

Neanitha's Lament, Context

This lament is set within the epic *Hon Dōgrēinēost*, or *The Reckoning* in English, which depicts the story behind the battle for the planet Lidonemet and centers around Neanitha, the leader of the celestial crusaders. At this moment, Neanitha has been captured by Tkochtogond, the former steward of the king who began his rebellion after refusing to bring up the children of light into their maturity--as was his task. Instead, he designed to rule over them, considering the King unfit for the authority he had. Thus, he waged a civil war upon Lidonemet, the home planet of the children of light, and turned the planet into his own stronghold. Thus, when Tkochtogond captured Neanitha, he brought Neanitha to this planet and tried to get him to join the rebellion.

When Tkochtogond gives his final ultimatum to Neanitha, this prompts Neanitha to begin his lament towards Kazrilna, his God and King. Technically, the full response Neanitha gives is 77 lines long, and this lament is only half of that response--the other half being a proclamation of his allegiance to Kazrilna. While this proclamation is valuable in its own right--with the last stanza forming a common prayer used by the children of the king--it is worthwhile to consider the Lament by itself, as it has formed the poetic form for many laments after it.

A note on the pronunciation: the diacritics above some vowels show a long vowel over a short, and all vowels are pronounced separately. Moreover, the consonant “j” is pronounced softly as in the french language, unless marked with a diacritic as “ĵ.” The rhythm of words follows a more prosodic rhythm, where each syllable is given equal length of time. However, this rule is not exact, given the various dialectics between alien species having different stresses and inflections.

Neanitha's Lament, In Kajenid (Latin Alphabet)

Āmlā gatūgdahupt nūē mantūeldsa noth lītudōmoth
lut nē sivōlīan ezklīeshdahupt de kochgōtilm mōeden.
Āmlā shwīm kahur nē sivūlmosa noth hyūolt lut betoth
lut enwolfēbahur sifēal de hon fylchden zogfyupmer
klūtēan nē helthinsa kwēp lut jurzāhupt noth jurskwēpoth,
baltōersh ril thentūdēasrōlsa ēmu thengilvu zōzogt
shēom haril thelīusōrderilsa zēngivulksu de serlīsdenh.
sotopchē ksejīenmer nūoch hon ksegtheochsa thengilvu gōalf,
hontkog enwolfulchēivudō shwītmāk lut kaōkdūlmsachuoht,
lut hon ūlmoivudō gōalf tothksūlmsa lō ladūlmsa nūoch,
Tkochtōgond, līanivudō zendsōb līnāimer kochmisa
lut hon ōnezkivudō ōtunzk nūoch jotpukāziloth.

kōjurzīthirđōsa tūelosasīr grūn nūoch noth jarzoth,
derilnuchosh swipīthīrdozol nūā noth vikogdūlmoth?
nūēm holestmer vendlā lut tugēdlā ithu jurzmēlensa.
nūēm yelderlā sdōrpmahupt balvid twerlā glītūmisulj.
nūēm rejvilksi meltūnzklā ithu doptsāth nūdōm koesh zōelchosh.
nūēm lōenblā geksmihupt chūoptēm. nūēm derlā ithu mōeldsath
klūtēan hon nōejrilvudōlā isu zebkwūn līanivīō.
lāēm tōlvīōpt brūn salen vēākifōnvi nūām lijōvēaksa?
lāēm sitūdviōlj nekōgnaen nelagvi nūām kojurzsa, yōp?
kalwer sōtopch nūē līvisklā dūtulvur zolesh rilsa
denmak nūē soeshlā zoelbivu hoefvi kāz rilholestsa.
tōlvīō prūn pist būdtomsa vēākifōnvi hēn visbokūm?

flip jōwalōedepvō mōesh sām, vilop rejthenlibavīsh?
flip bwindthenvō nūām thelīusōrsa, vilop tūthdōlmavīsh,
iz hon alftenserlā mōeldbivīsh āund mōeldūlmvī depden?
ksinchut thengilvu zetōl thenjōvisa nūēm elishdūmer
wed hon tsetūchden pewūpavuptksū saēm dōen hōeminden,
nāe shētseflāen gokpūdgō hōmwāidavuksū nūēm zōelchosh,
nāi jurzlāin srenwōmbavuksū his slīzurvuhim.
tkochēindvī grūnzid āmsa pōsbzē, tlūengōbavuksū nūēm?
yipōmenbivī prūn saēm koesh jurzvurzē dōmesh āmsa
nam kaōkdūlmni jurdūelmbithuksō zōelsā tkochtōgondnū?
saēm jōelā yelpwōembithō nōten hēn jenol gogūnden?
zūlsh dōlifjenavīyi saēm ksinkāzbok deljōimbavupt?

lāēm jurtuōzvē noth yetūisdūlmoth chuoptām.
lāōch brekyōibivō saēm, flip naimhōdvō hon tūochem.
kāz menōilvenbavur saēld thēlōs, sōlēth lāēld menōilvenbovuft kāz,
lut bredōilsenvuft hilkāzarsa bunt hēn gatugd.
noth dūlmōilken bwindthevuft dōen zelīnden.

Neanitha's Lament, Translated with Commentary

You have broken my body with your weighted fires,¹
and have dimmed my eyes in a den of darkness.
You bitter my mouth with vinegar and dirt,
and surround my nose in the stench of bile
--have shorn and burned my hairs with hot shears²
So that I can hear no longer the rhythm of your stewards
and the music of your children which rings in the spheres.³
Instead, I hear only the chaos of his mockery:
The one who reeks of bitterness and hatred,
The one who tastes only loathing on his tongue.
--The Darkened One,⁴ who sees nothing but doubt from light
and strengthens his muscles by defying your will.

Why do you let him endlessly rage⁵,
So that he strikes against your children in wrath?
The trees and mountains of my home are desolate⁶
my people have split in two, those loyal scattered
my friends' hearts are stones which weigh down my soul
my family has been taken from me, my children dead.
and my lover is nowhere to be seen.
What have I done to deserve your judgement?⁷

¹ Lit. "lītudōm" which translates specifically to "weighted light," a term used to describe the weapons used in Celestial Crusades during ground combat. It is here translated as "weighted fire," due to the nature of the rebel's weapons closely being referred to as fiery. The exact nature of these weapons are unknown, except translations hint that it has something to do with a light that has been given shape, form or "weight." How this works scientifically has yet to be discovered, but early conjectures suggest either a material made from protons somehow melding with neutrons, or an entirely new element that works to trap protons into a certain pattern. Regardless, the soldiers have the ability to manipulate this modified light into various shapes and forms--in this instance, likely a hammer, given the emphasis on "breaking" perhaps hinting to broken bones rather than lacerations.

² Neanitha is a theliusordu, the species which is supposedly gifted in music. Because the hair of this species covers their entire body almost like a robe, hair is given special prominence in their culture. Leaders often times fashion their hair so as to signify their status, and it is said that their singers--people who were the greatest practitioners of their gift--were said to leave their hair undecorated, as they used their hair to tune their pitch or to listen closely to other voices. Hence, for a theliusordu to receive a haircut was considered a great shame. This is especially the case for Neanitha, the greatest singer of his kind, as it would drastically reduce his ability to hear, as the next two lines imply.

³ This is the seventh line of the poem, and is elongated in Kajenid writing to give it special emphasis. It is rumored that some of Theliusordu were so gifted in music that they could hear songs from afar, even to hear a symphony of sound that reaches through the entire fabric of the universe. Whether there is such music or not remains to be confirmed, but this is likely what Neanitha is proclaiming to have done here.

⁴ Lit. "Tkochtogond", the leader of the rebellion and primary tormentor of Neanitha.

⁵ Lit. "rage with coals" This is a Kajenid idiom, used primarily in reference to Tkochtogond but can refer to others. The exact meaning is uncertain, but likely means something as an endless burning or indomitable will of anger.

⁶ Here, in the first seven lines of the second stanza, Neanitha turns to a reflection of all the suffering he has received since the first invasion of the rebellion onto his homeland, as he has told earlier during the epic of

⁷ It is worth noting the mood of the verbs in this second half of the stanza is rhetorical, meaning that Neanitha is either outright rejecting these possibilities or has a point to these questions.

Am I fallen so far as to merit your anger?
But ever has my gaze been upon you,
and my flight has striven to reach your home;
what small mistake did I do to deserve this suffering?

If I cry out to you, will you listen?⁸
If I sing your music, will you move out of sympathy?
Or will the melody die as I despair in a pit?
For I cannot hear the sound of my own cries
amidst the chaos you have thrust me into,
a whirlwind of torment that crushes my soul,
 A fire you refuse to quench.
Why should I not curse you utterly, my maker?⁹
What keeps me from burning against you
with the hatred that consumes the Darkened One's being?
Would it not release me from this red prison?¹⁰
Surely, you will forgive me, as you have promised beforehand.

I could rage in passion against you,
He could free me if I join his rebellion,
But just as you love me, so also I will love you,
and trust in your way during this breaking
with hope I will sing into the void.

⁸ Here, the word for “cry out,” in Kajenid, “jōwalōedep,” translates literally to “spoken wailing,” and implies both a forceful shout as well as one that comes from sorrow.

⁹ It is worth noting here, that throughout the poem, Neanitha is using the pronoun you in the neutral sense, implying that the “you” in which he is speaking to is someone unknown to him or which he has an unknown affiliation with. This is striking, given the clear indicator here as well as elsewhere, that he is speaking to Kazrilna, who he believes to be God. However, the divine pronoun is continued in the fourth stanza in the third line, to signify the return to allegiance during the volta. For Kajenid, pronouns are not used in reference to sex or gender as in many earthly languages; rather it is distinguished based upon allegiance to Kazrilna or in regards to the speaker’s relation to the listener. This is because the variety of alien biology makes it impractical to distinguish based on sex.

¹⁰ It is unknown as to why this prison is deemed, “red.” While it is possible this could be a literal depiction of the prison, at the same time it is described as a place of darkness, implying that Neanitha should not be able to see its literal color. There is a possibility this refers to a metaphorical sense of red that is currently unknown to us, such as “bloody.” However, blood does not always have the color of red in these alien species, and to argue for a metaphorical sense would be an argument from the gaps. Some have argued that this was used simply to fill the metrical scheme of the poem; however, this is unlikely given Neanitha’s usual fluidity with rhyme and meter. Further studies will be needed in order to discover the true sense of “red” here.