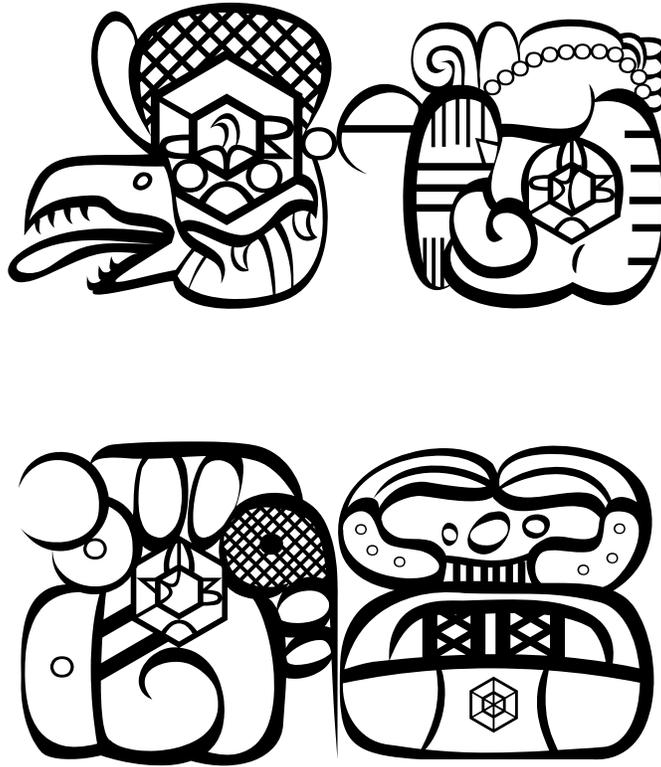


Kaziran Glyphs

This is a first try at some glyphs to use on the walls outside the Kaziri and on the artifacts.

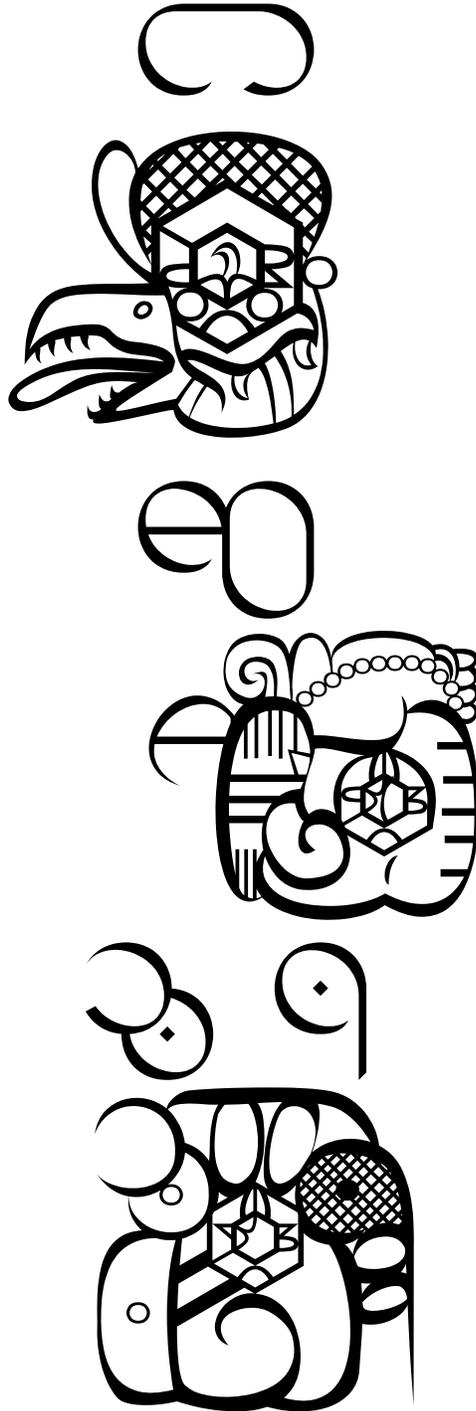
Glyphs for Kaziri



Explanation

The Kaziri (the ship) draws its name from an Irathient word *kaziri* (ꠘꠞꠞꠞ), which is a word for a kind of Irathient serpent-beast. Its name on the ship would likely be written in Indogene (ꠘꠞꠞꠞ), but would be pronounced the same, as the Indogene writing system accommodates the Irathient sound system pretty well. The glyphs, then, are built off the three glyphs of the Indogene spelling of *kaziri* (as above), plus a glyph indicating the time of year at which it occurred. Though they're based on the Indogene glyphs, they've become Mayan in shape, and are arranged as Mayan glyphs are (in descending two column rows).

Regarding the glyphs themselves, they incorporate the Indogene glyphs *and* the Irathient glyphs (likely a later addition), as well as Mayan glyphs. The combination essentially spells out *kaziri* in a number of ways, with some extra symbology added. But, for example, you can see the Irathient glyphs in each of the glyphs below:



At the same time, the Mayan glyphs were chosen to most closely approximate the sounds of *kaziri* while at the same time trying to find semantic ideas that were symbolically close. For example, the first syllable actually comes from the word *ka'an*, which is the word for "snake". The "snake" glyph was combined with the glyph for Quetzalcoatl, as well as elements from the glyph for "sky" (also phonologically close: *kan*), and the glyph for "corn" (seen elsewhere, for Quetzalcoatl, among other things, was the bringer of corn). The second glyph borrows elements from glyphs for "firewood" (e.g. fuel) and the glyph for "birth". The third glyph is a mishmash of the glyph for "corn" with other phonologically-similar glyphs.

The final glyph was a bit of a puzzle. I needed four glyphs to come up with a traditional Mayan block, so what I did was I modified the glyph for *wayeb'*, which is the Mayan word for the final five days of the year (they used a 365 day calendar comprising months of 20 days, which left 5 days at the end of the year). *Wayeb'* was supposed to be an unlucky time, when the portals between the mortal world and the spirit world dissolved, allowing spirits to come from the underworld to cause mischief. This seems like an ideal time for the Kaziri to arrive—and provides a final glyph for the sequence. I modified it, though, by changing the circle at the bottom of the glyph to the Indogene number 14,406 (i.e. ) . This could be the number for one of the artifacts, and may serve some other symbolic purpose. It's a unique glyph in Irathient, in that it can be formed by taking the inner and outer hexagon and connecting each of its vertices with a straight line, without adding any extraneous lines.

Artistic Rendering

Unlike the fonts for the alien languages, these forms aren't fixed, per se. These Mayan glyphs were carved into stone walls and also painted on pottery, etc. It's rare that a glyph appeared the same in two places. Often the glyphs around a given glyph would alter the appearance of that glyph. The glyphs above can be taken as a guideline. As long as all the key elements are there, the glyphs can be scrunched together, spread apart, moved about, etc. You might consider taking some of the glyphs that were incorporated in those above as inspiration:

