

Language Creation Conference II



Fiat Lingua

July 7–8, 2007
University of California – Berkeley

Schedule

Friday, July 6th

1:30 PM

Meetup at Sather Gate & guided tour of area

5:00 PM

Dinner at Long Life Vegi House

Saturday, July 7th

8:45 AM

Registration

9:00 AM

David Salo

Giving Historical Depth to Language Construction

John Quijada

Language Personalities: How the Interplay of Phonology, Phonotactics and Morpho-phonology Creates a Linguistic Aesthetic

Lila Sadkin

Tenata: Dissolving Lexical Categories

Jim Henry

Glossotechnia, a language creation card game

1:00 PM

Lunch & Glossotechnia

1:45 PM

David Peterson

The Evolution of Sidaa

Donald Booser

Drushek: The Sound of No Voice Speaking

Workshop

Conlanging 101: Intro & Advanced Vocabulary Generation, part 1

Panel

Applications of Language Creation in Pedagogy

Open Q&A

5:00 PM

Close

6:00 PM

Dinner off campus

Sunday, July 8th

8:45 AM

Registration

9:00 AM

Jeff Burke

Reverse engineering of phonological change

John Clifford

The Problems with Success: What happens when an opinionated conlang meets its speakers

Sylvia

Verblessness in Kelen

Sotomayor

Gabriel Koulikov

The Linguistic Reinforcement of Worldview: Lexical/phonological structure and grammatical paradigms in Baseline Bipentahexadecimal.

James Gang

My Right-Brain Verbotomy: How creating invented words changed the way I think

1:00 PM

Lunch & Verbotomy

2:00 PM

Clint Hutchison

Universal Semantic Markers

Panel

Conlang Relay

Workshop

Conlanging 101: Intro & Advanced Vocabulary Generation, part 2

Panel

Incorporating Conlangs into Your Life

Open Q&A

5:00 PM

Close

6:00 PM

Dinner off campus

Welcome.

I'm proud to say that this is the **Second** Language Creation Conference.

We have a great lineup of presentations, with even more content and diversity than last year.

We've introduced a new category of talks, language-specific mini-talks; these are limited to 15 minutes, but are not required to address any larger or theoretical issues, and intended to be a low-pressure way for conlangers to share their creativity.

We are having a new "hands-on" workshop – hopefully the first of a series to come – this time on the topic of vocabulary generation, something that all conlangers face sooner than later.

We're hosting the first ever live unveiling of a conlang relay, which is a game similar to "telephone", but in each stage, the participant translates into their language from the previous person's language. This game has become traditional on the CONLANG mailing list for many years now, and we're happy to have almost all of the participants in this relay present and giving voice to their own language.

We even have a couple journalists present, researching for articles or books about conlanging. I encourage you all to make them feel welcome and share your stories.

And on the technical front, we're doing a live audio webcast & chat, so that people who are unable to attend in person can still participate.

The first LCC was the first event of its kind; at its conclusion, I challenged the audience to ensure that it would not be the last. Nine others from around the world have joined with me to form the Language Creation Society: John Clifford, David Durand, Sarah Higley, Arnt Johansen, David Peterson, And Rosta, Kenji Schwartz, Henrik Theiling, and Ellen Wright. We were recently granted incorporation by the California Secretary of State, and we expect to gain 501(c)3 nonprofit status soon.

We are already planning LCC3, tentatively to occur in April 2008 with Prof. Sarah Higley, aka Sally Caves, as conference chair – and tentatively exploring the idea of holding LCC4 in Europe. We are in discussion with several very interesting people, and I feel confident in saying that it'll be great.

If you would like to be a part of this, or know someone who should be, please contact me at conlangs@saizai.com, or visit our website, <http://conlang.org>.

Fiat lingua!

- Sai Emrys



Thanks

This conference has been greatly assisted by many people. I've been the front person for organization, but there are many behind the scenes whom you don't see as much:

- Alex Fink – *All the on-the-ground organizational work, too long to list, that makes this event possible.*
- Prof. John F. Kihlstrom - *CogSci sponsorship for the 2nd year*
- ASUC Senate - *ASUC sponsorship for the 2nd year*
- Yury Sobolev - *OCF website hosting*
- Ryan Castellucci – *Website updating*
- David Salo, John Quijada, Lila Sadkin, Jim Henry, David Peterson, Donald Boozer, Jeff Burke, John Clifford, Sylvia Sotomayor, Gabriel Koulikov, James Gang, Clint Hutchinson, & all the relay participants – *for coming out to speak!*
- John Clifford, David Durand, Sarah Higley, Arnt Johansen, David Peterson, And Rosta, Kenji Schwartz, Henrik Theiling, and Ellen Wright – *for joining me as the Board of Directors of the Language Creation Society, and providing constant feedback, support, and ideas throughout this process*
- Everyone on CONLANG, ZBB, & all the other conlang mailing lists and boards – *for bringing conlangers together into a community*

The majority of the funding for this conference comes from ticket sales and private donators (who so far have all requested to remain anonymous), but we owe a great deal to the support of the ASUC Senate, and especially to the Group Major for Cognitive Science at UC Berkeley and its chair, John F. Kihlstrom, for their ongoing sponsorship and support.

Conference costs and income can be very hard to predict on limited information, and these people have helped to make sure that we had the funds we needed *before* we needed them.

To you all – thank you.

- Sai

P.S. All proceeds from this conference (as with the first LCC) go towards funding future conferences and other educational work of the Language Creation Society. If you'd like to see exactly where the budget goes, just ask.

Miscellaneous info

Conference Video

The entire conference will be videotaped. This video will be uploaded to Google Video, Youtube, and/or archive.org, and linked to from the conference website, <http://conlangs.berkeley.edu>. Check back in a couple weeks to watch it.

If you would like a copy of this conference or LCC1 on DVD, please contact us.

Live Webcast

This conference will be going out on a **live** mp3/ogg audio feed plus Internet Relay Chat (IRC). You can see it at <http://conlangs.berkeley.edu/live.php>. People participating in the chatroom will be able to pass questions to the moderator.

T-shirts and other gear

A variety of shirts, mugs, stamps, and buttons with the conference logo and the Conlang Flag are available online. You can find links to purchase these through the website.

Feedback

Feedback is very important to us. After the conference, please write an email to Sai with your comments and feedback on all of the presentations individually and on the conference as a whole. It will be forwarded to the presenters and posted online.

If you would like to have your feedback be anonymous, or to have it shared only with the people in question rather than the whole world, just say so in your email.

Interviews

There will be at least two journalists in the audience. If you are interested in having a conversation about your language, why you began conlanging, your experience with it in larger society or academic circles, or any stories to share, please flag them down.

If you are a member of the press, or will be recording any material from the conference, please talk to Sai first. If you write any articles, posts, books, or the like about this conference or conlanging, we would greatly appreciate hearing about it (or even better, receiving a copy).

LCC2 Speakers

Jeff Burke rtoennis@yahoo.com
Language as Growth-in-Time



When we first learn foreign languages, we're often introduced to a way of thinking that's dangerous to understanding what a language actually is and how it works: questions of "why" directed at baroque inflectional or conjugational systems are answered with a curt "because it's just that way." But there's almost always a good reason why, and that why lies in the history of the language. I'll be discussing language as growth-in-time, as opposed to a static entity, and what implications this has for conlangers whose aim is naturalistic languages. I'll show how to create a realistic and textured phonological history for a conlang family. In addition to sound change, I'll also cover changes driven by conceptual shifts among speakers of a language, with the development of the four-way gender distinction in Iroquoian as a paradigm case. I'll also use the development of the animacy distinction in my own Central Mountain family to show how such effects can be achieved in conlangs.

Jeff S. Burke is from central Indiana, and holds a BA in Music from Ball State University in Muncie, Indiana. He has worked as a sound engineer for the last five years in the Indianapolis area. Among his many interests are the Algonquian and Iroquoian language families, which he has spent more than a decade studying and lusting after in his quest to build a conlang family of his own.

Donald Boozer donaldboozer@yahoo.com
Drushek: The Sound of No Voice Speaking



The Drushek speak a language devoid of voicing and employ a gestural component to denote semantic functions and some morphemes. How does one transcribe the hisses, clicks, fricatives, and silent gestures of such a language?

Don Boozer lives in Ohio and is currently a Subject Department Librarian in Literature at Cleveland Public Library, one of the nation's largest public research libraries. He has increased the library's holdings of relevant books in the field of conlanging by purchasing copies of the Klingon translations of Gilgamesh and Shakespeare, Elgin's dictionary and grammar of Laadan, and Salo's A Gateway to Sindarin, among others. He has also presented programs on conlangs in literature and films and the basics of language creation, as well as published articles on conlangs including an upcoming one on introducing conlanging to teens. His interest in the "secret vice" stems from an early fascination with languages and scripts going all the way back to discovering On Beyond Zebra! by Dr. Seuss in his elementary school library. His on-going projects including working on languages for inhabitants of his conworld, Kryslan, which include Umod, Elasin, and Drushek and learning ancient Egyptian as part of an online study group.

John Clifford clifford-j@sbcglobal.net

The Problems with Success: What happens when an opinionated conlang meets its speakers



Once there are users other than the creators of a language, the relation between the creators and their language inevitably changes: it is no longer their language exclusively. This difference manifests itself unpleasantly in the form of challenges to various aspects of the language: from its underlying philosophy and purpose to its writing system. These controversies have to be resolved eventually, but the creators cannot be sure that their solutions will be accepted or that the integrity of the language can be maintained. This talk is about several of the most common types of challenges, taking the situation in toki pona for its examples. It concludes with some advice on how to minimize the unpleasantness.

John E. Clifford (Parks-Clifford -- whence his Loglan and Lojban sobriquets, pc and pycyn -- for the duration of one wife) received a BA from Michigan State, then spent a year at Princeton before settling in at UCLA for a decade. In that time he acquired an MA in Linguistics and a PhD in Philosophy (dissertation on natural language tense and tense logic). He spent 33 years in the Philosophy Department of the University of Missouri at St. Louis, teaching Logic (from Critical Thinking through Goedel), Asian Philosophy, and Philosophy of Religion, and occasionally other things that needed teaching. He was an Esperantist from his second year at Exeter, though mainly lapsed. He first worked with Loglan in 1960 (after the Scientific American article) as a contribution to the machine translation program at RAND. When Loglan reemerged in 1975, he reupped, becoming the first editor of The Loglanist, a member of the board of The Loglan Institute and eventually Vice-President, then President. He joined the Logical Language Group in the mid-80s and has participated actively in the development of Lojban, mainly advocating more logic in keeping with his early exposure -- under Carnap and the like -- to the notion of a logically perfect language. He was involved with aUI while sabbaticating on Iowa and has recently taken up toki pona and an good old Logical Positivist examination of NSM. He is still awaiting a testable version of the real Sapir-Whorf Hypothesis and the language for the test.

Sai Emrys conlangs@saizai.com



Sai Emrys is the organizer of this conference and LCC1, two-time teacher of the Conlangs DE-Cal course, founder of the LiveJournal Conlangs community and the Language Creation Society. He finished his B.A. in Cognitive Science at UC Berkeley in 2006, and is currently employed as a consultant by Medtronic Inc., working on international projects; former jobs have included database design, systems administration, tutoring, programming, and massage therapy. He is looking for a graduate program for 2008 to begin his PhD in Cognitive Science, and for other work in the meantime. In his spare time, he is working on a few research projects, such as <http://motostudy.com>. Sai can converse in English, Russian, Spanish, French, American Sign Language, and occasionally Japanese, and has some rusty knowledge of Mandarin and Arabic. He currently lives in Oakland CA with his cat, and is interested such things as wordplay, massage, empathy, music, good food, computers, neuroscience, linguistics, meditation, hiking, energy work, and (of course) in seeing how far the boundaries of language creation can be pushed - with an eye towards effecting cognitive change and empowerment.

James Gang james@verbotomy.com

My Right-Brain Verbotomy: How inventing words changed the way I think



The creative process can be seen to revolve around six design principles: design, story, symphony, empathy, play and meaning. Artist and Writer, James Gang will examine how these principles, which were outlined by author Daniel Pink in his book "A Whole New Mind", apply to language creation in general, and vocabulary invention in particular, by reviewing how the players at Verbotomy have worked together to create, develop and use an invented vocabulary.

James Gang (a.k.a. William James) is the creator of the Verbotomy, the daily the create-a-word game. He works as a writer, programmer and artist. He is also the co-founder of The James Gang Advertising Inc., and has led the company for over a decade, winning numerous awards including the writing credit for the "Digital Gold Marketing Award" and "Best in Show in 2003" for his work for Nike Canada. Other Casual Game projects include: Office-Politics, the game everyone plays; Whack The PM, Canada's national election spoof and poll; and The Room, an interactive personality quiz created for Umbra.

Clint Hutchison Virtuelncarnate@hotmail.com

Universal Semantic Markers



When quickly jotting down notes, it is handy to have small markers to modify abbreviations, acronyms, symbols, or any other conceptual signifiers which do not easily mesh with the language being written in. This talk would cover the semantic markers I use in my day-to-day affairs, solicit any similar devices from the attendees, and possibly devise new ones, time and collective ingenuity permitting.

Clint studied Arabic and Russian in college and has worked as a sideshow talker, closed-captioner, and court reporter. He was raised in Seattle but moved to Dallas/Fort Worth in 2001 to do data analysis for a medical device company.

Jim Henry jimhenry1973@gmail.com

Glossotechnia



Glossotechnia is a card game in which the players collaboratively create a language. The cards in play define the set of phonemes available for and the phonotactic constraints imposed on newly coined words, as well as the basic syntax of the language (word order, etc.). In addition to drawing and playing cards representing phonemes, syllable shapes, word orders and so forth, players coin a new word on each turn, demonstrating its meaning to the other players with charades, drawings, pointing to examples, and (as the game progresses) using existing words of the new language. Cards drawn from a separate "translation challenge sentence" deck provide a private goal to each player and a common goal for the all the players.

I will briefly describe the rules of the game, its history as it developed from an earlier, more free-form charade conlang game, and the results of early playtesting. I'll also talk about how it might be used to teach some aspects of linguistics.

Jim Henry was born in 1973 in Decatur, Georgia, and has lived in the Atlanta area most of his life. He started creating constructed languages in 1989 after discovering Tolkien's Quenya and

Noldorin (in *The Book of Lost Tales* rather than his better-known works), but his early works were all vocabulary and no syntax. In 1996, after discovering Jeffrey Henning's conlang site and the CONLANG mailing list, he started creating somewhat more sophisticated fictional languages; and in 1998, he started developing his personal engineered language gjâ-zym-byñ, which has occupied most of his conlanging energies since then, and in which he has developed some degree of fluency. He works professionally as a software developer, and does volunteer work for the Esperanto League for North America and for St. Patrick's Catholic Church in Norcross, Georgia.

Gabriel Koulikov gabekoulikov@gmail.com

The Linguistic Reinforcement of Worldview: Lexical / phonological structure and grammatical paradigms in Baseline Bipentahexadecimal



Baseline Bipentahexidecimal explores how might one might structure a language and cultural norms to reinforce particular worldviews and ways of thinking at the exclusion of others.

Gabriel Koulikov is a Science and Technology Studies undergraduate student at UC Davis. He has been aware of the conlang community since December 2005, and decided to develop a language he made up tiny pieces of for a fiction project into a full fledged language designed to make people think through things as deliberately as possible in scientific ways. He is currently working on pioneering how to do real science education which actually works on a large-scale level.

David J. Peterson dedalvs@gmail.com

The Evolution of Sidaan



Sidaan began its existence as an SOV language devoid of verbal agreement. Through a series of simple changes, I attempted to emulate the historical development of a system similar to languages of the Philippine type (Tagalog, Malagasy, etc.), and turned Sidaan into a VSO language with subject marking on the verb. The historical change indirectly produced two verbal slots in the standard Sidaan sentence, producing a kind of VSOV word order. In conclusion, I'll remark upon periods of instability in language, and how conlangs as a

medium are able to take advantage of such stages that generally exist for a short time (relatively speaking) in natural languages.

David J. Peterson received BA's in English and Linguistics from UC Berkeley and an MA in Linguistics from UC San Diego, where he discovered language creation via a class on Esperanto. Since then, he's made it a goal of his to learn more about language and linguistics in order to create more naturalistic languages. He's the author of seven or so languages (among them Zhyler and Kamakawi), and is now an associate editor of and contributor to *The Speculative Grammarian*. David has recently left the confines of academia at UCSD for the glamorous world of writing instruction at Fullerton Community College (commonly referred to without the "Community" part).

John Quijada jq_ithkuil@inreach.com

Language Personalities: How the Interplay of Phonology, Phonotactics and Morpho-phonology Creates a Linguistic Aesthetic



This talk is an objective analysis of the subjective effect that different phonemic inventories, phonotactic patterns, stress patterns, and prosodic/tonic patterns have on giving a language its particular "sound" and how that sound gives rise to an emotional impact on the listener, accompanied by an analysis of the extent to which various conlangs succeed (whether intentionally or inadvertently) at accomplishing the same thing.

John Quijada, a California native, has a degree in linguistics and is the creator of Ithkuil, a philosophical language on which he worked for 25 years, which he is now revising into a language called Ilaksh. His talk on cognitive linguistics at the First Language Creation Conference was well-received. He has written a novel exploring the implications of quantum physics and cognitive science, and enjoys many pastimes and hobbies including music, art, European travel, astronomy, protozoology, cooking, and cats.

Lila Sadkin lsadkin@alltel.net

Tenata: dissolving lexical categories



Tenata: dissolving lexical categories. I will discuss the grammatical structure of my conlang, Tenata, in terms of how a speaker of Tenata divides her language into parts of speech. Tenata does not end up having the categories of noun, verb, adjective, adverb in the same way most languages we're accustomed to use them, and instead has "semantic roots," "nominal inflection," "verbal inflection", and "discourse particles." These are the four parts of speech to a Tenata speaker, and each one is present in (almost) every Tenata sentence.

Lila Sadkin received her BA in Linguistics from the University of Florida in May 2007. She has been interested in language all her life and her study of linguistics has vastly improved the quality of her conlanging. Tenata is her first "real" conlang, drawing inspiration from Native American languages and Chinese, and she has plans for many more in the works, all of which exist on her con-continent. She also enjoys science fiction, cooking, computer things, photography, and has pursued other artistic endeavors with varying degrees of success. She is indebted to Dr. Hardman at the University of Florida for her inspiration to head along the path of linguistics in science fiction.

David Salo dsalo@yarinareth.net

Giving historical depth to language construction



Many constructed languages lack an essential feature of natural languages -- time-depth, or internal evidence of having developed over a long period of time. However, it is possible to create a more natural-looking language by imitating key features of natural language change. These include sound changes, both sporadic and systematic; morphological simplification and diversification; incorporating words and structures from other languages. Appropriate use of such devices can produce a more realistic-looking conlang, as well as allowing for intelligible and interesting relations between conlangs.

David Salo is a graduate student in the Linguistics Department of the University of Wisconsin, currently working on the morphophonology of Vedic Sanskrit. He was a linguistic advisor and translator of the languages of J.R.R. Tolkien for The Lord of the Rings series of movies, and has written a book about Tolkien's Sindarin language. Other interests include Persian, Latin, Tocharian, and the phonology and phonetics of Early Modern English.

Sylvia Sotomayor terjemar@gmail.com

Verblessness in Kēlen



Kēlen is a language without verbs. This talk will include short account of Kēlen grammar with an overview of those grammatical structures that make a language without verbs possible. The method Kelen uses to dispense with verbs is to fold the syntactic function of verbs into a set of four relationals, and to leave the semantic function as a substantive.

Sylvia Sotomayor has been conlanging since she was 14. She has a BA in Linguistics from UC Berkeley. A Kēlen grammar, dictionary, and some texts can be found at <http://www.terjemar.net/kelen.php>. Notes on the planet Terjemar can be found there, too. She currently lives in Claremont, CA, with too many cats and not enough computers.

Create an Ergative System

The goal of this assignment is to create a working ergative system. In order to do so, you'll need to create some words, and some affixes. There a number of way to mark features and relations, but for the purposes of this assignment, stick with prefixes or suffixes (or nulls) to denote cases. Create some made up phonological forms for all of the words below. The only rule is you have to have an ergative and absolutive case. [Thought: If one case was going to be null, which would it be? Why?]

Nouns	Verbs	Affixes
panda:	sleep:	Ergative:
book:	run:	Absolutive:
man:	read:	Plural:
woman:	give:	Past Tense:

Now let's test your system. Here are a couple simple sentences to translate (if you're having trouble, mark the NP's with S, A and P, like we did in class):

1. The woman sleeps: _____

2. The man reads the book: _____

Now let's try something a bit more challenging. Translating a sentence with a ditransitive verb into our made-up language would be trivial if we had a preposition like English "to" in our made-up language, or a dative case. Unfortunately, we don't. How would you translate "The man gives the book to the woman"? Think up at least two strategies, and discuss them:

3. _____

4. _____

5. Discussion: _____

Now let's add another wrinkle. Let's say your language agrees with one of its arguments in number by adding your nominal plural affix to a verb form iff a particular argument of the verb is plural. Which argument do you think that will be and why? Translate the following:

6. The women sleep: _____

7. The men read the book: _____

8. The man reads the books: _____

9. The man gives a book to the women: _____

10. The men give a book to the woman: _____

11. The man gives books to the woman: _____

In class, we discussed several different types of split systems. Create an accusative affix, and write at least two sentences which illustrate a split system, using only the material you've created thus far (and the accusative affix). [Note: Ideally, you should write four sentences that will show the split perfectly, but you could do it with two.]

Finally, create a verb meaning "hug", and a word meaning "and". This particular "and" is going to join two clauses. Now translate the sentence, "The man hugged the women and slept." When you translate it, do not include any overt NP's in the second clause. Once you have your sentence, answer the following question: Who slept? Why?

Morpheme-Based Theories of Language:

Assumptions: The morpheme is the smallest unit of language. It marks specific meanings, and these meanings line up directly with phonological elements.

Not Strange: m-a-n-e-k-i-l-u-p-o-r
/1stpers.-Sing.-Sbj.-2ndpers.-Sing.-Obj.-see-Past-Perf.-Habit.-Neg./
"I didn't used to see you."

<u>Strange:</u>	kana	kana-s	kana-s-ta (?)
	/man-Nom./	/man-Gen./	/man.-Gen.-Com./
	"man (nominative)"	"man (genitive)"	"with the man"

* * *

Non-Morpheme-Based Theories of Language:

Assumptions: Morphemes do not exist. Instead, languages merely employ a variety of strategies to achieve the form to meaning mapping. Speaker knowledge can be modeled using analogical paradigms which allow the speaker to predict the members of a paradigm given a particular member.

<u>Not Strange:</u>	kana	kanas	membolusi
	/man(Nom.)/	/man(Gen.)/	/man.(Com.)/
	"man (nominative)"	"man (genitive)"	"with the man"

Strange: Noun 1: 4 cases, two numbers; Noun 2: no case, no number; Noun 3: five cases, three numbers; Noun 4: seven cases, no number; Noun 5: fifteen cases, seven numbers, etc.

* * *

Summary:

Morpheme-based theories of languages both overpredict and underpredict. Common phenomena, such as multiple stems, look strange to morpheme-based theories of grammar, whereas the ideal morpheme-based language (one meaning, one phonological unit) looks strange to anyone who speaks a language.

In a non-morpheme-based theory of language like Bochner's Lexical Relatedness Morphology (LRM), on the other hand, adding an affix to a word to express some relation seems no more common than using a suppletive form. Currently, there's nothing to prevent that. However, a strange language to LRM (e.g., one where words can't be arranged into paradigms) does, indeed, look alien. That, at least, is a plus.

Random List of 70 Items

albatross	mug (for coffee)
apple	oak tree
baby	octopus
balloon	palm tree
book	pencil
boy	penguin
cat	phonebook
cell phone	pill
coughdrop	pinecone
courthouse	pizza
coyote	quarter (money)
desert	quicksand
dolphin	radar gun
donut	receipt
DVD	restaurant
eraser (for a pencil)	salmon
flag	scorpion
flute	sea anemone
ghost	shark
girl	skull
globe	sock
gravy	tanning salon
hat	telephone pole
hourglass	troll
igloo	'ukulele
internet	umbrella
iPod	velcro
jelly	ventriloquist (female)
jumprope	walnut
kaleidoscope	watermelon
keyboard	webpage
language	xylophonist (male)
laser pointer	yardstick
leotard	zipper
magnifying glass	zoo

Q: *What is a conlang translation relay?*

Have you ever played the game Telephone? If not, look up “telephone game” on Wikipedia for a detailed explanation and examples. It's essentially a game where you stand in a line, and one persons whispers a phrase from one person to another. By the time the message has been passed from the first participant to the last, it has usually changed, and can sometimes be totally incomprehensible. (E.g., Message: "Your brother left his book at home." Next: "Your mother left her book at home." Next: "Your mother left her cook at home." Next: "Your mother wants to cook at home." Etc.)

The conlang relay is a version of Telephone using conlangs, first run in 1999. The first participant (usually the relay master) comes up with a short text translated into his/her conlang, and passes it on to someone else with a glossary and grammatical information. That participant then uses that information to decipher the text and translate it into their own conlang. After they've done so, they pass on *their* translation to someone else. In the end, the text usually bears no resemblance whatsoever to its original form.

#	Participant	Language	Website
1	David Peterson	Kamakawi	http://dedalvs.free.fr/kamakawi
2	Sylvia Sotomayor	Kēlen	http://www.terjemar.net/
3	Doug Ball	Skerre	http://tsketar.tripod.com/
4	Alex Fink	"June 25"	
5	Kelly Drinkwater	Tlharithad	http://mizunomi.googlepages.com/
6	Jim Henry	gjâ-zym-byn	http://www.pobox.com/~jimhenry/gzb/gzb.htm
7	Jeffrey Jones	Naisek	http://qiihoskeh.googlepages.com/Ntoc.htm
8	Philip Newton	Greek Sans Flexions	http://gsf.wunschzetel.de/
9	Arthaey Angosii	Asha'ille	http://conlang.arthaey.com/
10	Aidan Aannestad	Aitoliste	
11	Lars Finsen	Gaajan	
12	Jeff Burke	Proto Central Mountain	
13	Lila Sadkin	Tenata	http://www.athenrein.com/
14	George Baker	Esperanto	http://www.esperanto.net/
15	David Peterson	Kamakawi	http://dedalvs.free.fr/kamakawi

The Sound of No Voice Speaking: The Language of the Drushek

A Work-in-Progress

by Don Boozar [donaldboozar@yahoo.com]

Dritok /dritOk/ or *r'.z*w. /tr_>i_0_\O/* is the voiceless language of the beings known as Drushek. Along with vocalizations, the language employs an inventory of gestures which provide syntax. The name of the language, Dritok, literally means "sharing" since language allows one to share one's thoughts with another. The voiceless language evolved in earliest Drushek prehistory due to the need for communication as wandering tribes of Drushek coalesced and became settled. The villages provided protection and attracted other Drushek, until civilization became established.

Drushek Physiology

Drushek (*r'w.cq*) stand approximately one meter tall, have long muscular tails, and travel most effectively by leaping great distances. They have a large mane of hair and a tuft at the end of the tail; other than that, they are hairless. They have no claws or sharp teeth or other natural defenses (other than their leaping ability) and also lack any vocal apparatus such as vocal cords, a syrinx, etc.

A Note On Transliteration Schemas

There are two schemas for transcribing Dritok: **Phonetic-Gestural (PG)** and **Umod Phonetic (UP)**. **PG** strives to transcribe the vocalizations and accompanying syntax-gestures as closely as possible. **UP** is named for Umod, the language of the Tynor (the beings which border the homeland of the Drushek and were the first to encounter them). UP uses the sounds of the Tynor language to approximate the vocalizations of the Drushek. UP is most often used for the transcribing of individual words and therefore does not denote the syntax-gestures. If UP terms are used in a sentence, it is usual to see them used with Umod grammar. The difference between PG and UP can be illustrated (approximately) with analogies to Tibetan, i.e., *Bstan-'dzin-rgya-mtsho* and *Tenzin Gyatso* are the same exact names, although the first attempts to accurately reflect the orthography of Tibetan not its phonology.

Introduction to Dritok Gestural Syntax

There are **10 basic hand shapes** and **five basic orientations** for each. The hand shapes are written as capital letters in the PG transcription; the orientations are written as numbers. For example, **Q** is the letter denoting a closed fist; **1** is the orientation for the hand shape to be held next to the chest with the palm facing in. Therefore, **Q1** is a closed fist, held against the chest, with the palm (i.e., inside the closed fist) facing the chest. This letter-number combination is attached to its vocalization with =. **Q1** denotes a first person pronoun or the topic of a sentence. **Q1=r'w.cq.** has the basic meaning of "I am a Drushek." The hand shape is held throughout the vocalization (NOTE: Drushek have 4 digits (including one opposable digit).

The basic hand shapes are:

Basic orientations are:

C = a C-shaped gesture, thumb and fingers curled but not touching.	1 = palm held toward speaker, usually touching speaker's chest
D = fingers together and extended, thumb held against hand	2 = palm held toward person spoken to (reverse of 1)
I = index finger extended, other digits curled inward	3 = palm held upward, parallel to ground
L = thumb and index finger extended and held at right angles, others curled inward	4 = palm held downward, parallel to ground (reverse of #3)
P = last digit extended, other digits curled inward	5 = hand held perpendicular to ground
Q = tightly curled fist	
U = index finger and last digit extended, other digits curled inward	
V = index finger and second finger in V-shape	
W = all digits splayed out	
Y = thumb and last digit extended, other digits curled inward	

In addition to shapes and orientation, there are also **motions** which the gestures can make, such as:

& = a circling motion; orientations 1, 2, 5 circle perpendicular to ground; 3, 4 circle parallel to ground

Q1&=r'w.cq. "We are all Drushek here."

Dritok also employs two-handed gestures. For example, **D4/Q5** is a two handed gesture where hand-shape D is held in orientation 4 over a closed fist held in position 5 in front of the speaker. The two-handed gestures most often denote a locational relationship: i.e., **D4/Q5** is used to signify the vocalization it is attached to is below (literally or figuratively) the preceding spoken morpheme. **Q1=ps'.t*.k*. D4/Q5=qx.s't'.** "The sky is above the land/The sky is superior to the land." In this case, context would provide guidance on which translation is proper.

Phonetic-Gestural	X/Z-SAMPA ¹	Umod Phonetic	X-SAMPA ¹⁴
<i>Stops</i>			
p	/p/	p	/p/
t	/t/	t	/t/
q	/q/ or /k/ ²	k	/k/
<i>Ejectives</i>			
p'	/p_>/	b	/b/
t'	/t_>/	d	/d/
q'	/q_>/ or /k_>/ ²	g	/g/
s'	/ts_>/	ch (tsh)	/tS/
z'	/cC_>/	j (dzh)	/dZ/
n	/m_0_>/	n	/n/
k'	/N_:_0_>/ ³	ng	/N/
r'	/tr_>/	dr	/dr/
<i>Fricatives</i>			
f	/p ⁴ or /f/	f	/f/
s	/s/	s	/s/
l	/K/ ⁵	th	/T/
z	/C/ ⁶	zh	/S/
c	/s' ⁷	sh	/Z/
<i>Semi-vowels</i>			
x	/X/ or /x/ ²	kh,a,u ⁸	/x/,/a/,/u/
h	/X/ or /h/ ²	h/a/o ⁸	/h/,/a/,/O/
r	/tr/ ⁹	tr	/tr/
<i>Clicks</i>			
p*	/O ¹⁰	pok	/pOk/
t*	/V ¹¹	sik /sok ¹⁶	/sIk/, /sOk/
z*	/!V or /≡/ ¹²	tik/tok ¹⁶	/tIk/, /tOk/
k*	/N_!/ ¹³	ngok	/NOk/
<i>Velo-pharyngeal</i>			
o	/f\O/ ¹⁵	no	/no/

NOTES TO TABLE:

- 1 - X-SAMPA and Z-SAMPA values for the pronunciation of Dritok by the Drushek.
- 2 - Allophones. The value to the left is preferred, although both are valid.
- 3 - Voiceless nasalized velar trill ("oink" sound with the oral cavity closed). k* reversed.
- 4 - Voiceless bilabial fricative.
- 5 - Voiceless alveolar lateral fricative (as in Welsh ll)
- 6 - Voiceless palatal fricative (as in German "Ich")
- 7 - Voiceless retroflex fricative
- 8 - Values depend on whether phoneme is used as consonant, vowel, or is rounded.
- 9 - /tr/ is the default although <tr> can be combined with both <p> and <q> as well.
- 10 - Bilabial click, similar to a kissing sound
- 11 - Dental click, similar to the English sound of disapproval "tsk, tsk"
- 12 - Postalveolar or palatal click
- 13 - Velar click with an ingressive nasal airflow. The reverse of <k'>.
- 14 - X-SAMPA values for Dritok as pronounced by the Tynlor.
- 15 - Unvoiced velopharyngeal is the sound one makes when snoring with mouth rounded.
- 16 - These are unrounded (left) (t*, z*) and rounded (right) (t*w., z*w.) alternatives.

Selected Summary of Dritok Orthography

Drushek orthography does not include any vowels. However, a system of **voiceless vowels** is added to X-SAMPA pronunciation of Dritok as spoken by the Drushek. This also carries over into the Umod pronunciations. Dritok words are divided into segments, separated by a period. In the summary below: *italic*=Drushek orthography **bold**=Umod orthography/pronunciation

I. Stops (**S**) can only occur initially when followed by a Fricative (**F**): *qs.* /qE_0s/ **kes** /kEs/. When a S-F segment occurs within a word, no vowel is inserted: *cq.qs.tx:n.* /s`E_0qs.tx@_0m_0_>/ **shekstan.**

II. When an Ejective (**E**) or **F** is initial:
and unrounded: add /i/: *r'* /tr_>i_0/ **dri**
and rounded: add /u/: *r'w* /tr_>u_0/ **dru**
NOTE: A phoneme pronounced with rounded lips is specified by an added -w.

III. When a phoneme is followed by the semivowels:
add @ when unrounded: *sx* /sX@_0/ **sa**
add u when rounded: *shw* /sXu_0/ **su**
NOTE: The voiceless vowel is pronounced concurrently with the semivowel.

IV. Clicks are written and pronounced in Umod as complete syllables (see chart). *r'.z*w.* /tr_>i_0!_O/ **dritok** /dritOk/
s'.p.t*.* /ts_>i_0O\|V **tsipoksik** /tsipOksIk/

Being a work-in-progress, this sketch of Dritok is subject to change. Suggestions and critiques are also welcome. Updates to Dritok, as well as other languages of the constructed world of Kryslan, will be posted to the Kryslan Wiki available at kryslan.pbwiki.com.

❧ *The Conlanger's Bookshelf* ❧

compiled by

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The following is a selection of books, movies, games, and other resources of which every good conlanger should be aware.

KEY: [] = language(s) used in the work

☺ = Good choice for introducing conlanguing to younger teens in addition to older teens and adults.

❧ Fiction ❧

NOTE: Full bibliographic information for fiction titles has not been given due to the number of different editions available for many of them (e.g. Tolkien's *The Lord of the Rings*, Burgess' *A Clockwork Orange*, Burroughs' *Martian Tales*, etc.).

☺ Richard Adams. *Watership Down*. [Lapine]

A course in "colloquial Lapine" is available at
www.loganberry.furtopia.org/bnb/lapine/overview.html.

☺ Alison Baird. The Dragon Throne series: *The Stone of the Stars*, *The Empire of the Stars*, *The Archons of the Stars*. [Elensi, Zimbouran, Kaanish]

Good language notes, especially for Elensi.

David Brin. Uplift War series: *Sundiver*, *Startide Rising*, *The Uplift War*, *Brightness Reef*, *Infinity's Shore*, *Heaven's Reach* [Galactic One through Twelve, Anglic, Neo-Dolphin, etc.]

The universe of the Uplift has been summarized in David Brin and Kevin Lenagh's *Contacting Aliens: An Illustrated Guide to David Brin's Uplift Universe* (New York: Bantam Spectra, 2002).

Edward Bulwer-Lytton. *The Coming Race*. (Vril-ya).

First published in 1871, this is available in print as well as online at www.gutenberg.org/etext/1951.

Anthony Burgess. *A Clockwork Orange*. [Nadsat]

The book is actually written in Nadsat, which one learns as the story unfolds. An English-to-Nadsat glossary is available online at en.wikipedia.org/wiki/English_to_Nadsat. Burgess did an amazing job in incorporating the teen "slanguage" into the narrative.

☺ Edgar Rice Burroughs. *Tarzan of the Apes*. [Mangani – the language of the Apes]

A glossary of Mangani can be found at www.ac.wvu.edu/~stephan/Tarzan/tarzan.dict.html.

☺ Edgar Rice Burroughs. *Martian Tales*: *A Princess of Mars*, *Gods of Mars*, *Warlord of Mars*, *Thuvia, Maid of Mars*, *Chessmen of Mars*, *The Master Mind of Mars*, *A Fighting Man of Mars*, *Swords of Mars*, *Synthetic Men of Mars*, *Llana of Gathol*, *John Carter of Mars*. [Barsoomian (Martian)]

Burroughs populates the Red Planet (whose native name is Barsoom) with an interesting array of native species including the towering four-armed Green Men (the Thark). Each race of beings is given their own distinctive sounding names and words. A Barsoom Glossary, with in-depth essays on many of the features of Barsoom, is available at www.erblist.com/abg/index.html.

Orson Scott Card. The Homecoming series: *The Memory of Earth*, *The Call of Earth*, *The Ships of Earth*, *Earthborn*, *Earthfall*. [Human languages of the planet Harmony]

Interesting naming conventions are explained and pronunciation guides are given in several of the volumes. The series is loosely patterned after the Book of Mormon. Several of the books have good languages notes and glossaries.

C. J. Cherryh. *The Chanur Saga* (includes *The Pride of Chanur*, *Chanur's Venture*, and *The Kif Strike Back*). Also in the series: *Chanur's Homecoming*, *Chanur's Legacy*. [Hani, Kifish, Stshoshi, Mahendi, tc'a]

C. J. Cherryh. The Foreigner Universe series: *Foreigner*, *Invader*, *Inheritor*, *Precursor*, *Defender*, *Explorer*. [Atevi]

Cherryh does an excellent job of populating her novels with interesting alien species, along with appropriate alien languages. Several of the books in these two series include pronunciation guides and glossaries.

Ted Chiang. "Story of Your Life." Short story. (Appears in Chiang's anthology, *Stories of Your Life and Others*. The story won the 1999 Nebula Award for Best Novella.) [Heptapod A and B]

Samuel R. Delany. *Babel-17*. [Babel-17]

Suzette Haden Elgin. Native Tongue Trilogy: *Native Tongue*, *The Judas Rose*, *Earthsong*. [Láadan – language constructed by females for females in a male-dominated society]

Elgin has also published *A First Dictionary and Grammar of Láadan*: Second Edition (1988). The author is a proponent of the Sapir-Whorf hypothesis and constructed Láadan to demonstrate the effects of this on her characters.

Eric Flint & K.D. Wentworth. *The Course of Empire*. [Jao]

The intricate naming conventions of the Jao are explained in the preface.

Harry Harrison. West of Eden series: *West of Eden*, *Winter in Eden*, *Return to Eden*. [Yilanè, Marbak, Sesek, Angurpiaq]

Harrison's intelligent reptile and "human" races are well developed. The necessity of learning one's captors' language is a major part of the story in *West of Eden*. Language notes and glossaries are included in the volumes.

Vaclav Havel. *Vyrožumení* (*The Memorandum*, 1965) [Ptydepe]

Havel's play revolves around the introduction of a synthetic language called Ptydepe. It is extremely complex and absurd (no one can pronounce it correctly) and is being introduced to make it "easier" for bureaucrats to express themselves precisely. The language is a metaphor for Marxist-Leninist ideology.

Russell Hoban. *Riddley Walker*. ["Riddleyspeak"]

This post-apocalyptic novel is written entirely in the speech of the narrator, a kind of future English. An often-overlooked masterpiece of conlang fiction, comparing favorably to *A Clockwork Orange*.

Katharine Kerr.

The Deverry Series: Deverry Books Proper: *Daggerspell*, *Darkspell*, *The Bristling Wood*, *The Dragon Revenant*

The Westlands Series: *A Time of Exile*, *A Time of Omens*, *Days of Blood and Fire*, *Days of Air and Darkness*

The Dragon Mage Series: *The Red Wyvern*, *The Black Raven*, *The Fire Dragon*, *The Gold Falcon* (not yet published)
[Deverrian, Elvish]

According to Kerr, Deverrian is a P-Celtic language, closely related to Welsh, Breton, and Cornish. The reasons for this are explained in the stories.

Ursula K. LeGuin. *Always Coming Home*. [Kesh]

A well-developed set of notes on Kesh accompanies this work.

Ursula K. LeGuin. *The Left Hand of Darkness*. [Gethenian]

C. S. Lewis. *Out of the Silent Planet*. [Malacandran]

This is the first book in Lewis's Space Trilogy. The other titles are *Perelandra* and *That Hideous Strength*. Lewis's protagonist, Elwin Ransom, is a professor of philology.

Barry Longyear. *The Enemy Papers*. [Drac]

This anthology includes the short stories "Enemy Mine," "The Last Enemy," and "The Tomorrow Testament," as well as "The Talman" (the Drac "bible"), "On Alien Languages," "Run Drac Run," and "Drac for Travelers."

☺ Dennis L. McKiernan. The Mithgar Series (in "Mithgarian" chronological order): *The Dragonstone; Voyage of the Fox Rider; The Hell's Crucible Duology; Dragondoom; The Iron Tower Trilogy; The Silver Call Duology; Eye of the Hunter; Silver Wolf, Black Falcon*. [Châkur, Slûk, Sylva, Twyll, Valur, etc.]

George Orwell. *Nineteen Eighty-Four*. [Newspeak]

☺ H. Beam Piper. *The Complete Fuzzy*. [Gashta]

This anthology includes *Little Fuzzy*, *Fuzzy Sapiens* and *Fuzzies And Other People*. The first story centers around the controversy of whether the "Fuzzies" are sapient, and hinges on whether they use language. William Tuning's *Fuzzy Bones* (1981) and Ardath Mayhar's *Golden Dream: A Fuzzy Odyssey* (1982) were official sequels to Piper's works. *Golden Dream* has a nice glossary of Gashta (This can be found online at <http://www.gashta.net/lang.htm>.)

H. Beam Piper. "Omnilingual." Short story (Appears in the anthology *From Mind to Mind: Tales of Communication from Analog*. (New York: Davis Publications, 1984)). [Martian]

The story revolves around the efforts to translate the Martian language from magazines found in archaeological digs on the Red Planet.

☺ Christopher Paolini. The Inheritance Trilogy: *Eragon, Eldest* (#3 not yet published) [The Ancient Language, Dwarf, Urgal]

Paolini's languages have been criticized; but, taken as an example of a starting point, they can be helpful for getting teens interested in conlanging.

Jennifer Roberson. Chronicles of the Cheysuli: Omnibus Editions (with titles of original novels included): *Shapechanger's Song* (*Shapechanger's Song, Song of Homana*); *Legacy of the Wolf* (*Legacy of the Sword, Track of the White Wolf*); *Children of the Lion* (*A Pride of Princes, Daughter of the Lion*); *The Lion Throne* (*Flight of the Raven, A Tapestry of Lions*) [Cheysuli, Old Tongue]

☺ J. K. Rowling. *Harry Potter and the Chamber of Secrets* [Parseltongue].

Rowling's playful use of language (including her naming conventions for Wizards and her spells) is evident throughout the Harry Potter series.

Diane Reed Slattery. *The Maze Game*. [Glide]

Jonathan Swift. *Gulliver's Travels* (a.k.a. *Travels into Several Remote Nations of the World, in Four Parts*). [Lilliputian, Brobdingnagian, Laputan, Luggnagg, Houyhnhnm]

One of the original fiction works featuring conlangs. The full text of the work is available at www.jaffebros.com/lee/gulliver as well as some nice ancillary resources on the work.

S.M. Stirling and Shirley Meier. *Saber & Shadow*. [Kommanzanu, Fehinnan, etc.]

This book has a good set of language notes. The appendices also detail the sexual mores of the world in which the story is set, including specifics on homosexual, bisexual, and heterosexual practices. The two main female characters are in love. This is a title in the Fifth Millennium series by Sterling, Meier, and Karen Wehrstein. Of these, *The Cage* by Stirling and Meier has a glossary as well.

Amy Thomson. *The Color of Distance* and *Through Alien Eyes*. [Tendu skinspeech]

"Speakers" of Tendu employ changing colors and patterns on their skin to communicate – a novel concept for conlangs. As for things to be aware of when recommending *The Color of Distance*, the protagonist mentions being raped when younger; alien mating rituals are described, as is a human sexual encounter (explicitly).

☺ J.R.R. Tolkien. *The Lord of the Rings* (*The Fellowship of the Ring, The Two Towers, The Return of the King*), *The Silmarillion* [Quenya, Sindarin, Khuzdul, Adûnaic, etc., etc.]

The Shakespeare of conlangs! Tolkien himself stated that he created Middle-earth as a place where his conlangs would be spoken. The languages (and the greeting *Elen síla lúmenn' omentielvo*) predated the stories.

Jack Vance. *The Languages of Pao*. [Paonese, Breakness, Mercantile, etc.]

Ian Watson. *The Embedding*. [explores Noam Chomsky's theory of "innateness"]

Lawrence Watt-Evans. *The Lords of Dûs*. (includes four novels: *The Lure of the Basilisk*, *The Seven Altars of Dûsarra*, *The Sword of Bhelen*, *The Book of Silence*.) [Eramman]

Appendix E includes "Notes on Language and Pronunciation."

❧ Nonfiction ❧

Aitchison, Jean. *Teach Yourself Linguistics*. Chicago: Contemporary Books, 2003.

An excellent starting point, covers all the basics.

© Burt, Ben. *Star Wars: Galactic Phrase Book & Travel Guide: A Language Guide to the Galaxy*. New York: Lucas Books, 2001.

Although none of the languages in this book are given detailed grammars or extensive vocabularies, it does give the flavor of a Berlitz-style phrase book and travel guide. Many of the phrases are tongue-in-cheek. This feeling is also reinforced by Sergio Aragonés' illustrations. Overall, a fun read. Ben Burt was the sound designer on the Star Wars films and video games, as well as the Indiana Jones movies, *The Dark Crystal*, and other well-known films.

Campbell, George L. *Compendium of the World's Languages*. Second edition. New York: Routledge, 2000.

In two volumes (Abaza – Kurdish, Ladakh – Zuni). Each entry gives an introduction, phonology, morphology and syntax. Often included is an example of the script and an illustrative text (John 1:1-8).

Conley, Tim and Stephen Cain. *Encyclopedia of Fictional & Fantastic Languages*. Westport, CT: Greenwood Press, 2006.

This reference work focuses on conlangs in books, films, television, and short stories. Main entries are by the title of the source (book, film, etc.) with indexes to both general subjects and named languages. There are some problematic assertions (especially on Klingon and Tolkien's languages), however, this is an excellent source for a thorough list of books and media involving conlangs.

Deutscher, Guy. *The Unfolding of Language: An Evolutionary Tour of Mankind's Greatest Invention*. New York: Metropolitan Books, 2005.

Lively and highly readable, Deutscher manages to convincingly show how the complex structures of modern languages evolved through simple processes. For anyone interested in creating a family of fictional diachronic languages, this book is a must-read!

Elgin, Suzette Haden. *A First Dictionary and Grammar of Láadan*. Madison, Wis.: Society for the Furtherance and Study of Fantasy and Science Fiction, 1988. (2nd ed.)

A learning aid for the conlang featured in Elgin's Native Tongue trilogy. More information can be found at www.sfw.org/members/elgin/LaadanLessons/index.html

Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*. 7th edition. Fort Worth, TX: Harcourt Brace College Publishers, 2002.

An introduction to all aspects of language, from "What Is Language?" to a history of writing. The text includes a number of cartoons (Peanuts, B.C., The Wizard of Id, etc.) to illustrate linguistic concepts. Fromkin is also the linguist who devised the Pakuni language for the television series *Land of the Lost* (see TELEVISION section below).

Garry, Jane, Carl Rubino, Alice Faber, and Robert French, editors. *Facts about the World's Languages: An Encyclopedia of the World's Major Languages, Past and Present*. New York: H.W. Wilson, 2001.

The hefty price tag of this work (\$180) makes it out of reach for purchase for some, but it is well worth seeking out at an area library (Try www.worldcat.org). The standard format of each entry allows one to compare and contrast languages. This template can also be useful in describing one's own conlang.

The Klingon Hamlet: The Restored Klingon Version. New York: Pocket Books, 2000.

Yes, the complete play by “Wil’yam Shex’pir” “The Tragedy of Khamlet, Son of the Emperor of Qo’nos,” This project grew out of a line in the *Star Trek VI: The Undiscovered Country* when a character stated that you haven’t read Shakespeare until you’ve read him in the original Klingon. *Much Ado About Nothing* and *The Epic of Gilgamesh* have also been translated into Klingon.

Ladefoged, Peter and Ian Maddieson. *The Sounds of the World's Languages*. Cambridge, Mass.: Blackwell, 1996.

A comprehensive outline of every sound in the world's languages including clicks, rhotics, and fricatives. This is an advanced text but indispensable when trying to expand the sounds of your conlang.

McWhorter, John. *The Power of Babel: A Natural History of Language*. New York: Times Books, 2001.

An excellent exposition of language change and evolution.

Meyers, Walter Earl. *Aliens and Linguists: Language Study and Science Fiction*. Athens: University of Georgia Press, 1980.

☺ Okrand, Marc. *The Klingon Dictionary*. New York : Pocket Books, 1992.

☺ Okrand, Marc. *Klingon for the Galactic Traveler*. New York: Pocket Books, 1997.

A more in-depth look at Klingon, including social situations, customs, food, etc.

☺ Okrand, Marc. *Star Trek: The Klingon Way: A Warrior's Guide (tlhIngan tlhgh: SuvvI' DevmeH paq)*. New York: Pocket Books, 1996.

Klingon proverbs taken from various *Star Trek* television and movie moments, translated into the original language.

Payne, Thomas E. *Describing Morphosyntax: A Guide for Field Linguists*. Cambridge: Cambridge University Press, 1997.

Looking for a way to organize your conlang? Payne's book is written for linguists in the field “who wish to write a description of the morphology and syntax of one of the world's many underdocumented languages.” This makes it perfect for conlangers since a conlang is “one of the world's many underdocumented languages.”

Pei, Mario: *One Language for the World*. New York: Devon-Adair, 1958.

The full text of this book is available online at <http://miresperanto.narod.ru/biblioteko/pei.htm>

Salo, David. *A Gateway to Sindarin: A Grammar of an Elvish Language from J. R. R. Tolkien's Lord of the Rings*. Salt Lake City, UT: University of Utah Press, 2004.

From the composer of Elvish dialogue for Peter Jackson's Lord of the Rings films.

Pinker, Steven. *The Language Instinct: How The Mind Creates Language*. New York: W. Morrow & Company, 1994 (pbk. 2000).

Serafini, Luigi. *Codex Seraphinianus*. New York: Abbeville Press, 1983.

A natural history of a strange, unsettling, exotic world written entirely in an unknown language. This one has to be seen to be believed.

Tolkien, J.R.R. The History of Middle-earth series (edited by Tolkien's son, Christopher).

The sections of the History of Middle-earth series most often cited in conlang discussions are "The Etymologies" in *The Lost Road and Other Writings* and "The Appendix on Languages" and "Of

Dwarves and Men" in *The Peoples of Middle-earth*. See the WEB RESOURCES below for more information on Tolkienian linguistics.

Trask, R.L. *Historical Linguistics*. New York: St. Martin's Press, 1996.

An excellent starting place to acquire a firm grounding in the subject.

♣ Games & Gaming Resources ♣

Shazrad: City of Veils [Drakash, Sokarese]

(PBeM (Play-By-E-Mail) game)

<http://www.cityofveils.com/pbem/introduction.phtml>

Has a good language page (<http://www.cityofveils.com/pbem/languages.phtml>) which covers Drakash and Sokarese. Gives guidelines for constructing names (phonemes, syllabic structure, and general "sound").

Tékumel [*Tsolyáni*]

Tsolyáni is the conlang creation of Dr. M.A.R. Barker for use in his conworld Tékumel. A good web site to see the depth with which Dr. Barker imbued his world is www.tekumel.com. Professor M.A.R. Barker is a retired professor of linguistics and South Asian Studies at the University of Minnesota. Also has books and a new game (March 2005) *Empire of the Petal Throne*. Tekumel has been called "the Cadillac of RPGs" (role-playing games). A good web site for the language of Tsolyáni is <http://terengo.tdonnelly.org/tsoldata.html>.

☺ Nintendo's *The Legend of Zelda* series [Hylian]

<http://www.kasuto.net/language.php?main=language/language.html>

Web site includes grammar, fonts, history, etc.

Cyan World's *MYST* series [D'ni]

http://en.wikipedia.org/wiki/D%27ni_language

The Wikipedia site is a good place for info on the D'ni language.

Origin's *Ultima Online* computer game [Gargish]

<http://martin.brenner.de/ultima/>

Gargish Dragon's Ultima Page is excellent introduction to the language, including a downloadable font and dictionary. Gargish is the language of the Gargoyles in the computer game series (www.uo.com).

FanPro's *Shadowrun* role playing game. [Sperethiel]

http://ancientfiles.dumpshock.com/Sperethiel_Dictionary.htm

Uncle Ancient's Sperethiel Dictionary gives a good overview of the language. Information on the game itself is available at <http://www.shadowrunrpg.com>.

Square Enix's *Final Fantasy X* [Al Bhed]

Although not actually a conlang but a substitution cipher, Al Bhed is employed like a conlang within the game.

☺ TSR's *Dungeons & Dragons* (D&D)

D&D enthusiasts are known to strive for realism in their games. The official magazine of the game, *Dragon*, has published several articles on devising languages over the years. The following articles are available in the magazine (if you have access to an archive) or can be found summarized at www.fantasist.net (Click on "Conlang Page" link on home page).

Dragon Magazine #75 "Even Orcish is Logical"

Dragon Magazine #278 "A Dwarven Lexicon"

Dragon Magazine #279 "An Elven Lexicon"

☞ Movies ☞

Alien Nation (1988) starring James Caan and Mandy Patinkin. [Tenctonese] (NOTE: The television series based on *Alien Nation* also had Tenctonese dialogue and is available on DVD.)

☺ *Atlantis: The Lost Empire* (2001) featuring the voices of Michael J. Fox, James Garner, and Leonard Nimoy. [Atlantean – designed by Marc Okrand]

Fox’s character, Milo Thatch, was based on Marc Okrand.

Blade Runner (1982) starring Harrison Ford, Rutger Hauer, and Sean Young. [Cityspeak – a mixture of English, Japanese, German, Hungarian]

☺ *The Dark Crystal* (1982) directed by Jim Henson and Frank Oz. [Podling/Gelfling]

☺ *Enemy Mine* (1985) starring Dennis Quaid and Louis Gossett, Jr. [Drac]

The Fifth Element (1997) starring Bruce Willis, Gary Oldman, and Milla Jovovich. [Divine Language]

Gattaca (1997) starring Ethan Hawke, Uma Thurman, and Jude Law. [Esperanto - Public address announcements in the Gattaca Corporation headquarters building]

☺ *Galaxy Quest* (1999) starring Tim Allen, Sigourney Weaver, and Alan Rickman. [Tev’Meckian]

☺ *Harry Potter and the Chamber of Secrets* (2002) starring Daniel Radcliffe, Rupert Grint, and Emma Watson. [Parseltongue]

Iceman (1984) starring Timothy Hutton and John Lone. [“Neanderthal”]

☺ *The Last Starfighter* (1984) starring Lance Guest, Dan O’Herlihy, and Robert Preston. [Alien Languages]

Alex, the Earthling, requires a device attached to his clothing to understand the various aliens. It has been noted that the aliens’ mouths move as if they were speaking English, but the problem of understanding extraterrestrial speech is at least addressed.

☺ *The Lord of the Rings* movie trilogy: *The Fellowship of the Ring* (2001), *The Two Towers* (2002), *The Return of the King* (2003) starring Elijah Wood, Ian McKellen, and Orlando Bloom. [Sindarin, Quenya, Neo-Khuzdul, Black Speech, etc.]

☺ *The Mummy* (1999) and *The Mummy Returns* (2001) starring Brendan Fraser, Arnold Vosloo, Rachel Weisz, and Oded Fehr. [Ancient Egyptian]

Dr. Stuart Tyson Smith, an expert in the pronunciation of Ancient Egyptian, worked on these movies as well as *Stargate* (see below). He was personally happier with the dialogue in the latter movie, having been on set during most of the shooting. For *The Mummy* movies, his work consisted mostly of translating dialogue and making suggestions. Although technically not a conlang but a reconstructed natural language, these movies are included here because of their treatment in the films as the language of an alien race (as well as displaced humans).

Quest for Fire (1981) starring Ron Perlman and Rae Dawn Chong. [“paleolithic language” invented by Anthony Burgess]

☺ *Stargate* (1994) starring Kurt Russell and James Spader. [Ancient Egyptian]

☺ Star Trek movies: *Star Trek: The Motion Picture* (1979); *Star Trek III: The Search for Spock* (1984); *Star Trek V: The Final Frontier* (1989); *Star Trek VI: The Undiscovered Country* (1991); *Star Trek: Generations* (1994); starring William Shatner, Leonard Nimoy, et al. [Klingon, Vulcan]

☺ *Star Wars* Saga, Episodes I through VI.

The track record for the use of alien languages in the *Star Wars* saga is spotty; however, there are some noteworthy examples. Greedo and Jabba the Hutt speaking Huttese, the Wookies, the Ewoks, Yoda (his odd OSV sentence structure) and others were given authentic sounding dialogue in “their own languages.” Ben Burt, sound engineer for the productions, often used interesting combinations of sounds, not actual conlangs, for the characters. An interesting essay on this topic is published as an appendix to *Star Wars: Galactic Phrase Book & Travel Guide: A Language Guide to the Galaxy*. (see NON-FICTION resources above).

The Time Machine (2002) starring Guy Pearce, Samantha Mumba, and Jeremy Irons. [Eloi]

Loosely based on H.G. Wells’ book. A nice exposition of the Eloi language is available at www.langmaker.com/eloi.htm.

☞ Television ☞

Farscape (1999-2003) (available on DVD) [various languages]

Although most of *Farscape*'s "conlangs" consist of curse words (like "frell"), the problem of interspecies communications is addressed in the series (mostly through "translator microbes").

☺ *Land Of The Lost* (1974-1977)(available on DVD) [Pakuni]

A Saturday morning live action series. A Pakuni dictionary is available online at <http://members.aol.com/PyrateScum/pakuni.html>. The language was devised by Dr. Victoria Fromkin.

☺ *Stargate SG-1* (1997-) (available on DVD) [Goa’uld]

An article on the Goa'uld language is available at http://en.wikipedia.org/wiki/Goa%27uld_language.

☺ *Star Trek* (the original series, 1966-1969), *Star Trek: The Next Generation* (ST: TNG, 1987-1994), *Star Trek: Deep Space Nine* (ST: DS9, 1993-1999), *Star Trek: Voyager* (1995-2001), *Star Trek: Enterprise* (2001-2005).

Most of the episodes from these series are now available on DVD. Of course, not every episode featured Klingon, Romulan, Vulcan, or another conlang. Klingon was not invented until the *Star Trek* movies. Some television episodes using Klingon dialogue include: *ST: TNG*: A Matter of Honor, The Icarus Factor, The Bonding, Sins of the Father, Birthright Part II, Redemption I & II; *ST: DS9*: The Way of the Warrior. *ST: Enterprise* did not always use “canonical” Klingon (tlhIngan Hol) but Klingon-sounding words (called “Paramount Hol” by its critics, in reference to the production company).

☞ Web Resources for Conlangers ☞

☞ CONLANGING RESOURCES ☞

ConLang Word Maker

www.fantasist.net

Go to the Conlang Page of this site for some helpful resources such as the *Proper Name Generator* (generate names based on a wide range of languages), *Conlang Word Generator*, and *Conlang Word Maker* (enter parameters like syllable structure). Excellent resource.

Langmaker

www.langmaker.com

One of the best sites on the web for conlanging information including Babel Texts, books and media, neographies, online resources, etc., etc. The format was changed to a wiki in March 2006.

The Language Construction Kit

www.zompist.com/kit.html

A step-by-step guide to creating your artificial language, from Sounds to Dialects. Excellent for beginners!

Z-SAMPA

www.penguindeskjob.com/wiki/index.php?title=Z-SAMPA

An extension of X-SAMPA (see LINGUISTICS RESOURCES below) by members of the Zompist Bulletin Board for the use of conlangers. Z-SAMPA strives to represent all possible sounds whether or not they exist in natural languages.

✿ KLINGON LANGUAGE RESOURCES ✿

The Klingon Language Institute (KLI)

www.kli.org

Founded in 1992, the KLI publishes the quarterly journal *HolQeD*, hosts a learn-Klingon-by-email course, and provides authoritative information on the language.

Klingonska Akademien

klingonska.org

An authoritative web site from Swedish Klingon enthusiast Zrajm C. Akfohg. Some of the highlights include the *Klingon Pocket Dictionary* (online version), examples of pIqaD (Klingon writing system), errors in the Okrandian Canon, and more.

✿ LINGUISTICS RESOURCES ✿

Glossary of Linguistic Terms

www.sil.org/linguistics/GlossaryOfLinguisticTerms/

An in-depth glossary of terms from *abessive case* to *zero morph*.

International Phonetic Alphabet in Audio

web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm

MP3 files are accessed by clicking on each IPA symbol in the chart. Very helpful for unfamiliar sounds.

The Lingua Descriptive Studies Questionnaire

lingweb.eva.mpg.de/fieldtools/linguaQ.html

A detailed analysis for field linguists and conlangers alike. Check out section 2.1.1.5 for a nice table of semantic functions (i.e., cases)

Linguistic Aspects of Lexical Semantics

www.ilc.cnr.it/EAGLES96/rep2/node4.html

A detailed analysis of different parts of speech (nouns, verbs, adjectives, prepositions) and their lexical and semantic relationships.

X-SAMPA (eXtended Speech Assessment Methods Phonetic Alphabet)

en.wikipedia.org/wiki/X-SAMPA

Gives a thorough introduction to X-SAMPA and includes a detailed table of X-SAMPA characters, their IPA (International Phonetic Alphabet) equivalents, linguistic descriptions, and examples.

✿ EXEMPLARY CONLANGS or This Is How It's Done! ✿

Ayeri

www.beckerscarsten.de/conlang/ayeri/

An excellent web site containing a PDF primer, examples (including recordings), and three different scripts.

Brithenig

hobbit.griffler.co.nz/introduction.html

What if Latin evolved under the influence of the Old Celtic language of Great Britain? Andrew Smith's Brithenig is the answer. The Celtic-influenced Romance language is part of the detailed alternative world described in detail on Smith's webpage, www.bethisad.com.

Idrani Standard Metalinguistic Specification

idrani.perastar.com/idrani/index.htm

A valuable site, both for the language and its in-depth treatment of conscripts, by Trent Pehrson.

Ithkuil: A Philosophical Design for a Hypothetical Language

home.inreach.com/sl2120/Ithkuil

A well-designed set of pages outlining John Quijada's Ithkuil, "a cross between an a priori philosophical language and a logical language."

Láadan Language Reference Page

www.jackiepowers.com/Laadan

An excellent source for information on Láadan, the language of Native Tongue by Suzette Haden Elgin.

Teonaht

www.frontiernet.net/~scaves/teonaht.html

Developed by "Sally Caves," the pseudonym of Dr. Sarah Higley of the University of Rochester. Dr. Higley has also written an article on conlangs ("Audience, Uglossia, and CONLANG: Inventing Languages on the Internet") for the online journal Media and Culture, at <http://journal.media-culture.org.au/0003/languages.php>.

Quya – the language of Ricardo Pinto's *Stone Dance of the Chameleon*

www.ricardopinto.com/quya/

Although not used extensively in the books themselves, this site gives an extremely detailed exposition of Quya, including a grammar, etymology, complex writing system, etc. The main site (of which Quya is a part) gives details about the world of the Stone Dance (chronicled in the books *Earth Song*, *The Chosen*, *The Standing Dead*)

"Uncleftish Beholding"

http://www.grijalvo.com/Citas/Peculiar_English.htm

Poul Anderson's essay on atomic theory using only words of Germanic origin.

Virtual Verduria

www.zompist.com/virtuver.htm

A prime example of a well-constructed conworld, complete with an explanation of the planet Almea (where Verduria is situated) and its biology, culture, languages, etc. Mark Rosenfelder has raised the bar for all others with this site. He also maintains the zompist.com site which includes **The Language Construction Kit** (see separate link under CONLANGING RESOURCES), an indispensable resource for beginning conlangers.

❧ NEOGRAPHY RESOURCES ❧

Idrani Standard Metalinguistic Specification: Orthography

idrani.perastar.com/idrani/ISMS_orthography.htm

A great collection of scripts, from ones created by Trent Pehrson himself to other conscripts and "real world" scripts.

Neographies at Langmaker

www.langmaker.com/db/Langmaker:Neographies

Langmaker's extensive collection of neographies.

Omniglot

www.omniglot.com

A database of writing systems, both historical and fictional. This is a good source for getting inspiration when creating neographies. The "Alternative" section includes scripts such as Klingon, Tengwar, and Tenctonese. Contributions by individual conlangers are also included such as Atemayar Qelisayér, and Ü'üqoqoimbözhhiighu.

❧ ONLINE FORUMS & LISTSERVS ❧

The Conlang Mailing List (CONLANG-L)

listserv.brown.edu/archives/conlang.html

The oldest (founded Sept. 1998) and most active online mailing list dedicated to conlanging. Good for novices all the up to professional linguists.

Elfling (Elvish Linguistics Mailing List)

groups.yahoo.com/group/elfling/

Created by David Salo in 1998, Elfling is a very active listserv dedicated to Tolkien's conlangs. There is a Welcome page at www.yarineth.net/David/elfling.html, and an FAQ page at nellardo.com/lang/elf/faq.html. The list is used for everything from help with translations to/from Sindarin and Quenya to scholarly discussions of Tolkienian linguistic topics.

Klingon Language Discussion Mailing List

groups.yahoo.com/group/Klingon_Language/

Established in 1999 by the Klingon Imperial Diplomatic Corps, this group serves as a meeting place for novice level students to discuss topics related to the Klingon language and its usage.

LiveJournal Conlang Community

<http://community.livejournal.com/conlangs/>

Inaugurated in September 2001 by Sai Emrys, this site provides another outlet for discussion of conlangs.

Zompist Bulletin Board (ZBB)

www.spinnoff.com/zbb

An online forum dedicated to the discussion of conlangs, conworlds, linguistics, and Mark Rosenfelder's Almea.

❧ TOLKIENIAN LINGUISTICS ❧

Ardalambion – Of the Tongues of Arda, the invented world of J.R.R. Tolkien

www.uib.no/people/hnohf

A web site designed and maintained by Helge Kåre Fauskanger, a well-known and well-respected expert on Tolkien's languages. Mr. Fauskanger has developed a Quenya course (available at Ardalambion) as well as a number of other helpful and insightful resources and essays for all of the languages of Arda.

E.L.F. - The Elvish Linguistic Fellowship

www.elvish.org

A special interest group of the Mythopoeic Society, E.L.F. publishes *Vinyar Tengwar*, *Parma Eldalamberon*, and provides an excellent list of resources (both print and online) for the study of Tolkien's languages.

Fellowship of the Word-smiths: Gwaith i-Phethdain

www.elvish.org/gwaith/language.htm

Dedicated to the study of Tolkien's Elvish tongues. The site includes (in addition to numerous other interesting resources) a comprehensive exposition of all the phrases, inscriptions, etc. in constructed languages in all three of the Peter Jackson *Lord of the Rings* films.

I Lam Arth – The Noble Tongue

sindarin.weet.us/

This site is dedicated to the technical study of Sindarin. Includes a good list of online resources and articles.

Quenya Lapseparma

www.elvish.org/elm/names.html

An extensive listing of first names with their Quenya equivalents, such as *Meldince* for Kevin from “comely, beloved” and *Aranel* for Sarah from it's meaning of “princess.”

Useful Elvish Phrases

www.arwen-undomiel.com/elvish/phrases.html

A number of conversational phrases predominantly in Sindarin.

AKWESASNE MOHAWK PRONOMINAL PREFIXES

S: singular
D: Dual
P: Plural
I: Inclusive
E: Exclusive
M: Masculine
F: Feminine
N: Neuter
In: Indefinite

Intransitive Subject: First Person

S: k(e)-
DI: ten(i)-
DE: yaken(i)-
PI: tew(a)-
PE: yakw(a)-

Intransitive Subject: Second Person

S: (h)s(e)-
D: sen(i)-
P: sew(a)-

Intransitive Subject: Third Person

SM: (h)l(a)-
DM: (h)n(i)-
PM: lati-/lu(n)-
SF/In: ye-/yu-/yak(aw)-
SF/N: ka-/w-/y(aw)-
DF/In/N: ken(i)-
PF/In/N: koti-/ku(n)-

Intransitive Object: First Person

S: wak-
DI: wateni-
DE: wayakeni-
PI: watewa-
PE: wayakwa-

Intransitive Object: Second Person

S: (h)sa-
D: sena-
P: sewa-

Intransitive Object: Third Person

SM: lo-

F/In: yako-

F/N: yo-

D/PM: loti-

F/In/N: yoti-

Transitive: First Person Agent

-----Patient-----						
Agent	2S	2D	2P	3SM	3SF/In & 3 D/P M/F/In/N	3SF/N
S	ko-	keni-	kwa-	li-	khe-	k-
D	keni-	keni-	kwa-	(h)sa- keni-	yakhi-	yakeni-
P	kwa-	kwa-	kwa-	(h)sa- kwa-	yakhi-	yakwa-

Transitive: Second Person Agent

-----Patient-----						
Agent	1S	1D	1P	3SM	3SF/In & 3D/P M/F/In/N	3SF/N
S	(h)sek-	(h)skeni-	(h)skwa-	ts-	(h)se-	(h)s-
D	(h)skeni-	(h)skeni-	(h)skwa-	tsi- seni-	yetsi-	(h)seni-
P	(h)skwa-	(h)skwa-	(h)skwa-	tsi- sewa-	yetsi-	(h)sewa-

Transitive: Third Person Agent

-----Patient-----						
Agent	1S	1D	1P	2S	2D	2P
SM	lak-	(h)su- keni-	(h)sukwa-	(h)ya-	(h)tsi- seni-	(h)tsisewa-
SF/In & D/P M/F/In/N	yuk-	yukhi-	yukhi-	yesa-	yetsi-	yetsi-
SF/N	wak-	yukeni-	yukwa-	sa-	seni-	sewa-

Transitive: Third Person on Third Person (non-reflexive)

-----Patient-----				
Agent	SM	SF/In	SF/N	D/P M/F/In/N
SM	lo-	(h)sako-	la-	(h)sako-
SF/In &	luwa-	yutat-	kuwa-	luwati- (M)

D/P M/F/In/N				kuwati- (F/In/N)
SF/N	lo-	yako-	yo-	yako-

Pronominal Prefix Elements:

Singular Elements:

First Person: -k-

Second Person: -s-

Third Person

Masculine: -la-

Feminine/Indefinite: -ye-

Feminine/Neuter: -ka-

Non-Singular Elements:

Inclusive: -te-

Exclusive: -ya-

Dual: -ni-

Plural

First/Second Person: -wa-

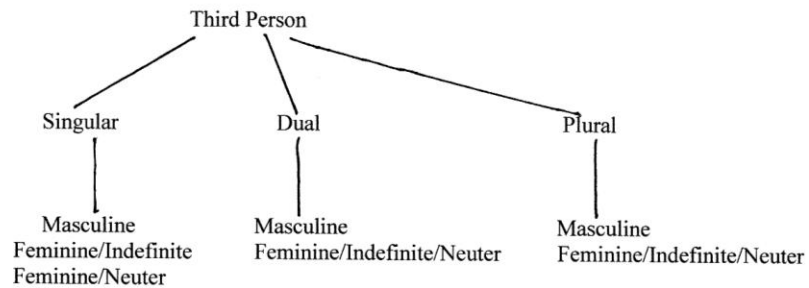
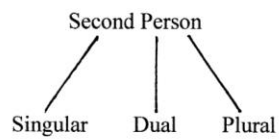
Third Person: -ti-

Reciprocal: -(a)tat-

```

graph TD
    FP[First Person] --> S[Singular]
    FP --> D[Dual]
    FP --> P[Plural]
    D --> DI[Inclusive]
    D --> DE[Exclusive]
    P --> PI[Inclusive]
    P --> PE[Exclusive]

```

[illegible]

TOKI PONA PHRASE STRUCTURE GRAMMAR 2.3

[] = optional element; * = element may be repeated.

Phrase Structure rules

P1 <Sentence> ::= <Interjection>

| <Verb> ["ala"]

| [<PreSentence>] [<Vocative>] <Subject> <Predicate>

P2 <PreSentence> ::= ["taso"] <Sentence> "la"

| ["taso"] <Nominal> "la"

P3 <Vocative> ::= [<Nominal>] "o"

P4 <Subject> ::= "o"

| <Nominal>

| "o" <Nominal>

P5 <Predicate> ::= "li" <Phrase> [<Prep-Phrase>*]

| "li" <Predicate> <Predicate-Conjunction> <Predicate>

P6 <Phrase> ::= <Noun-Phrase> (1)

| <Modifier>* (1)

| <Verb-Phrase>

(1) = ["ala" + repeat of the entity immediately before it], and may be applied only once.

P7 <Nominal> ::= <Noun-Phrase>

| <Nominal> <Nominal-Conjunction> <Nominal>

P8 <Verb-Phrase> ::= <Verb>

| <Modal> (1) <Verb>

(The verb or modal after "ala" is the same as the one before "ala".)

P9 <Prep-Phrase> ::= <Preposition> <Nominal>

P10 <Verb> ::= <Vi> (1) [<Modifier>]*

| <Vt> (1) [<Modifier>]* + <Direct-Object>*

| <Vx> (1) + <Noun-Phrase> | "li" <Predicate> <Predicate-Conjunction> <Predicate>

P11 <Direct-Object> ::= "e" <Noun-Phrase>

P12 <Noun-Phrase> ::= <Noun> [<Modifier>*]

| <Noun-Phrase> "pi" <Nominal>

TRANSFORMATIONAL RULES

T1: If subject is "mi" or "sina" then delete immediately following "li".

T2: "o o" ::= "o" (Two "o" are reduced to one; see P3 and P4.)

The parts of speech are not specified for words that do not occur overtly in rules, since most of them can occur in most roles.

tan jan Setepo

Transforms in tp

A li BC e D, *jan li tawa tomo e poki* A man moves a box to a building
can lie behind

BCDA *tawa tomo poki jan* A man's moving a box to a building

BCD *tawa tomo poki* Moving a box to a building

BD *tawa poki* Moving a box, Box moving

BC *tawa tomo* Moving to a building

B *tawa* Moving, Motion

Typically from ABCD ... ni ..., replacing the ni

A(BCD) *jan pi tawa tomo poki* A man who moves a box to a building

A (BD) *jan pi tawa poki* A man who moves a box, a box-moving man

A(BC) *jan pi tawa tomo* A man who moves to a building (implicit reflexive?)

AB *jan tawa* A man who moves, A moving man

Typically from ABCD ...A...

D(BCA) *poki pi tawa tomo jan* A box (being) moved to a building by a man

A box (that) a man is moving/moved to a building

D(BC) *poki pi tawa tomo* A box moved/moving/ being moved to a building

DB *poki tawa* A moved/moving/ being moved box

DC *poki tomo* A box for a building (covertly “destined for”)

DA *poki jan* A man's box

Typically from ABCD ...D...

BCD *tawa tomo poki* A mover of a box to a building

BD *tawa poki* A mover of a box, A box-mover

BC *tawa tomo* A mover to a building (implicit reflexive?)

Typically from ABCD ...A ...

Rare?:

BCA *tawa tomo jan* What a man moved to a building

BC *tawa tomo* What was moved to a building

BA *tawa jan* What a man moved

Typically from ABCD ... D ...

tan jan Kipo

<i>a</i>	[exclamation]	<i>lifi</i>	small	<i>pimeja</i>	dark
<i>akesi</i>	toad	<i>linja</i>	string	<i>pini</i>	end
<i>ala</i>	not	<i>lipu</i>	sheet	<i>pipi</i>	bug
<i>ale/ali</i>	all	<i>loje</i>	red	<i>poka</i>	side
<i>anpa</i>	under	<i>lon</i>	at	<i>poki</i>	container
<i>ante</i>	other	<i>luka</i>	arm	<i>pona</i>	good
<i>anu</i>	or	<i>lukin</i>	look	<i>sama</i>	similar
<i>awen</i>	permanent	<i>lupa</i>	hole	<i>seli</i>	hot
<i>e</i>	[direct object]	<i>ma</i>	land	<i>selo</i>	skin
<i>en</i>	and	<i>mama</i>	parent	<i>seme</i>	what?
<i>ijo</i>	object	<i>mani</i>	money	<i>sewi</i>	above
<i>ike</i>	bad	<i>meli</i>	female	<i>sijelo</i>	body
<i>ilo</i>	tool	<i>mi</i>	I, me	<i>sike</i>	round
<i>insa</i>	inside	<i>mije</i>	male	<i>sin</i>	new
<i>jaki</i>	vile	<i>moku</i>	eat	<i>sina</i>	you
<i>jan</i>	person	<i>moli</i>	dead	<i>sinpin</i>	front
<i>jelo</i>	yellow[-green]	<i>monsi</i>	rear	<i>sitelen</i>	write
<i>jo</i>	have	<i>mu</i>	[animal sound]	<i>sona</i>	know
<i>kala</i>	fish	<i>mun</i>	moon	<i>soweli</i>	beast
<i>kalama</i>	sound	<i>musi</i>	fun	<i>suli</i>	big
<i>kama</i>	come	<i>mute</i>	many	<i>suno</i>	light
<i>kasi</i>	plant	<i>nanpa</i>	number	<i>supa</i>	flat
<i>ken</i>	can	<i>nasa</i>	crazy	<i>suwi</i>	sweet
<i>kepeken</i>	use	<i>nasin</i>	way	<i>tan</i>	source
<i>kili</i>	fruit	<i>nena</i>	mound	<i>taso</i>	only
<i>kin</i>	indeed	<i>ni</i>	this	<i>tawa</i>	move
<i>kiwen</i>	hard	<i>nimi</i>	word	<i>telo</i>	water
<i>ko</i>	goo	<i>noka</i>	leg	<i>tenpo</i>	time
<i>kon</i>	air	<i>o</i>	[vocative]	<i>toki</i>	talk
<i>kule</i>	color	<i>oko</i>	eye	<i>tu</i>	two
<i>kute</i>	hear	<i>olin</i>	love	<i>unpa</i>	sex
<i>kulupu</i>	group	<i>ona</i>	s/he.	<i>uta</i>	mouth
<i>la</i>	[end condition]	<i>open</i>	open	<i>utala</i>	fight
<i>lape</i>	sleep	<i>pakala</i>	ruin	<i>walo</i>	white
<i>laso</i>	blue [-green]	<i>pali</i>	make	<i>wan</i>	one
<i>lawa</i>	head	<i>palisa</i>	rod	<i>waso</i>	bird
<i>len</i>	cloth	<i>pana</i>	emit	<i>wawa</i>	power
<i>lete</i>	chill	<i>pi</i>	[right group]	<i>weka</i>	away
<i>li</i>	[end subject]	<i>pilin</i>	feel	<i>wile</i>	want

VERBOTOMY

My Right-Brain Verbotomy: How creating invented words changed the way I think

Creating a Conlang in a Pop Culture World

This presentation will focus on the creative process as it applies to language creation in general, and vocabulary invention in particular. Artist and Writer, James Gang will review the steps involved in vocabulary creation by focusing on the six high touch, high concept senses (Design, Story, Symphony, Empathy, Play and Meaning) outlined by author Daniel Pink in his book “*A Whole New Mind*”. Each sense will be examined by reviewing how the collective writers working at Verbotomy responded to specific creative challenges, and show how you can apply the lessons learned to your conlang.

James will also bring his particular perspective – over two decades of experience in the entertainment and advertising industries – to the art of conlanging. He will identify the creative approaches and techniques used in the development and promotion of pop culture and explain how they can be applied to the design and development of a constructed language.

About James Gang:

James Gang (a.k.a. William James) is the creator of the Verbotomy, the daily the create-a-word game. He works as a writer, programmer and artist. He is also the co-founder of The James Gang Advertising Inc., and has led the company for over a decade, winning numerous awards including the writing credit for the “Digital Gold Marketing Award” and “Best in Show in 2003” for his work for Nike Canada. Other Casual Game projects include: Office-Politics, the game everyone plays; Whack The PM, Canada's national election spoof and poll; and The Room, an interactive personality quiz created for Umbra.



Squinking: /skwing-king/ To talk to yourself in a high-pitched, squeaky voice while performing complex mental gymnastics.

Sentence: At work, Frank had a lovely time. Nobody would give him anything to do, because no one could stand his squinking!

Etymology: squeek - sound of a mouse. + thinking - to constructively use one's brain

Created by: allwise.

The Six Senses for Creating a DIY Conlang

1. **Design: Entertaining Patterns**

Word invention and Language creation are design challenges. Apply design principles to vocabulary invention and language creation.

2. **Story: Fulfilling your Premise**

Each word we use exists in a context -- a sentence or a story. Learn how to create your word in a context and reveals it's meaning. And decide what I more important to your conlang logic or drama?

3. **Symphony: A Repetitive Complex**

Big ideas are complicated. Word are simple. Great words can fuse together a bunch of disparate ideas, and make understanding of complexity, easy.

4. **Empathy: Who cares about words?**

To be useful a word must resonate with the people who use it, or else it will be discarded. So what is empathy? And how do you put it into a word? Even if your are the only fan of you language you still need to give yourself a reason to care, or else sooner or later you will loose interest. After all you can only give so much then you run out of gas.

5. **Play: Frisking Words**

Harness the power of creative wordplay when you are working at language creation. Language creation is a game. Have fun with it. It's all about wordplay and creative energy, and you need to make sure that you don't kill your game by making up so many rules that you cannot do anything.

6. **Meaning: The Language of Truth and Pain**

Each word you create starts with an intended purpose -- a meaning or definition. However you can also use the creative process to push the meaning to a deeper level, so that your words, and indeed your whole language, reflects our society and our culture. In a perfect world, there are three things you want your conlang to do. First tell the truth. Second, tell a story. And third, change your perspective.



VERBOTOMY

The Mechanics of Verbotomy

The Game Concept:

The game concept for Verbotomy is very simple -- the players are presented with a definition, and challenged to create a word to match it. Of course, Verbotomy is really a game about creativity and expression. Look at the words and sentences that the Verbotomy players have invented at verbotomy.com, and you will see that it is a wonderful way for people to test, exercise and showcase their creativity.

How Verbotomy Works

1. **Each day you publish a new definition and comic.**

The definition appears on the Verbotomy page of your website with the Verbotomy comic. The definition can also be delivered by SMS to subscribers who request that it be sent to their phones.

2. **Players create words to match the definition.**

Each player has the opportunity to create a word to match the definition and can submit their verboticisms (invented words) on your website. A

complete list of words submitted by your registered players is published on your site.

3. **Players vote for their favorite invented word.**

All players and any visitors to your site can vote for their favorite words. Player cannot vote for their own word.

4. **Word with the most votes wins.**

At the end of the day the word with the most votes win. The winning Verboticism is calculated by the game system and sent automatically by RSS to your editing team.

5. **The daily winner and comic are published the next day.**

The next day, the winning word, definition and comic are published, along with the new Verbotomy challenge. And the cycle continues...



Dishagreement: /dish-ah-gree-ment/ A discussion among family members, or roommates, which often turns into a full-blown yelling match, and which seems to occur every night whenever it's time to do the dishes.

Sentence: What started out as a dishcussion, quickly escalated to a dishagreement, followed by a full-blown dawnnybrook.

Etymology: dish, disagreement

Created by: purpleartichokes.

Technical Set-up

Each site manages and controls its own private community of players. This private community is created automatically by the Verbotomy Virtual Game Server, which is set-up for each publisher at the start of its contract. The Virtual Game Server manages all the content and gameplay for each publisher and integrates it into each of the publisher's existing webpages.

Featured Authors at Verbotomy

Verbotomy Featured Authors

We have featured several authors on the site including:

Robert J. Sawyer: Get a Science-Fiction Verbotomy

<http://www.verbotomy.com/blog/?p=109>

Timothy Johnson: Verbotomy for Office Politicians

<http://www.verbotomy.com/blog/?p=83>

Cory Doctorow: Overclocked

See:

<http://www.verbotomy.com/blog/?p=65>

Kurt Vonnegut: Vonnegut's Invented Words

See: <http://www.verbotomy.com/blog/?p=40>

Daniel Pink: A Whole New Mind: How to get a Right-Brain Verbotomy

See: <http://www.verbotomy.com/blog/?p=29>



Placebull: /pla-see-bull/ A harmless untruth, intended to comfort simple souls.

Sentence: 'Hard work always pays off' - a placebull to keep workers motivated

Etymology: placebo + bull (as in bullshit) (had to put the second e in my word to emphasize sound)

Created by: Jabberwocky.

и	- plural	- FBI _и	- multiple FBI agents	- "FBI _и searched office today"
с	- adjective	- FBI _с	- pertaining to the FBI	- "Forward all FBI _с doc _и to atty _и "
г	- ongoing	- FBI _г	- undergoing an FBI investigation	- "If FBI _г , do not call"
д	- completed	- FBI _д	- underwent an FBI investigation	- " FBI _д council memb _и ~ trust _д "
гс	- verbal noun	- FBI _{гс}	- process of going through an FBI investigation	- "Comp bankrupt after FBI _{гс} "
+	- feminine	- FBI ₊	- feminine FBI agent	- "VP Sales talked to FBI ₊ "
~	- negative	- ~FBI	- non-FBI	- "~ FBI investigator in lobby."

Transitive Sentence:

++ᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎ++

lembas maza longune.

/girl-D.O.AGR. apple eat-PRES./

“The girl’s eating an apple.”

Looks ergative, but...

An ergative language is one that marks transitive objects the same as intransitive subjects, with transitive objects being marked differently. If English were ergative, we'd say "I slept", but "Me pushed he".

8. Beware the Ditransitive!

Ditransitive Sentence:

++ᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎ++

lembast mazat xespa paneve.

/girl-D.O.AGR.-I.O.AGR. Apple-I.O.AGR. boy give-PRES./

“The girl gives the apple to the boy.”

i?!;

9. So Now...

A language with a bizarre agreement system that results in case marking.

That is, case “marked” by agreement (or absence thereof) rather than by case markers.

10. Alas!

It was boring!

A new question...

11. Tinkering

Can an SOV language become a VSO language naturally?

What’s the deal with languages of “the Philippine type”?

What to do with passives, etc.?

In the linguistics literature, languages of the Philippine type are languages like Malagasy, Chamorro, and Tagalog which make extensive use of passives and applicatives to draw attention to a particular argument in the sentence (not just the subject).

12. New Goal

Take Sidaan from state X to state X+n.

State X: SOV, no verb agreement.

State X+n: VSO, verb agreement.

Important: No new morphology!

13. State X

Three different genitives.

Complex nominal agreement.

Irrealis/non-finite marker.

14. Step 1: Reusable Parts

Genitive 1: Gen. Pronoun + Noun

Genitive 2: Noun + Gen. Noun

++ᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎ++

stox maza

++ᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎᑦᑎ++

maza klemba

“My apple.” “The girl’s apple.”

Bear this in mind!

“The girl will/might/may swim.”

Any way we can ditch it?

"The girl is swimming."

The 1337 Mirror Principle is simply an idea which suggests that morphemes are put together in a word the same way as words are put together in the sentence (whether it looks like it or not). Though it begins to look a bit silly, if taken as a universal law of language, one of the major insights of the Mirror Principle is that a noun phrase can look a lot like a sentence, in the way the head relates to its parts.

The most important thing to take away from this example is that the subject of the verb "swim" is equivalent to the possessor of the noun "swimming". The main difference between this fronted verb and the verb used in slide 16, example 2 is that this verb does not have tense. Morphologically, then, its arguments are not marked like verbal arguments, and it doesn't act like a verb, but a noun.

Note how the old agreement marker now neatly divides the main verb NP's from the auxiliary verb NP's, even though neither are case marked. Though it's intended to show agreement, what it does, in effect, is signal the end of the fronted NP (the new domain of the main verb).

Elbert, S. H. & M. K. Pukui (1979). *Hawaiian Grammar*. Honolulu: University of Hawaii.

35. Appendix

Hawai‘ian today: p, k, /

Hawai‘ian yesterday: p, t, k, /

What happened?

This appendix discusses a pull chain in Hawaiian. At one point in time, glottal consonants disappeared in Hawaiian. As a result later on, /k/ became [ʔ], and then /t/ became [k]. Thus, there was *some* point in time where if you said a word like *ka’e* [kaʔe] in Hawaiian, it'd be difficult to tell if you *meant* *ka’e*, *take*, or even *‘ake* (depending on the age and background of the speaker). Since Hawaiian was (at that time) a widely-used spoken language, the situation pretty much *had* to resolve itself, otherwise communication itself would be needlessly difficult. If, however, one is working with a constructed language, and does not have to worry about intrusive native speakers who need to communicate, one can actually play with that instability. This is what I did with Sidaan.

36. Old Hawai‘i

Proto: C[+glot.] > ø / EVERYWHERE

So: *ha/e > ae

But they missed their glottals!

37. Come Back, Glotty!

Next: *s, *f > h

The Great Pull Chain: *k > /, *t > k

Result: *takele > ka/ele “empty”

For those unfamiliar with linguistic rules, what this says is that glottal consonants (the "h" in "Honolulu" and the apostrophe in "pua'a") disappeared from the language entirely. Additionally, in historical linguistics, an expression like *X > Y means that at some previous point in time in the history of a given language, there was a segment (or word) X that has since changed to become Y. The asterisk indicates that the form is antiquated.

38. So What?

Natural languages evolve, and tend to resolve problems one way or another.

Say Old Hawai‘i has five words: *take, *ka/e, *kate, */ake, */ae.

39. At Some Time X...

Speaker A: take, ka/e, kate, /ake, /ae.

Speaker B: ka/e, /ae, /ake, a/e, ae.

Assuming Old Hawai‘i also has both *ae and *a/e, and both speaker A and B are alive at the same time...ACK!

40. Yet, No Problem

The issue was bound to resolve itself, of course.

But, since our languages are constructed, why not exploit that instability that natural languages can't handle?

For the curious, though the pull chain did, indeed, happen, /t/ and /k/ continue to be in free variation in spoken Hawaiian, except on the island of Ni'ihau, where /t/ is used exclusively. (It's like stepping back in time!)

Tenata: Dissolving Lexical Categories**Lila Sadkin**

Phonology & Writing Conventions

Vowels: i e a o u

These have their traditional phonemic values as in the standard IPA

Consonants	IPA
p t k q	/p/ /t/ /k/ /q/
f s c x	/ɸ/ /s/ /ç/ /x/
pf ps ts tc ks kx	/pɸ/ /ps/ /ts/ /tç/ /ks/ /kx/
m n ny ng	/m/ /n/ /ɲ/ /ŋ/
w r l j	/w/ /r/ /l/ /j/

Definitions

lume -- semantic root

- can function as a noun, verb, adjective, or adverb
- always bound, must take one prefix and at least one suffix

teja -- categorical suffix

- suffixes to lume
- further defines the semantic meaning of a word
- can be combined with each other

kowu -- functional prefix

- prefixes to lume
- indicates role of the word in the sentence
- similar to case marking but applies to actions as well as things

ngona -- verbal inflection

- forms a separate word in the sentence
- indicates mood and aspect
- does not indicate tense

ruma -- validity marker

- indicates a person's belief about the truth of the sentence

EXAMPLE SENTENCES

Sotsofimi ruxamemen waxotitse slatus.

so.tsofi.mi	ru.xame.men	wa.xo.ti.tse	sla.tus
actor.bird.living	recip.bread.food	ind.owb.intent.habit	speaker.true

"The bird eats bread."

Somenyaci rukinyamen fikelmimi wastetitse slatus.

so.menya.ci	ru.kinya.men	fi.kelmi.mi
actor.person.human	recipient.water.food	beneficiary.tree.living
wa.ste.ti.tse	sla.tus	
ind.other-benefit.intent.habitual	speaker.true	

"The person waters the trees."

Sokelmimixi ruwaksiping wafe slatus.

so.kelmi.mi.xi	ru.waksi.ping	wa.fe	sla.tus
actor.tree.living.reversal	recip.fall.event	ind.perfective	
speaker.true			

"The (dead) tree fell."

Sonecexamelangemenkwa rusel tikewanemen waseltife slatus.

so.nece.xame.lang.emen.kwe	ru.sel	ti.kewan.amen
actor.you.bread.created.food.possessive	recip.I	
action.nourish.food		

wa.sel.ti.fe	sla.tus
ind.I.intent.perfective	speaker.true

"Your bread fed me."

Soqetimi runemufami waselpwe slatus.

so.qeti.mi	ru.nemufa.mi	wa.sel.pwe	sla.tus
actor.flower.living	recip.beauty.living	ind.I.imperf	
speaker.true			

"The flower is beautiful (to me)."

Sokelmifejamikwi runemufami wanecefe necetus.

so.kelmi.feja.mi.kwi	ru.nemufa.mi
actor.tree.leaf.living.possessive	recip.beauty.living
wa.nece.fe	nece.tus
ind.you(sg).perf	you.true

"The tree's leaves were beautiful to you."

Sotsofimi ruxamemen ngexotitse necetus.

so.tsofi.mi	ru.xame.men	nge.xo.ti.tse
nece.tus		
actor.bird.living	recip.bread.food	inter.owb.intent.habit
you.true		

"Does the bird eat bread?"

Sonec ruxamemen fitsofimi tikewanemen ngexotitse necetus?

so.nec	ru.xame.men	fi.tsofi.mi	ti.kewan.amen
actor.you	recip.bread.food	benef.bird.living	action.nourish.food
nge.fol.ti.tse		nece.tus	
inter.they(nonhuman).intent.habitual		you.true	

"Do you feed bread to the birds?"

Sotsofimi ruxamemen ximxotitse slatus.

so.tsofi.mi	ru.xame.men	xim.xo.ti.tse	sla.tus
actor.bird.living	recip.bread.food	hort.owb.intent.habit	
speaker.true			

"Bird, eat bread."

This is the opening of *The Spirit-Weaver*, a novel of mine set in Daszeria, the world of my conlangs. It's a fantasy heavily influenced by Cooper and Richter, but with some supernatural elements. The setting vaguely evokes late 18th and early 19th century North America.

From a tiny hillside spring that mobedy alone held important enough to name, the Dorin flowed south and west two hundred leagues to the Mashigami. The North Source they called that cleft rock where their beloved river began, though few alive had ever seen it, and most spoke of it as more fable than truth; the Dorin alone did not nourish the Ellda Valley, but the river had from early times been dearest to mobedy hearts, celebrated more deeply than any other in legend and song. The Dorin's course began muddy and sluggish under the ever-suspicious noses of the men of the Weathered Hills, who crossed it by stepping-stones and foot-bridges and called it a nuisance they could neither fish in nor drink from; it broadened down the lonely plains to the south, still slow and silty as it wound around the twisted fang of Pinnacle Rock. Then the country changed; willow-dotted meadows blanketed the rough basins and jagged ridges that ice had carved ages ago, hiding the old scarred land underneath. The Dorin changed in sympathy. Warmer and glistening clear upon a white limestone bed, it quickened its pace, rushing toward the Thunderbird Peaks where it vanished from sight and coursed snake-like through their caverns before surging out again in a cascade of brilliant sunlit colors, as if from the spout of a giant pitcher, plunging sixty fathoms to a pool on the floor of the Ellda Valley.

Fast and free the Dorin flowed west along the Old Floodplain in southeastern Stonetree County, watering the farms of the Cornwalk before the Running River joined it near Eleeve; past that eldest village of the mobedy to Three Rivers it went, waxing in speed and breadth as yet more waters fed it, until finally it left the Ellda Valley behind and made its second and sharper turn south. Through wilderness it rushed and wound for seventy leagues and more, its meanders dark with silt again until at last it gave itself to the mightier Mashigami. The Mashigami welcomed the Dorin and drew it eagerly into its own swift currents; in the ancient forest down there, only deer and bison watched the two rivers mingle.

But the river-meeting was a world away from the eyes of mobedy in the Ellda Valley; even fewer had seen it than had seen the North Source. Felhora Little Ford had witnessed neither; and as he squatted on a sandbar in Lower Eleeve, drinking from a cupped hand, he stared west down the whispering waters and dreamed of where they went.

Pkt!

Scene: Alex and Sai are walking out of the UC Berkeley campus towards Telegraph, looking around and thinking up new ways to mess with English.

Challenge: Translate this conversation into smooth normal English, and figure out what the rules of Pkt are without looking at the next page. ☺

Sai: Want k peat? (nods in direction of Café Intermezzo)

Alex: Kstore?

S: Huh? You distracted. Huh sh?

A: (points to American flag waving on the top of the corner building) Tflag kbuilding. Sh stripes k.

S: Ah. Sh psh memory?

A: Mm, sh s. "Two monks pargument sflag. One ps"tflag". Other ps"twind". TZeno k. Ps"Not tflag, not twind; tmind."

S: (laughs) T pmath kphilosophy? (nb. Alex is a math grad student)

A: Causation p huh?

S: Tcauser pevent. E.g., t pt explain.

A: Huh?

S: Tyou asked pme, tI explain ppkt.

A: (headdesks) Oh, tI just psexample! Agents not always volitional.

S: "Twind pflag" not volitional... kour knowledge. (grins) Ask p, fscience?

A: Now! (smiles, faces sky) Wind! Pquestion fyout!

Wind: Fsssssh...

A: Huh your email?

W: Fsssssh...

S: T not t pkt. Maybe teach later?

A: (faces Sai) Maybe tsh this page, t fself. T pfood! Kbus?

S: Huh kbus? (points to café a half block ahead) K. T!

A: Fscience!

Pkt is an English hack we developed last March while standing around harassing passers-by with pronunciation questions. The idea is to see how much can be offloaded onto pragmatics in English, by adding optional agent marking and dropping the verbs entirely. Yes, it introduces ambiguities - e.g. "pnail khand" can mean "I hit a nail with my hand", "there is a nail on Bob's hand", "there are 50 nails sticking through my hands", "you picked up the nail I was holding with my hand", etc. But the point is that in most situations it's unnecessary to specify.

It's not intended as a “replacement” grammar – it’s more a contextual usage for slangification and succinctness; it should be used when there is enough context to make the anaphora obvious (or at least when the ambiguity would be amusing or desirable). It is intended primarily for spoken language and IM/txt conversation, and amusement between language geeks.

The rules:

- Verbs can be dropped (and preferably should be, unless the verb is stressed or very contentful).
- If helpful, add a prefix – t- (agent), p- (patient/purpose), k- (instrument/location), sh- (experience), s- (stimulus), or f- (recipient/beneficiary) – to words (or phrases) to mark their role in the verb you just dropped. Pronounce it as a standard clustered onset if viable by English phonotactics, or insert a minimal vowel after the prefix if necessary.
- The prefix takes same voicing as the rest of the onset (e.g. pcat = /pk&t/, pgod = /bgad/) but is still written with the unvoiced letter.
- Articles are dropped unless their content is stressed.
- Any roles can be optionally dropped if clear contextually (e.g. implied "tI" or "p").
- There is a null pronoun, i.e. you can just say "t" to refer to some agent or “p” to some patient. What thing (or verb) it is referring to is purely contextual.
- Null pronouns can be used together with adjectives, so "blue" can mean either "blue" or "[a/the] blue thing"
- “Huh” is a universal question, and optionally replaces who, what, when, where, why, and how.
- Copulas are also null, e.g. "I am green" is "I green" or possibly "tI green". "Ti sgreen" would mean "I cause a green stimulus", which has an overlapping meaning.
- Commands are simple exclamations: “kHere!”
- Prefixes can be combined, e.g. if some word (or pronoun) is in more than one role: “T ps!” = “T(you) p(s(null pronoun))!” = “Cause a stimulus” ≈ “Say/make/write something!”
- Syntax is per normal English, though if pktizing makes it minimal enough it may become effectively free word order
- Have fun!

Fauleethik – The Language of the Realm of Eastden

I've been working on Fauleethik for years – it is my first conlang. But ever since the first LCC my progress has totally blasted into overdrive! Fauleethik is by no means complete (well, let's face it, does anyone ever truly finish their conlang?) but with the resources I've found from the conference I can progress pretty much as quickly as I want to.

My first idea with Fauleethik was basically, what if there had never been a "Tower of Babel" in some far-off world? Fauleethik is the archaic and first form of language that was supposedly taught to the first people in the world by God. Of course, over generations, dialects, new names, contractions, and new grammar rules will change the language, but I haven't gotten to developing that stuff just yet.

The characteristics of Fauleethik: Fauleethik uses plosives sparingly; unvoiced plosives are used only at beginning of syllables, unless you're speaking profanity. ☺ As I was studying I came across a website on Huttese; yes, the Star Wars language Jabba the Hutt speaks. But I liked the flow and rhythm of it and decided I wanted Fauleethik to emulate that to a degree, so there are a lot of vowels ending syllables. The phonology you can see below in the alphabet; although I must admit there are some vowels I am thinking twice about keeping, and possibly substituting a diphthong or two, as Fauleethik currently has none.

For the orthography, I poked around on Omniglot A LOT. The first thing I found that I liked was the Tibetan alphabet. I had also really liked sound characteristics of D'Ni, the language of the Myst games and novels. And I really liked how the characters in Tengwar and Cirth were somewhat phonetically arranged, so I incorporated all these things into the Fauleethik alphabet. I wanted to be able to write the characters in pen, to have a very runic form that could be carved in wood or stone, and to be able to caligraphize the characters as well. Look below for some examples.

In generating vocabulary and grammar, I have been borrowing quite a bit from Bulgarian, simply because I lived there for a few years and it is the foreign language I am most familiar with, outside of English. Also, Bulgarian has a pretty simple grammar, compared with some other languages, and I wanted to keep things simple with Fauleethik.

Here is the obligatory babel text translation. Pronounce vowels as follows: i as in bit, e as in bet, a as in bat, u as in but, o as in boat, ee as in beet, ei as in bait, ai as in bite, au as in bought, and oo as in boot.

Ee tisu den eemau een leeth ee een fauth. Ee tau putoo od dausu ee naumoo pavinu

(And the-whole world had one language and one speech. And they travelled from the east and found the plain

nau Shinaur ee fesoo tum. Ee adeemu kasau nau een dilu – Kenu du teefa ee pira

of Shinar and settled there. And the men said to each other: let us go and make

birish ee tau fena fu seelu.

brick and bake them in fire.

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐



Registered Attendees

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Name	Email & Website	Affiliations / Degrees	Conlangs	Language interest	Talk to me about...
Amber Dance	amber.dance@latimes.com	Los Angeles Times		I'm researching for an article about conlanging.	why you do it, how you do it...whatever you're interested in!
And Rosta	and.rosta@gmail.com	University of Central Lancashire	Livagian	mainly engelanging	
Arika Okrent	arika@okrent.com wickedoasis.org/arika	Linguistics--MA Gallaudet, PhD U of Chicago	Too many to count	Too many to list	conlanging as an art form
Arthaey Angosii	arthaey@gmail.com conlang.arthaey.com	BS in computer science, minor in linguistics; Cal Poly SLO	Asha'ille	artlangs, natlangs, concultures	
Brien Willard-Southward	bnwillard-southward@utulsa.edu kutjara.com				
Christopher Husch	chusch@gmail.com		Anas	These days, mostly I am studying natlangs for my own enjoyment.	Oh, anything! I find most things interesting, unless they're tedious, but I seldom find things tedious.
Cindy Morris	milami.equine@gmail.com	Linguistics Student at UT Austin	Atlantean	How natlangs are seen within conlangs	Talk to me about anything, I'm just eager to know more!
Clint Hutchison	VirtueIncarnate@hotmail.com	BA Linguistics - University of Washington - Seattle	Universal semantic markers	Open codes, machine shorthand, criminal argot	Open codes, machine shorthand, criminal argot
David Peterson	dedalvs@gmail.com dedalvs.free.fr	BA UC Berkeley; MA UCSD; Faculty Fullerton College	Zhyler, Kamakawi	Morphology, Orthography, Phonology	Morphology!
Don Boozer	donaldboozer@yahoo.com geocities.com/donaldboozer	Subject Department Librarian, Literature, Cleveland Public Library; MLS, Kent State University	Works in progress: Umod, Drushek, Elasin; Admirer of: Quenya, Sindarin, Klingon, Ayeri, Almean languages	Case systems, phonology, scripts, novel approaches, well-done websites (Ayeri, Verduria, etc.)	Spreading awareness of conlanging (i.e., "conlang evangelism")

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Doug Ball	tsketar@gmail.com tsketar.tripod.com; tsketar.googlepages.com	Stanford University Grad Student	Skerre	Syntax, Morphology, Realism in conlangs, using theory for conlanging	Different theories of grammar, Austronesian lgs, any aspects I'm interested in
Elizabeth A Smith	smith_beth_ann@yahoo.com writing.com/authors/peonyfo xburr	AA - Vis Comm, BA - Bib Lit	created - Selowan, currently working on its sister language	pretty much the whole shabang	
G. Nicholas DAndrea	nick@gnidan.org gnidan.org/				
George Baker	gbpe@yahoo.com		Esperanto	translation	developing terminology
Heather Rose Jones	heather.jones@earthlink.net	PhD in Linguistics (UCB)	Kaltaoven (appears in a series of fantasy short stories published in the "Sword and Sorceress" anthology series)	conlangs as fictional worldbuilding, creating historic depth for conlangs	
Jeff Burke	rtoennis@yahoo.com	BA Music	The Central Mountain family, including Noyahtowa	Diachronics, morphology, morphosyntactic alignment, semantics	Algonquian and Iroquoian
Jeffrey S. Jones	jsjonesmiami@yahoo.com qiihoskeh.googlepages.com/h ome	B.M. Composition, B.S. Computer Science	'Yemls, Valles, Naisek		
Jim Henry	jimhenry@pobox.com pobox.com/~jimhenry		gjâ-zym-byn	engineered languages; optimization for redundancy, conciseness, parsimony....	
John E. Clifford	clifford-j@sbcglobal.net	Univ/Missouri - St. Louis (ret) MA (Ling) PhD (Philosophy)	Loglan, Lojban, toki pona (Esperanto)	Vocabulary development	Anything -- I was a Philosophy professor.

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Name	Email & Website	Affiliations / Degrees	Conlangs	Language interest	Talk to me about...
John Quijada	jq_ithkuil@inreach.com ithkuil.net	B.A. in Linguistics, 1981	Ithkuil, Ilaksh	cognitive linguistics, morpho-syntax, philosophical languages, Sapir- Whorf, teaching Linguistics 101 to newbies	conlanging, sci-fi, Tolkien, travel, quantum physics, classical and world music, anything else
Joshua Foer	joshuafoer@yahoo.com				
Kate and Sean Healy	khori1@lsu.edu	working on a PhD in Linguistics	Esperanto, Klingon	How language and identity differs for created languages vs natural languages	
Kelly Drinkwater	mizunomi@gmail.com aliothsan.livejournal.com		Skuigelz (script only), Tlharithad	Anything, particularly cognitive aspects	Anything you want
Leland Paul Kusmer	lelandpaul@gmail.com		Tükwäi		
Lila Sadkin	lilamrta@gmail.com athenrein.com	B.A. in Linguistics, U. Florida	Tenata, Koquomad	linguistic relativity, language and culture, non-Indo-European structure, science- fiction use	linguistic postulates
Margaret Lauderdale	greenleafpas@sbcglobal.net	BA English/Philosophy ; MA Education	Quenya, Sindarin	Translations, vocabulary development, Tengwar calligraphy	music
Michael Hoffman	archangel.associate@gmail.com	BA in Mathematics in progress	Any and all aspects, I'm new to conlanging	Anything related to conlanging	
Patricia Rudisill	p.rudisill@umiami.edu patricarudisill.com	BM in violin performance (07)			
Patrick Jemmer	PatrickJemmer@yahoo.co.uk PatrickJemmer.co.uk	BA (Hons) CertPgSt MA (Cantab) MA (Oxon) PhD (Birm)	Lapine / Gallifreyan	all	Anything

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Peter Ara Guekguezian	pag-conlanglist@soapboxindustries.com		Old Sanhr (Zagra)	Grammar (especially Morpho-Syntax); Conscripting; Outlets to Conculturing	
Rachel Cristy	rcristy@stanford.edu	Stanford undergraduate	Interested in Tolkien's Elvish		
Richard Futrell	rfutrell@stanford.edu canjo.net		Hiktal (created), anything but Klingon (interested)	Everything!	Everything! Taking a class with Merritt Ruhlen, Hungarian
Robert Szasz	rszasz@saxon.dhs.org			Spread and Early Development	
Sai Emrys	conlangs@saizai.com saizai.livejournal.com	BA CogSci Berkeley, LCS Director	Non-linear fully 2d writing systems		
Stephen 'Steg' Belsky	sebelsky@gmail.com		Rokbeigalmki, Gabwe, Judajca	historical linguistics, adstrate influence, phonology	
Sylvia Sotomayor	terjemar@gmail.com terjemar.net/Kelen	BA Linguistics Berkeley	Kēlen	universals, syntax, worldbuilding	all of the above
Tony Harris	tony@alurhsa.org alurhsa.org		Alurhsa, Táriatta, Ku Tal	Holistic conlanging, spiritual connections of conlanging	