

Ud, äas' ini noskénävi,
Vë inoska sulos. Manda voma.

Sunu sinti mandasya 'më sulophi,
noskani sulos, imanda voma.

Id naksi maissiasya ovi,
nóskëa sulos. Në manda voma.

Tilda muinón ehya liovi
Inoska sulos, si manda voma.

'Behold there, I am beside the shore,
while the ocean crashes. It drifts away.
I want to drift away on the ocean
the crashing ocean, drifting away.
There are all my dreams, upon it
that the ocean is crushing. And it drifts away.
Seeing the ship of my wife
The ocean crashing, I drift away.

Vocabulary:

ë-	be (ay-stem, V)
ehya	my, mine
emë	on (+loc)
id	see, behold, there are, there is (proximal)
ini	beside (+loc)
lio	wife (o-stem, N)
maD-	bring, take (D-stem, V); (3 rd sg. present: manda)
maD-	voma 'drift away'
maissë	dream (ay-stem, N)
muino	ship, boat (o-stem, N)
naksi	all
në	and
nosk-	crash (intr.) (said of waves hitting the shore); crush (tr.) (sk-stem, V)
noskenë	edge of the sea, shore, marge (ay-stem, N)
o-	it (oblique stem)
si	I
siT-	me (oblique stem)
su-	want (u-stem, V) (always passive)
sulos	wave, ocean (s-stem, N)
til-	see (l-stem, V)
ud	behold, there is, there are, see (distal)
vë	as, while
voma	back, away

Suffixes:

-a-	thematic vowel
-si	1 st singular
-vi	locative case (-phi, in s-stems)
(i-)...-[n/d]a	conjunctive gerund
-na	nominal gerund
-sya/-hya	1 st singular possessive suffix (-hya after vowels)
-ani	present participle (cannot take arguments)
-[n]ëa	adjectival gerund
-n	accusative (disappears before -s-)
-ni	pronominal dative (after oblique stems, metathesis with consonants)
-nV	passive/impersonal 3 rd singular (V = vowel of root, repeated)

Syntax:

- 1) When a subject pronoun is used, it is placed before the verb, which is in the 3rd person (regardless of the person of the subject). This is because this is really a reduced cleft sentence: si tilino 'it's me who sees him.' = 'I see him'
- 2) The locative can express alienable possession (i.e. possession in which the possessum is not necessarily possessed, only incidentally possessed. That is, the difference between 'my arm' and 'my book'.)
- 3) The adjectival gerund can be used with arguments to form a reduced relative clause. This distinguishes it from the present participle which cannot take arguments. Thus, one might say that (roughly) the adjectival gerund is more transitive than the present participle
- 4) Modifiers generally precede the noun (at least in this poem, but this is a poetic-style)
- 5) The conjunctive gerund indicates circumstantial meanings (since, because) or simultaneous meanings (while).
- 6) The i- in the conjunctive gerund can be stylistically dropped.
- 7) The subject of the nominal gerund is either genitive (if nominal) or a possessive suffix (if pronominal)

Poetic Form:

First line of each stanza ends in -vi (-phi)

Second line has ten syllables and ends in -ma

Also: vocabulary is rather poetic (sulos for sulindo, noskenë for kenë)

Added for Relay Master: The poem is divided into two halves by the particles: id/ud. In the first, introduced by 'ud', the narrator is removed from the event, setting it up and finally, in the third line stating his feelings/thoughts about the event. In the second half, introduced by 'id', we are brought fully into the mind of the narrator so that we can feel his pain as we realize the poem is a lament for his departed wife. This thus illustrates one of the main usages of 'id' and 'ud' as emotional 'proximal' and 'distal' markers.