—
TI	harm / damage	TIU types of harm
TO	suffering / distress	TOH emotional · TOS interpersonal · TOU physical depletion
TU	conflict	TUL crash · TUM weapons
VA	core / body vitals	VAN limbs · VAR face · VEI health issues · VEL medical treatment
VI	interior body	VIR organs
VO	hygiene / personal care	VON external body surfaces · VOS grooming actions
WA	water / sea	—
WI	geographical orientation	WIL human-made geography · WIM natural geography
YA	objective qualities	YAH texture · YAL size
YE	clothing & fabric	YES garments
YO	colors	—

## Oravia Craft & Style

YU	subjective qualities	YUN personal characteristics
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*Even without knowing a specific word, the opening sound gives the domain. Subclusters narrow it further. Roots connect words across groups. In total, there are about 260 building blocks from which most words are formed.*

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