Kaziran Glyphs

This is a document detailing some of the ideas behind the glyphs used in conjunction with the Votan ship Kaziri that crashed on Earth about 2800 years before the rest. All of this will be background, but there are some important open questions at the end.

Introduction

The Kaziri (a tender ship a part of the fleet leaving Votanis) opens an unstable wormhole to Earth, and ends up arriving about 2800 years before the rest of the fleet (circa 800 BCE). When it crashes, the remaining crew (the Kazirans) remove three key components from the ship to prevent it from accidentally warping again, thereby destroying the Earth. These three key components become known as the Artifacts, which will play a vital role in the series. In order to disguise the function and purpose of these Artifacts, they encase them in some kind of shell which has a series of Voto-Mayan glyphs embossed on them. Another short series of the glyphs are found on a cave leading to the Kaziri. The glyphs are a code that requires unraveling, and their composition is discussed here.

Cave Glyphs

The Kaziri draws its name from an Irathient word *kaziri* (◯⌒ᘯᗩ), which is a word for a kind of Irathient serpent-beast. Its name on the ship would likely be written in Indogene glyphs (⬡⬡⬡), but would be pronounced the same, as the Indogene writing system accommodates the Irathient sound system pretty well. The glyphs on the cave wall, then, are built off the three glyphs of the Indogene spelling of *kaziri* (as above), but are worked into Mayan glyphs, while also incorporating the spelling of *kaziri* in Irathient.

The purpose of these glyphs is to mark the entrance (or perhaps *an* entrance) to the Kaziri. The code here, then, is quite simple: the glyphs simply say *kaziri*. There is other imagery built into it, though, and that imagery will be discussed here. First, the glyphs:

Kaziran Cave Glyphs
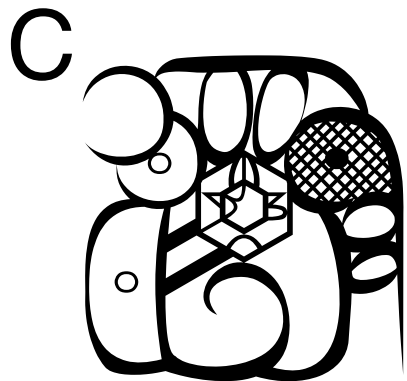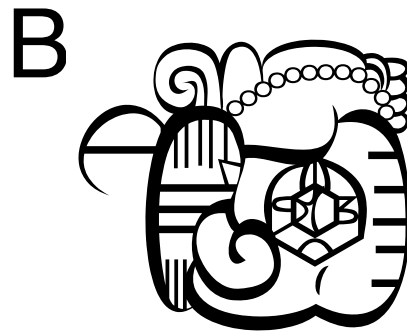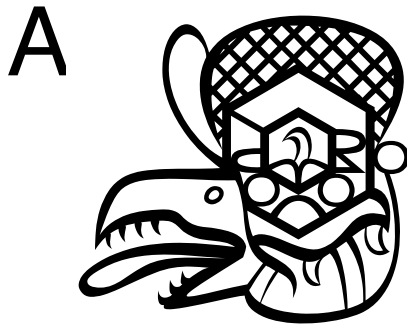
A

B

C

Below we'll examine each of the glyphs closely and discuss their symbology.

A1

A2

A3

A4

A5

A6

A

A7
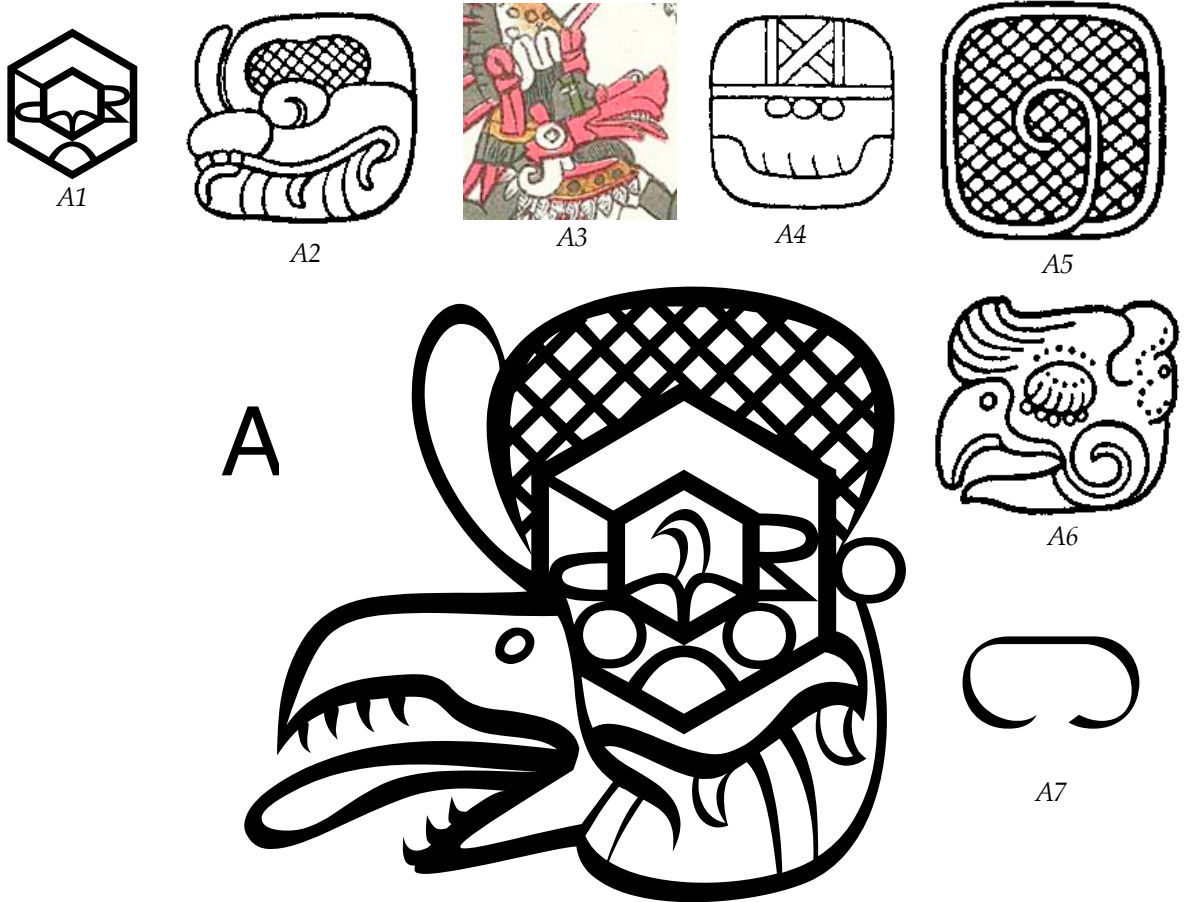
Glyph A is built off the Indogene glyph for *ka* (A1), but the shape actually comes from the Mayan word *ka'an* (A2), which is the word for "snake" (the Indogene glyph, in effect, becomes its eye). The "snake" glyph was combined with imagery of Quetzalcoatl (A3), as well as elements from the glyph for "sky" (also phonologically close: *kan*; A4), and the glyph for "corn" (seen elsewhere, for Quetzalcoatl, among other things, was the bringer of corn; A5). There are also some elements borrowed from the glyph for feather (unrelated phonologically, but Quetzalcoatl was known as the feathered serpent god; A6). In the "bonnet" of the glyph one can make out the Irathient glyph for *k* (A7).

The purpose for including the various Mayan glyphs that were included is to draw a connection between the Kaziri (the ship) and the god Quetzalcoatl. The ship itself could be seen as a kind of "sky serpent", as it came from the sky, and it's name refers to the Irathient serpent-like *kaziri*. Perhaps the idea was to ward off humans from the time period who might have been tried to investigate it. As for the phonetic shape, which is *ka'an*, the *n* is included to provide voicing to the *s* which will follow. There is no *z* in Mayan (or Proto-Mayan), so one way to approximate voicing is to preface the voiceless *s* with a voiced *z* (something that frequently leads to voicing cross-linguistically).

Next we'll our attention to Glyph B:

B2

B3

B4

B5

B1

B6

B
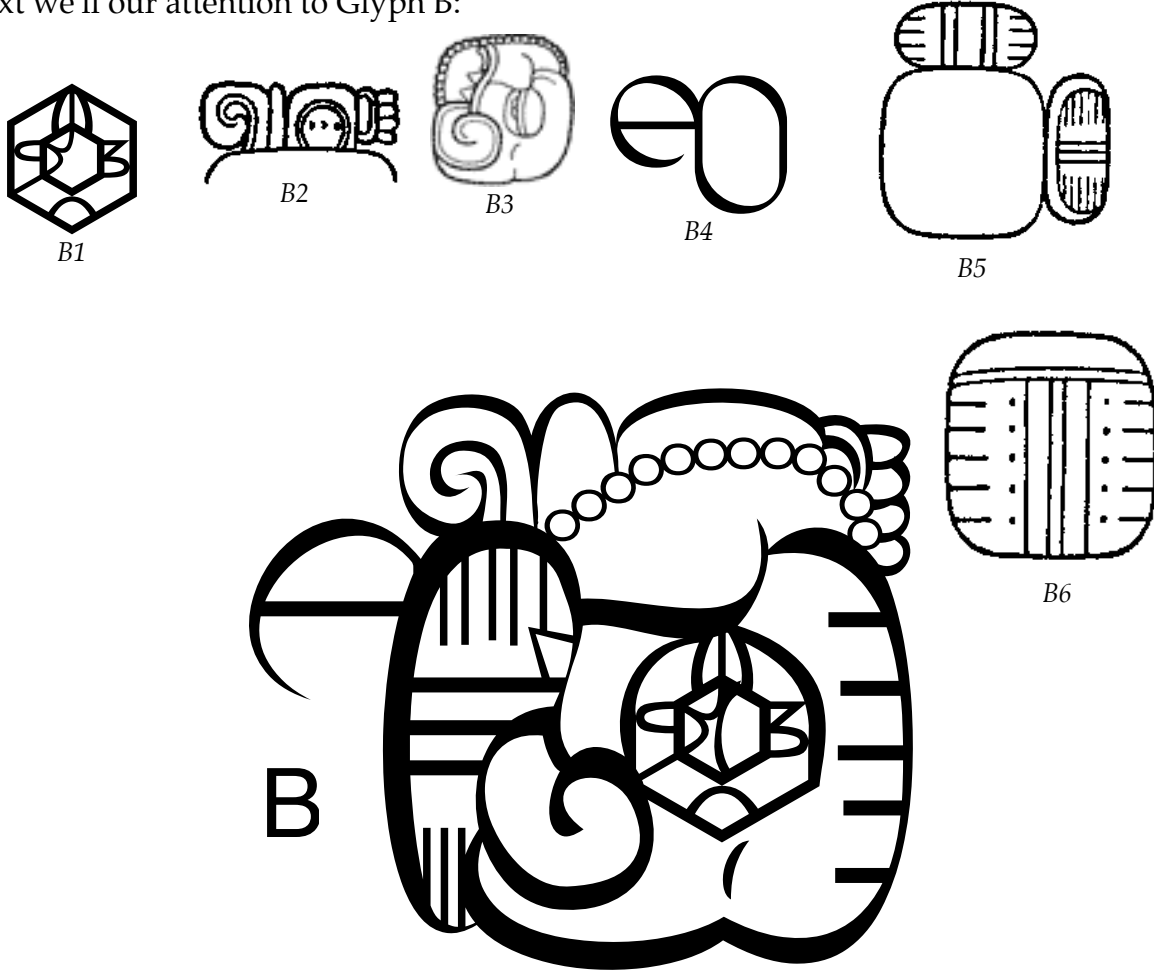
Glyph B is built around the Indogene glyph for *zi* (B1), and borrows elements from various glyphs for "firewood" (e.g. fuel; B2) and the glyph for "birth" (B3), both of which have the phonetic value *si*. On the left side the Irathient glyph for *az* (B4) is incorporated. Within the glyph for *az*, the Mayan phonetic symbol for *ts'i* (B5). This was done both to disguise the Irathient glyph, and to give the reader a clue that the pronunciation isn't quite supposed to be *si*. An element from a different glyph for *ts'i* (B6) is also incorporated into right side of the up-turned frog glyph for "birth".

The Mayan glyphs used above were chosen primarily for their phonetic content, but one might also draw a connection between fuel and birth, when discussing a spaceship (i.e. in order to "come to life", a spaceship needs fuel). I also like the imagery of the up-turned frog glyph. I have no clue why the Mayans thought a, frankly, dead-looking frog would be evocative of life, but it does fairly characterize the state of the Kaziri (i.e. kaput).

Finally, Glyph C:

C1

C2

C3

C4

C5

C6

C
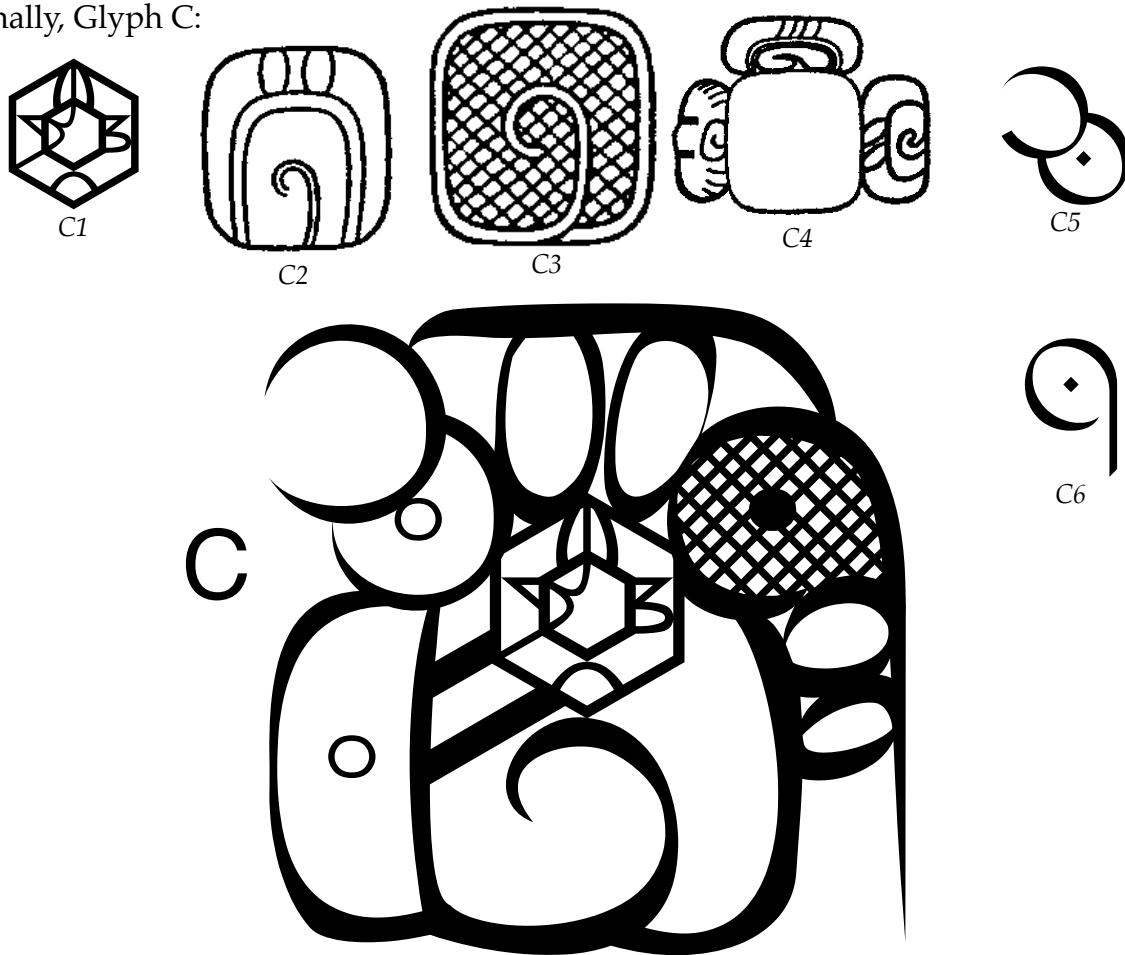
Glyph C is built off the Irathient glyph for *ri* (C1). This one was difficult, because *r* has disappeared in most dialects of Mayan. Theoretically, though, *r* existed in Proto-Mayan, which is what would have been spoken at the time of the crash. The Mayan glyphs primarily in evidence in Glyph C are two glyphs for corn (C2, C3). The reason is that Proto-Mayan **r* became modern Mayan *y* in the languages I'm working with. The word for corn (or one of them) was *yi*, which suggests Proto-Mayan **ri*. In order to make the sound clear, I also added some other glyphs with a modern reflex of *yi* (C4). Embedded in the glyphs are two Irathient glyphs: One for *ir* (C5) and one for *i* (C6).

Semantically, this is a further tie between Quetzalcoatl, bringer of corn. The main purpose of this glyph is to convey the syllable *ri*, as opposed to any specific ideas about the ship.

The Artifacts

In the present day, the three Artifacts from the Kaziri are going to be rediscovered, and will feature prominently in the show. As it stands now, each Artifact will require a host, and will have a hand in choosing its own host (how/why TBD). The design of the Artifacts will feature some of the Voto-Mayan glyphs on them (five glyphs repeating on each Artifact, with one in common). Each glyph will feature a different Votan writing system, depending on its intended host. As for the Artifacts themselves, while the design is pending, the idea is that they'll have some sort of "case", and that inside will be components of the ship. These components will be required to make the Kaziri functional again, but will also be required to enter the Kaziri—either all three combined, or perhaps just one (TBD). The glyphs themselves will say something close to "Three makes one" or "Three becomes one", giving those who decipher them a clue as to their function. Each artifact will have a part of this phrase. It's unknown at this time what specific function the Artifacts will have inside the ship. Also, it's supposed that, at some point in time, the Artifacts will (have to?) be physically implanted inside a host (TBD).

Artifact #1

The first Artifact that we're going to encounter in the show is the one discovered by Rafe McCawley down in Old St. Louis. It's going to end up bonding with Luke, who will be the first artifact's host. The Artifact will contain the "three" part of the message. It's not yet been determined how much about the Artifact the characters will learn during the first season, but the Artifact itself shows up first in episode 102. Design is TBD, but when it's finished, we can include an image here.
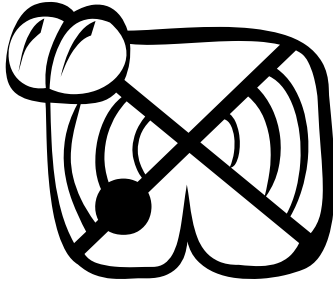
Below are the glyphs found on Artifact #1:
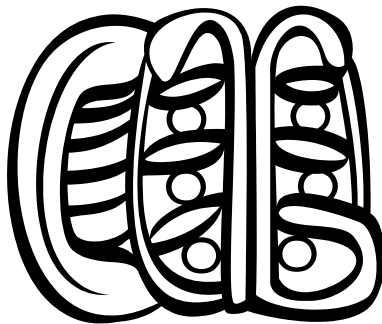
Artifact #1 Glyphs

D
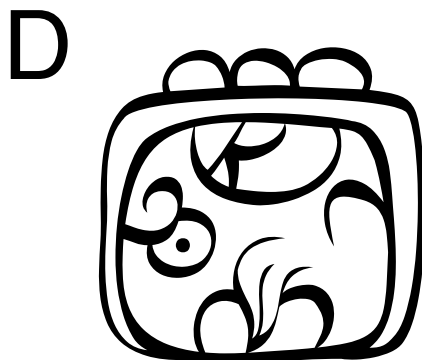
Artifact #1 Glyphs (Cont'd)

E

F

G
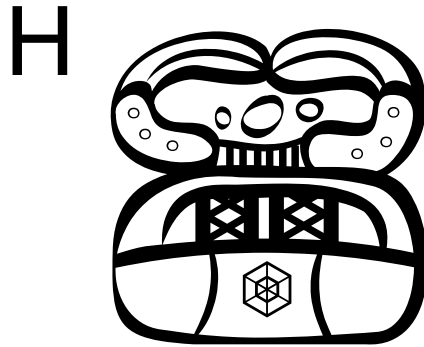
H

Below we'll examine each of the glyphs closely and discuss their symbology.

D1 *D2* *D3* *D4* *D5*

D
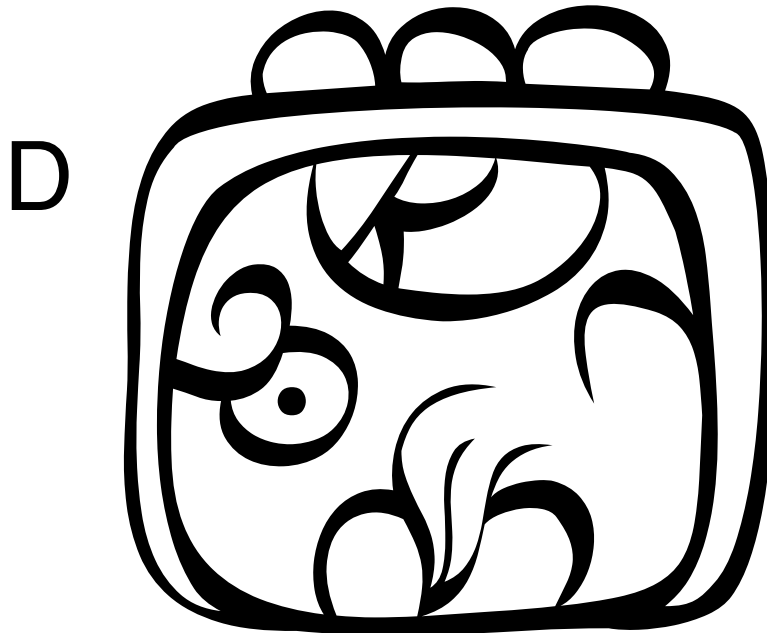
Glyph D is the first glyph in the sequence, and also the first glyph on the very first Artifact. As such, it kind of sets up the idea of the Artifacts themselves. This glyph features a number of elements for a number of reasons. The main shape of the glyph is based on the Mayan glyph for "person", *winik* (D1). Above the glyph is the number "three" in Mayan (the three dots). The four shapes inside the glyph have been altered

from their original form to match Votan symbols (and one Mayan symbol). The hook on the left-hand side is retained, but a circle with a dot inside it has been added to the hook so that it resembles the Irathient glyph for *ir* (D2). On the top, the bisected circle has been altered to look like the Indogene glyph for *i* (D3). Note that the resemblance is slight. On the right, the hook has been inverted, so that it nearly resembles the Kastithan glyph for *ka* (D4). On the bottom, the top "leaf" of the clover-like shape has been changed out for the Mayan glyph for "enter", *och* (D5).

There are several ideas behind the choices made here. In addition to bearing the number "three" (the original intent for this glyph), by choosing the glyph for "person", it suggests the need for three people. Using the three different scripts suggests three different individuals—seemingly Irathient, Indogene and Castithan. At the time of the crash, though, it was the Castithans that wanted to dominate Earth. If the Irathients and Indogene wanted to lock them out of the ship, it would actually make sense for the third race *not* to be Castithan—for it, in fact, to be human. The Irathients would be the representatives from Irath; the Indogenes from Indo; and then a representative from Earth would, presumably, be Quentin. So while *ka* is the first syllable of Casti, it can also be the first syllable of the name given to Earth by the Votans before their arrival (TBD). By adding a piece of the Mayan verb "to enter", then, it suggests that one of each race would need to be present to enter the Kaziri.

At this stage, this is just an idea; it's not set in stone yet (though the glyphs themselves are fixed).
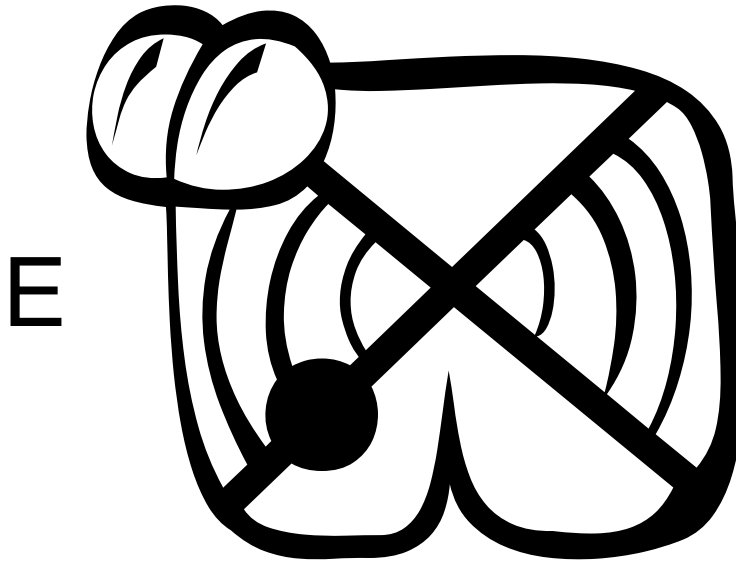
Moving on to the next glyph…

E1

E2

E3

E

Glyph E is built off of a Mayan syllabic glyph for the syllable *nu* (E1). In the upper left-hand corner is another syllabic form for *nu* (E2), and the superimposed over the whole thing is one of the Castithan glyphs for *du* (E3).

Glyph E takes some explaining. Glyphs E and F spell out the word *duni* in Castithan, which is the Castithan word for "three". The way that you actually *spell* the word in Castithan, though, is roughly equivalent to *nduunii*. The initial *n* has been lost (rather like the initial *k* has been lost in English "knight"), so it's pronounced simply *duni*. Mayan lacks a *d*, though, and I found an entire glyph which is pronounced *tunni* (quite close), so I started with that. As mentioned above, a preposed nasal often voices an unvoiced segment—and, etymologically, there *was* a preposed nasal in the Castithan word. As a result, I searched for a nasal glyph. Unfortunately, there is no syllabic nasal in Mayan, so I went with the syllable *nu*, with the *u* dropping out as a result of backwards synharmony (a stretch). Mayan will often double up syllabic glyphs to reinforce a pronunciation, so I added the acorns to the upper left-hand corner to form the top of the Castithan glyph.

Next we'll look at Glyph F.

F1   *F2*   *F3*   *F4*

F
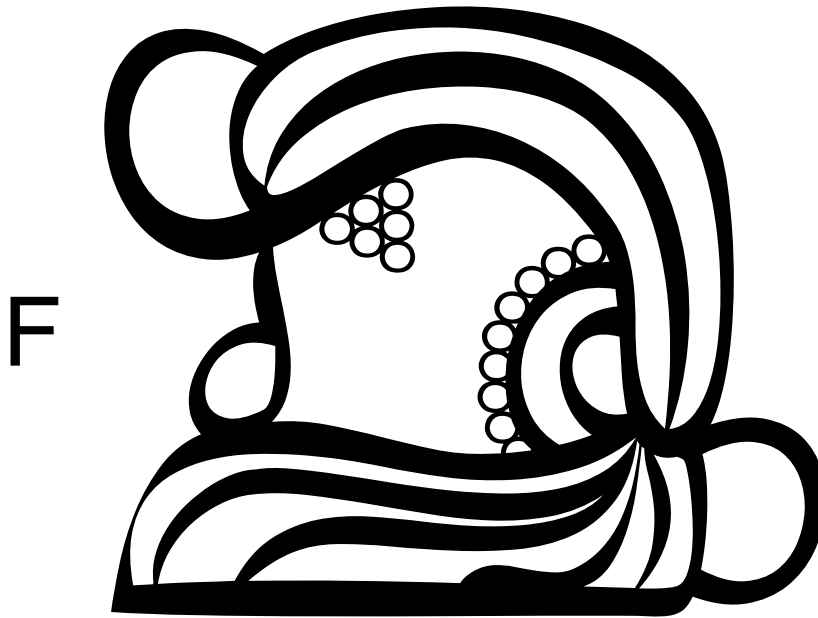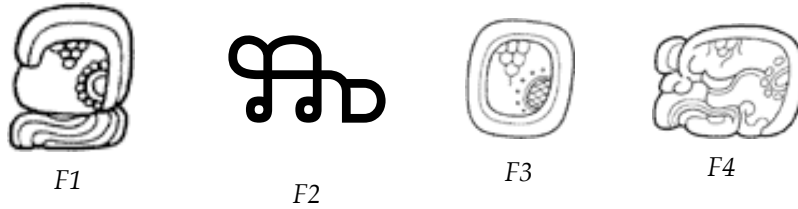
Glyph F is built off of the Mayan glyph *tunni* (F1), which means both "stone" and "year". Overlaid is the Castithan glyph for *ni* (F2).

Though the entirety of the Castithan word *duni* is pretty much contained in this Mayan glyph, the Castithan part has just *ni*. Since *tunni* is not the same thing as *duni*, the previous glyph (the *n*) was used to, in a sense, voice the *t* of *tunni*. The Mayan glyph has symbology built into it which may or may not be used later. The glyph itself means "stone", but also means "year". Supposedly it's constructed from two rainbows (the striped parts on top and on bottom), and in between, the so-called "bunch of grapes" is thought by Mayan scholars to represent a rain cloud (it's sometimes depicted with lines emanating from it—either rain or lightning [cf. F3 and F4]). The circular disc in the lower right hand corner is likely the sun, but that's my guess. This may be useful later for describing the atmospheric conditions at the time the glyphs were inscribed, or perhaps the atmospheric conditions necessary to allow entry into the ship. Or perhaps stone is a clue as to the location of the Kaziri (i.e. underground, embedded in rock).

Next we'll look at Glyph G.

G1   *G2*

G3

G
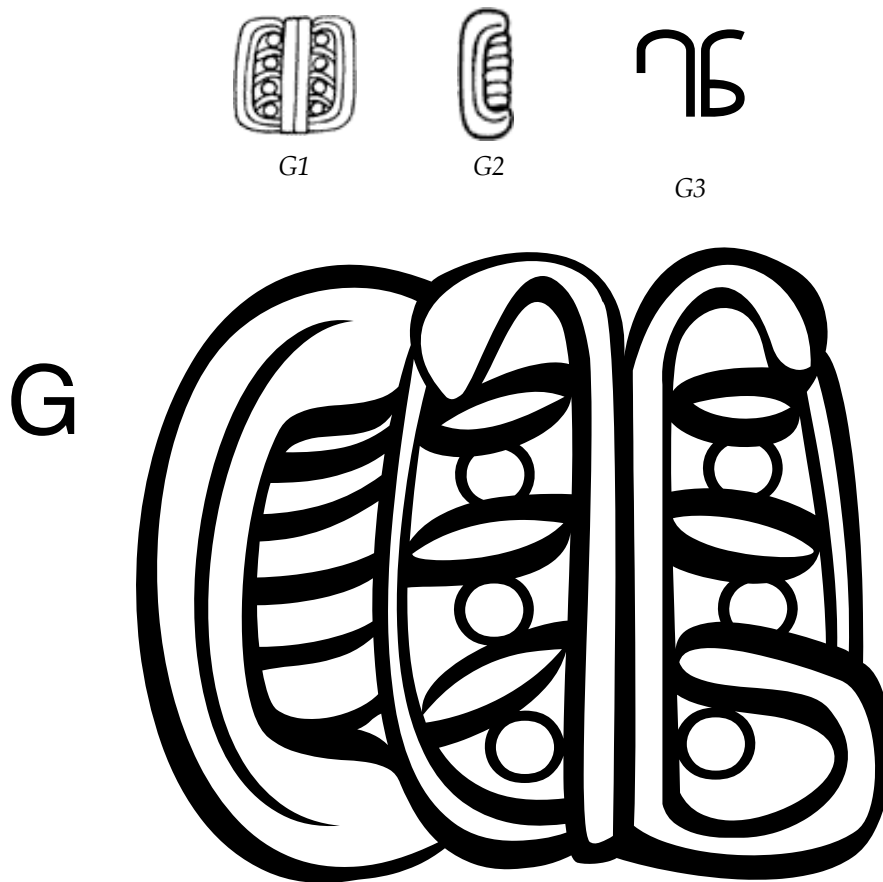
Glyph G comprises two Mayan glyphs, both syllabic. The main glyph (on the right) is the syllabic glyph for *sa* (G1). Scrunched up on its left side is a syllabic glyph for *ka* (G2). Superimposed over the glyph for *sa* is the sequence of Castithan glyphs *kasa* (G3).

The phonetic sequence spelled out here (*kasa*) is actually the old form of a Castithan grammatical marker. The marker indicates the topic of discussion. In this case, it would take the word "three" and, in a sense, pronominalize it, indicating that it's "three" something (and here we rely on the first glyph to supply "three people"), and that, furthermore, these three are the topic of an upcoming thought or clause. As it happens, the grammatical marker is currently pronounced *ksa*, but it's spelled as if it were *kasa*, and, indeed, hundreds of years ago, that is how it was pronounced. For a Castithan speaker, the spelling here might prove useful in figuring out the reverse synharmony present in glyphs E and F. As for the symbology, the *ka* glyph is supposed to be the fin of a fish. There's no description of the *sa* glyph, but to me it looks an awful lot like a rib cage with some things inside it. Ordinarily there are four circles, but I omitted one on each side. This may correspond to the three Artifacts (on the left), and the three spots they fit inside the Kaziri (on the right).

Now for the last glyph.

H1

H3

H
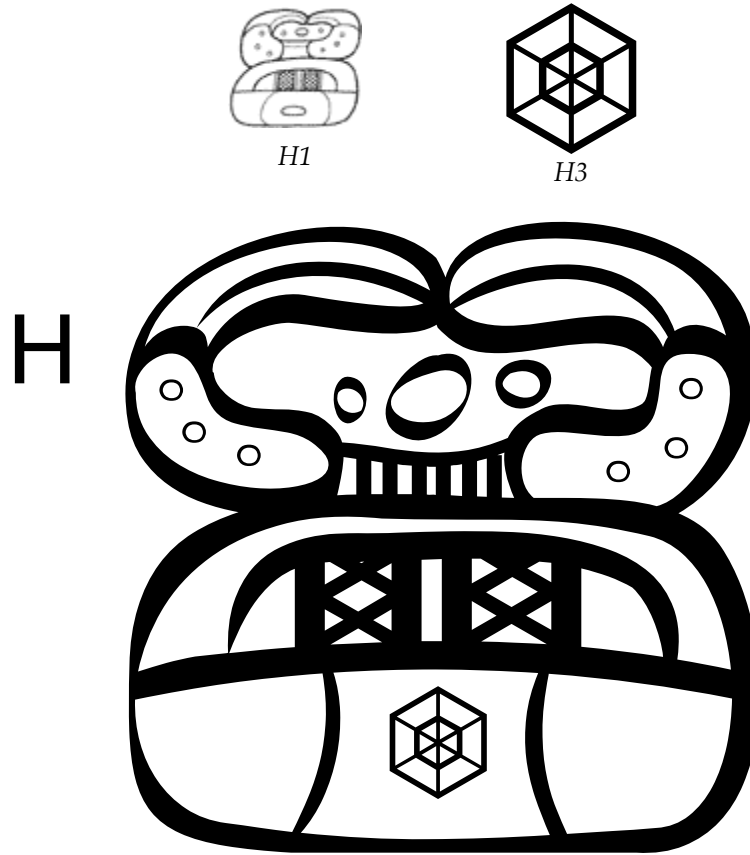
The final glyph will be present on all three Artifacts. It doesn't contribute to the meaning of the phrase or to the sound of the word; rather, it's a date. The glyph is the Mayan month *wayeb'* (H1) with the circle at the bottom changed out for the Indogene glyph for 14,406 (H2).

Though the reason behind using the month glyph here was purely pragmatic, it turned out to be rather fortuitous. The Mayan calendar is divided into 18 months of 20 days each giving a perfect year of 360. The Mayans, though, had the same calendar we do, which left five days left over at the end of the year. These five days were assigned a "month" of their own, even though it amounted to less than a week. This "month" was called *wayeb'*. In addition to being very short, *wayeb'* was considered to be a time of great unluckiness. Mayans routinely refrained from leaving their houses or even combing their hair during *wayeb'*. It was thought that during these five unlucky days the portals between the spirit world and the world of the living were sundered, allowing the spirits to roam free and cause mischief. This seems like an ideal time for the Kaziri to arrive.

Artifact #2

There aren't any glyphs for Artifact #2 yet (except for Glyph H, which will be on each of the three artifacts), but Artifact #2 is implanted in Irisa at present. If the patterns we've established thus far hold, the superimposed "word" of Artifact #2 will be Irathient, and it will mean something like "becomes" or "comprises" or "makes". Irathient words tend to be longer, so there may be more syllabic glyphs in this Artifact than there are (or will be) in the other two.

Artifact #3

Nothing is known about Artifact #3 yet. If established patterns hold, it will have Glyph H, as well as various glyphs having to do with the number one. Additionally, it will use the Indogene writing system as a superset, and will bond with an Indogene.

Stray Ideas and Suggestions

Here are some ideas I had about the glyphs, the Artifacts, the Kaziri, and everything connected to it.

❖ As mentioned above, I think it would be ideal if the third Artifact bonded with an Indogene. I would note, though: the Indogene doesn't necessarily need to be *alive* (or, perhaps, *conscious*) when the three Artifact bearers are brought together.

❖ I think the "month" of *wayeb'* would be a great time for the ship to arrive, and for modern Artifact-holders to reenter the ship. This would be an obvious tie to Mayan culture, as right now the connection is tenuous (see "Open Questions"). The "month" of *wayeb'* occurs at varying times throughout the year (the period kind of travels backwards one day at a time every five or so years as you progress forward). You can calculate the dates here:

> http://www.ancientscripts.com/maya.html

But so that you don't have to, here's the month of *wayeb'* during some key years:

- ◉ February 8-12, 800 BCE (*Arrival of the Kaziri*)
- ◉ July 29-August 2, 0 CE (*Beginning of the Common Era*)
- ◉ March 31-April 4, 2000 CE (*Start of the New Millenium*)
- ◉ March 31-April 4, 2001 CE (*Actual Start of the New Millenium*)
- ◉ March 28-April 1, 2012 CE (*End of the World?*)

- ◉ March 28-April 1, 2013 CE (*Rest of the Fleet Arrives*)

- ◉ March 26-30, 2023 CE (*Beginning of the Pale Wars*)

- ◉ March 24-28, 2031 CE (*Arkfall*)

- ◉ March 20-24, 2046 CE (*Present Year*)

- ◉ March 20-24, 2047 CE (*Present Year +1*)

- ◉ March 19-23, 2048 CE (*Present Year +2*)

- ◉ March 19-23, 2049 CE (*Present Year +3*)

- ◉ March 19-23, 2050 CE (*Present Year +4*)

- ◉ March 19-23, 2051 CE (*Present Year +5*)

- ◉ March 18-22, 2052 CE (*Present Year +6*)

❖ Building off of the discussion of *wayeb'*, it's been suggested that the ship may be shifting in and out of phase, putting its accessibility in question (e.g. perhaps one could show up with all three artifacts but there would be no ship there to enter). If the ship arrives during the month of *wayeb'*, one nice way to govern that phase shift would be that the ship would be in phase during the month of *wayeb'*—and perhaps would appear most tangibly when the days of *wayeb'* correspond to the original *wayeb'* days of the ship's arrival (i.e. if the ship arrived during a *wayeb'* that was between March 19-23, it would be best to enter during a future *wayeb'* that was *also* between March 19-23). If this were true, it would help us to fix a precise date for the Kaziri to have crashed. All we'd need to do is figure out the date we want people on the show to enter and find the nearest date to 800 BCE that had a *wayeb'* corresponding to the present date of entry. I think it's *remarkably fortuitous* that the *wayeb'* near the date of our series (occurring in the month of March) is *quite* close to the *wayeb'* near 800 BCE. (To get to March, we'll just need to go earlier a bit—perhaps 950 BCE?)

❖ The reasoning behind getting the dates to line up would be that, perhaps, the situation surrounding the ship would have to be as close to identical as it was when it crashed. Going back to the glyphs, if there was a rain storm during the crash, it might help for there to be a rain storm in the present—and that would tie in to the glyphs themselves (the rain cloud on glyph F). The original Kazirans may have actually built it this way. That is, in addition to a date associated with the phase shift, they have built in an ideal barometric pressure (as well as the presence of the Artifacts, which themselves will need to bond with individuals of a particular race).

❖ Speaking of bonding, something that might allow for bonding to occur would be blood type. So, for example, the Artifacts themselves may have some sort of scanning equipment that allows them to check an individual for a race match *and* a blood type match (and perhaps an appropriate age [young would seem best]). The Artifact may, in fact, have bonded with others before, but those with whom it bonded may not have known what the heck it meant—and certainly wouldn't have met up with the other two. I'm not sure if blood types are universal, but if they're not, then it would make sense that there would be no one to bond with Artifacts 2 and 3 *until* 2013 when the Votans arrive.

❖ If it is the case that the Artifacts could have bonded with others before, the Artifacts may be able to extract, store and impart memories to those it bonds with. This could explain Irisa's "visions". Her Artifact may have bonded with the original Kazirans (giving her valuable insights into the Artifacts themselves, if she can interpret what she sees), and may, indeed, have bonded with an Irathient or two before she acquired it (after all, Irathients were on Earth for a good twenty years before she was born). Then perhaps as the series progresses, Quentin will gain a kind of second sight just like Irisa—his perhaps far more disjointed, since his artifact will likely have bonded with a *large* number of humans before him.

❖ It may be fun to play with the Mayan imagery. That is, by 2046, the so-called "end of days" will have *long* since played out, and probably no one will lend it any credence any longer—or even give it any thought. As our characters investigate the glyphs, it will reveal that, perhaps, this stuff never had anything to do with the end of the world, but had to do with the Votans (though, of course, if the ship warps, it *would* be the end of the world).

❖ An early idea is that the Artifacts would bear some key function on the ship. I'd suggested that if the ship had a working brain (that's been kept alive all these years), it would need three crucial elements: (1) Something that allows users to interface with the brain; (2) something that allows the brain to interface with the rest of the ship; and (3) power. The three Artifacts could very well be these three key elements, that, once plugged back in, would allow the ship to function perfectly.

❖ If there is a kind of sentience on board the Kaziri, though, and it's been alive with nothing to do for, like, almost 3,000 years, though, wouldn't it kind of be… insane? Or at least *really* pissed off? Just a thought.

❖ A couple different ideas for entering the ship: (1) it requires all three Artifacts; (2) it requires just one Artifact, but all three to function; or (3) it requires all three Artifacts *and* requires that the time of year be right.

❖ The fact that the Kaziri is named after a kind of serpent and that it came from the sky may have given rise (or added elements) to the god Quetzalcoatl.

❖ Might be fun to find the person to bond with the final Artifact and then kill them off, leading our characters to believe that all hope is lost (only to find out later that there could be another).

❖ An initial idea was to put a number on each of the Artifacts. If the Artifacts have an outer shell or casing that has the glyphs, this may still be possible (i.e. once you remove the shell, you'll find a piece of the Kaziri ship that has a number on it). Since the ships are Indogene, the numbers would be in Indogene. The numbers themselves would have no special significance, except that they would tell the user where the piece is to be inserted (e.g. imagine a manual where all parts are referred to by number, and so you look up the number and it tells you what to do with the piece so numbered).

❖ The number 14,406 is significant in Indogene simply because of the shape of the glyph (i.e. ⬡). Indogene is base 7, so 14,406 actually turns out to be their equivalent of our 60,000 (i.e. in Indogene, it's a round number, and has a special glyph associated with it). Aside from looking neat, this affords us an opportunity to find some significance for the number 14,406. I've been trying, and haven't come up with anything just yet. Here are some things that it's not:

  ◉ Not the number of days from the crash (that'd only be like 40 years).

  ◉ Not the number of years from the crash (that'd be the year 13,606—about 11,000 years after the action of the show).

  ◉ Not the number of Julian months from the crash (only 277 years).

  ◉ Not the number of Mayan months from the crash (even leaving *wayeb'* out, it's only 800 years).

  ◉ Doesn't define a cycle with Mayan months (*very* close, but no cigar. If you treat it as a cycle, you end up in the range of 2150-2250—or about 100 years after the action of the show).

  ◉ <u>POTENTIAL:</u> The number of *wayeb'* days between the date of the crash and the present. Assuming 5 *wayeb'* days a year, then a crash in exactly 800 BCE would mean 4000 *wayeb'* days until 0 BCE. If our characters get into the Kaziri in 2050, that's 10250 *wayeb'* days for a total of 14,250—only 156 off! Rounding down, if you divide 155 by 5 you get 31, meaning we'd only have to add 31 years onto the end of the crash, giving us a crash date of 831 BCE, if the entry date is the (*crucially*) the second *wayeb'* day of 2050 (or a crash date of 832 BCE on the last *wayeb'* day). This, however, will *not*

give us the same date, as discussed above (*wayeb'* for 831 BCE was February 16-20, same for 832 BCE. The *wayeb'* of 2050 CE is, as mentioned above, March 19-23. To get the same date, 950 BCE would be the *earliest* possible date). The sheer coincidence of this finding, though, may be enough reason to abandon the same *wayeb'* date idea above (this coincidence is better).

Open Questions

Here are a few questions that may need to be addressed as we progress:

❖ The blood type thing is the best I can come up with for the reason the Artifact would need to bond with a host. Any other thoughts?

❖ There doesn't seem to be any reason behind the Mayans being involved in this part of the mythology at all. If the Kaziri crashed in St. Louis, the closest Mayan settlement is still 1,500 miles south—and that's *if* the Mayans had pushed that far north in 800 BCE, and my guess is they didn't. There would need to be some reason that the Kazirans traveled to the Yucatan Peninsula and back for the Mayan tie-in to make any sense. (Perhaps they have some sort of ancillary ship they can fly around in until it runs out of fuel?) I don't think we can make a strong case for the Kazirans to be the origin of the Mayan writing system and cosmology.

❖ We'll eventually need to know what the Artifacts do, and what their function is in the ship.

❖ The glyphs on Artifacts 2 and 3 and the bearer of Artifact 3 are to be determined.

❖ At present, the Castithan Kazirans wanted to take over the Earth, while the Irathients and Indogene wanted to leave it be. If it's the case that the Castithans wanted to use the Kaziri as some sort of weapon and the Irathients and Indogenes wanted to stop them, it doesn't make sense that they would remove the Artifacts and then set up puzzles around them: they would have just destroyed them, making the ship forever inoperable. If they really wanted the ship never to be operated again, why even create the glyphs and the code; why not just throw the Artifacts into the sea? Why give anyone *any* clues as to what they are and what they do? And if they are going to give clues (i.e. they clearly want someone to get it), why not just write it simply? After all, they could've written it in Indogene or Irathient or Castithan and known that the rest of the Votans that landed in 2013 would be able to find it, read it and act accordingly. It

seems that they would want to do either one of those two things. What we have them doing is a bit odd, and will need explaining.

❖ It's not clear why the Artifacts would need to actually embed themselves in a being. Not that there *couldn't* be a reason for it; I just think we need one.