

Fiat Lingua

Title: Every Word is a Portal: Conlanging at the Crossroads of Art, Mystery and Science

Author: James E. Hopkins

MS Date: 08-07-2017

FL Date: 09-01-2017

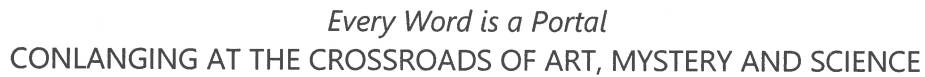
FL Number: FL-000048-00

Citation: Hopkins, James E. 2017. "Every Word is a Portal: Conlanging at the Crossroads of Art, Mystery and Science." FL-000048-00, *Fiat Lingua*, <<http://fiatlingua.org>>. Web. 01 September 2017.

Copyright: © 2017 James E. Hopkins. This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License.



<http://creativecommons.org/licenses/by-nc-nd/3.0/>



The origins of language are still being explored, studied and documented. The various results of this exploration are often contradictory and controversial. The available evidence-based material is not sufficient or capable of clarifying the great hidden depths of pre-historical language development. It is nearly impossible to penetrate the barrier that separates our well documented and information rich world from that of the countless ages and millennia before the invention of writing and other recording modalities.

CONSTRUCTED LANGUAGES – סִגִּיט שׁוֹלוֹ (SITAGIVIT SHOLÚ)

In a sense, then, every language is constructed. Every language is a work of art. Every spoken, written or signed human tongue is a chisel for sculpting the expression of human thought, a brush for painting the most exquisite and colorful tapestries on the canvas of human experience. Every meaning-laden sound is a flowering of human mind, heart and soul. Every exclamation, phrase or sentence, every set of signs is a concretization of the unseen human psyche. Every word is a portal into Realms unseen but Somewhere Real (RSR).

Languages arise either spontaneously as a function of our human nature or are intentionally designed, fashioned and crafted to serve our inherent human need for either study or self expression. Language is, at this level of sophistication, insofar as our present day knowledge and experience suggests, a uniquely species-specific human undertaking.

The question before us is: Can a language come into being at the crossroads of art, mystery and science? Can the birth of a language be both naturally spontaneous and deliberately channeled

as a work of art. If this is possible, how are these domains discrete and how are they irretrievably interwoven?

AT THE CROSSROADS OF ART, METAPHYSICS AND SCIENCE – ᑕᑦᑭᑦ ᑭᑦ ᑭᑦᑭᑦᑭᑦᑭᑦ ᑭᑦᑭᑦᑭᑦ ᑭᑦ ᑭᑦᑭᑦᑭᑦᑭᑦ: ᑭᑦ ᑭᑦᑭᑦᑭᑦᑭᑦᑭᑦ ᑭᑦ ᑭᑦ ᑭᑦᑭᑦᑭᑦᑭᑦ (SETI TA ARALBATAN DAZHEM TA DRINDAAN, TA DJAMOKEDNAAN VEY TA NIRAN)

Every conlang has its genesis, its unique point of origin and its own path of development. Not all are born from science and structure, some take their beginnings from art and metaphysics, such is my experience with Itlani.

ART – ᑭᑦᑭᑦᑭᑦᑭᑦ (DRINDA)

Art has been defined as: “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power,” this according to Webster’s dictionary. However, art is not limited to this. It can include architecture, music (song), dance and literature (oral storytelling, prose and poetry).

The question is, can a constructed language encompass a visual and/or auditory expression that embodies a form or forms that are appreciated primarily for their beauty and emotional power? Can a functional role be given to aesthetics and linguistic impressionism where science plays a more circumscribed yet supportive role?

METAPHYSICS – ᑭᑦᑭᑦᑭᑦᑭᑦᑭᑦ (DJAMÓKEDNA)

Metaphysics is that mysterious, unseen, field of knowledge and speculation beyond the physical senses and objective manifestation. It can be accessed only through more rarified spiritual (non-physical) susceptibilities. Its expression in the physical realms is precarious and tentative but entrancing and informs much of art, philosophy and theology. It entails a realm of experience beyond what we can hear, see, feel, taste or smell. It can be perceived in the heart, however, and refers us back to the qualities of beauty and emotional power. Thus art and metaphysics are found to be of one fabric, intimately woven together in one cohesive and coherent whole.

SCIENCE – ᑭᑦᑭᑦᑭᑦ (NIR)

Webster’s dictionary tells us that science is, “the intellectual and practical activity encompassing the systematic study of the structure and behavior of the physical and natural world through observation and experiment.” In this sense it is the primary engagement of the mind in our human experience. It is the making sense of what we observe and know. It is concerned with practical applications of knowledge and at first blush may seem to have little to do with aesthetics, beauty, impression, or realms unseen, Realms-Somewhere-Real (RSR). Anything beyond human senses, anything that is not observable, is not its primary concern or field of endeavor. Yet as

science progresses these distinctions are becoming blurred. Increasingly, science is confronted with abstractions of immense beauty and emotional power beyond what is, at present, directly observable and the practical value or applicability of which has yet to be determined.

UNIFIED FIELD OF EXPERIENCE – ㄗ-ㄴ ㄴㅌ (SHEY MU)

The unity of human body (physical), heart (emotional) and mind (intellectual) components of our reality speak to the convergence of art, metaphysics and science. Compartmentalization may be a useful tool for investigation and study. It has never proven to be a successful way of living. A holistic approach widens and deepens our view, putting it on more solid ground. That we engage all of these modes simultaneously in daily life is a succinct statement of what it means to be human. We are artful (creative), multidimensional (soulful) and scientific (intellectually curious, exploring) beings. All of our endeavors, across many fields, exhibit this unified reality of our species. Our manifesting, in many and various ways, of constructed languages, is not exempt from this stricture. My attempts to bring forth the Itlani (originally Druni) language was an early victim of this tendency toward compartmentalization.

EARLY EXPOSURE TO CONTRUCTED LANGUAGES AND PROJECT STATUS OF ITALANI – ᐱᓂᑦᐸᓄᓇᓂᓪᐳᑦ ᐃᓕᓄᓇᓂᓪᐳᑦ ᐅᓴᓂᓄᓇᓂᓪᐳᑦ ᐱᓂᓄᓇᓂᓪᐳᑦ ᐅᓴᓂᓄᓇᓂᓪᐳᑦ ᐅᓴᓂᓄᓇᓂᓪᐳᑦ ᐅᓴᓂᓄᓇᓂᓪᐳᑦ
(VKUZIT FIDIRITAVILÍF TA SITAGIVIT SHOLESEA VEY TA UCHASÚD TA ITLANIT SHOLA)

In a childhood spanning the 1950s and 1960s, in a youth covering the 1970s and 1980s, there was little chance not to be delightfully exposed to the conlanging successes of Ludwig Zamenhof in Esperanto, J.R.R. Tolkien in his elvish languages, the exciting Klingon warrior language of Mark Okrand and the Tsolyani of M.A.R. Barker. With the advent of the Internet, came the discovery of the wonderful works of the Verdurian of Mark Rosenfelder and the Alurhsa of Anthony Harris. Each and all, they inspired me in their own way. The discovery of Harris' Alurhsa was pivotal. I soon realized that I perceived within me, too, a desire to express myself in a language of "my own making" and so the initial attempts began. It is not sad to say that all my early attempts ended in terrible, but not undeserved, failure.

The first was Jiran. It did not get very far, but I liked it and was to resurrect it later (as Djiran). Then came an unnamed attempt to relexify Klingon. Thankfully it remained a still-born rip-off of Mark Okrand's fine work., never to see the light of day. This is when Itlani proper (then called Druni) came into being. It was my first bonafide "conlang project".

THE DRUNI LANGUAGE PROJECT – ᑲᑲᑲ ᑲᑲᑲᑲ ᑲᑲᑲᑲ (UCHAS TA DRUNIT SHOLA)

I had a cursory and superficial knowledge of linguistics which I gleaned from my student-days exposure to Latin, French, Spanish and Russian that were either school time subjects or early boyhood enthusiasms. From these, I harvested all my "likes" from among the linguistic features

that I had sampled. Away were banished any features, structures, sounds or constructions that did not suit my aesthetic tastes.

Although my sample of natural languages was small, still, I incorporated newly invented, and so I thought, cool and exotic features, that I was sure no had ever thought of before. So the first iteration of the Druni language, the language of the Island of Itlán, took shape. Without any consideration of a “proper” phonology I started “inventing” words and recording them. Somehow they seemed curiously appropriate to the meanings I felt they were meant to express. This was in the days before the Internet had become ubiquitous and so I kept a handwritten notebook. In it I recorded approximately two hundred Druni words. Sadly that notebook was lost. Yet, the fateful day was yet to come when I would assemble my very first Druni (Itlani) sentence. It was not a pretty sight.

IT ALL COMES OUT IN THE WASH – **וְהָיָה כִּי יִשְׁתַּחֲוֶה אֶת הָאֱלֹהִים וְהָיָה כִּי יִשְׁתַּחֲוֶה אֶת הָאֱלֹהִים** (SHEY DINI TA DOZHLOKHAN IVARIFYARA)

There is something about a good hot shower that gets one's thinking kicking into high gear, something that unleashes one's inner philosopher or hidden opera singer. One fine morning with the hot steaming water coursing over me, I put together the first non-experimental, that is to say, real-life, Druni sentence. Waiting for the first wave of high and resounding inspiration from the results of all my linguistic efforts, I exclaimed out loud, my mouth filling with water, "This really sucks! No one would really speak like this." I was crestfallen.

I felt soundly defeated. I was sure that constructing a language was not for me. I did not have what all the other linguistic geniuses had. I could not show my face in the arena of literary giants, linguists hired for television series producers and movie script makers. I went back to studying French, Esperanto and Klingon, my three real linguistic enthusiasms in those days, and hung up my conlanging clothes for good – or so I thought.

ALURHSA TURNING POINT – 1CTE1T F10T-EU1E (ALURIT DJIMETSBÍR)

Being a Luddite of renown, it seems a strange tale to think or to recount, that it was technology that was to rescue me from my seeming morphosyntactical demise. On an otherwise unmemorable day in 1995 I chanced upon the website of the Álurhsá Hálye, the then named Aluric (now Álurhsá) language of Anthony Harris. It described a language rich and wonderful, filled with nuance and hidden treasures, encompassing sounds and articulations covering a wide range of attested forms found in human languages . It was deep and full, well-stocked with words, expressions, concepts and a very elaborate verb system.

I was, of course, blown away. My inspiration was completely and genuinely revived. Yes, I could do this, just as Anthony Harris did! All was not lost after all. I had to email him and tell him what it meant to me. A new and strong friendship was born.

But what to do? My Druni obfuscations were a hot mess. I had to sit myself down and quiet myself. I had to be sure that my newfound inspiration did not escape me untapped. I let my mind clear. I listened to my inner self. I sensed that what I needed would surely come. Then one night, in the cold of an ice-bound winter, an inner unheard thought made itself known to me.

"I am the language in you that wants to be born, the language of your soul. Get out of the way and let me be what I was meant to be. I will show you who I am and how I work. Take up your pen and write." On that winter's night, February 2, 1997 the first new Druni word came to me. In my notebook I wrote *feresh*, book. On that day I became the discoverer and recorder of the Druni language.

BOOK OUT OF NOWHERE – 𐌲𐌿𐌺𐌹𐌸 𐌹𐌺𐌴𐌹𐌸𐌹𐌸𐌹𐌸 (FERESH TA RAZAAY)

I recorded the recently discovered word, *feresh*, book, into a file on my newly acquired computer. I had to ask myself, where did this new word come from? It did not seem to be consciously fashioned like the other words before it. Out of the two hundred words I had started with many did not survive to be canonized into my computer file. Eventually and sadly the paper notebook was lost. I now considered the word *feresh* to be the first proper and official Druni (Itlani) word. A language from Realms-Somewhere-Real (RSR) was born into my Primary-Physical-Reality (PPR).

I soon began to realize that as I removed myself more and more from the conscious process of constructing the language, the language constructed itself. More words and structures came and I recorded them as best as I could using my paltry, inadequate and most likely inaccurate laymen's terminology. But where was all of this coming from? The word *Hazafazara* came. I translated this into English as "Realms-Somewhere-Real" or RSR. This of course is all very mysterious and metaphysical, even mystical. This exclusively non-Earthly work mode, employing access to Realms-Somewhere-Real, was not to remain pure for long however.

REALMS-SOMEWHERE-REAL – 𐌹𐌺𐌴𐌹𐌸𐌹𐌸𐌹𐌸𐌹𐌸 (HAZAFAZARA)

Realms-Somewhere-Real (RSR) is the dimly suspected Omniverse, a web of numberless, infinite, interlocking, many-layered, multi-dimensional, self-contained but interconnected realities and other vibrational planes of existence of which our known universe is just one iteration.

The RSR is a hypothetical set of possible universes (including the Primary-Physical-Reality [PPR] that we live in ever day). These comprise everything that exists or could exist. This is the whole of space, of time, of matter, and of energy, as well as all of the material laws and observable phenomena which describe or manifest them. The various universes in the RSR are sometimes called *parallel universes*.

Years latter I would discover that an Itlani writer had said, "Like the froth of bubbles on the foam of a surging sea, there are many worlds in many universes where all that can possibly happen, has happened, is happening and will happen." In these Realms-Somewhere-Real time and space mean little – they are beyond the beyond.

Webs of webs of webs, layers without number and surpassing rational understanding, shimmering color-waves of inexplicable being – this is the reality of Realms-Somewhere-Real. The All-Core unceasingly radiates waves of wonder-colored existence, waves falling upon waves, interpenetrating, sometimes softly, sometimes violently.

CONVERGENCE OF ART AND METAPHYSICS – ᑕᑭᐅᑦᓴᑦᓴᑦ ᐱ ᑭᑭᐅᑦᓴᑦᓴᑦ ᖃ ᐱ ᑭᑭᐅᑦᓴᑦᓴᑦ
(ENDIHÓN TA DRINDAA VEY TA DJAMOKEDNAA)

The vocabulary initially grew by means of the *discovered* words that would coalesce and crystalize in my consciousness. Soon, however, as I began to wonder about what the Druni would call certain concepts, I realized that already existing roots, suffixes and prefixes and the agglutinative character of the language would combine to form new words. In this way my mind and heart became more involved in the discovery of the language. This was an aspect of my artful participation in the recording of the language. In this way Art had been wedded to the pre-existing Metaphysical modality of bringing the language out into this world.

As the vocabulary grew I noticed that there was a consistency and coherence in the sounds of the recorded words. I had never developed and “official” phonology yet Druni words has a characteristic sound and form all their own and I always recognized, whenever a word popped into my mind, whether it was authentically Druni or not. This vocabulary, collected into the Itlani Lexicon, *ta Gadansál*, now numbers approximately 16,085 entries.

This was equally true of the various grammatical structures of the language. Early on I began to sense deeply within that the language was a classical and impressionist language. It was classical in the sense of being of recognized value, serving as a standard of excellence, traditional, enduring, characterized by simple tailored lines, historically memorable, authentic, authoritative, ancient, emphasizing balance, clarity, moderation, principle, and style. It exhibits simplicity, restraint, proportion, and universality. It is an impressionist language in that it is a depiction of a language by details intended to achieve a vividness or effectiveness more by evoking subjective sensory impressions and long forgotten distant memories thereby recording an objective reality and a mode of expression designed to convey subtle moods and impressions.

As Dr. Wade Davis wrote, "Every language is an old-growth forest of the mind, a watershed of thought, an ecosystem of spiritual possibilities." – *Dr. Wade Davis, National Geographic Explorer-in-Residence.*

RENAMING THE LANGUAGE – שְׁתַּמִּישְׁתָּרָטוֹס תַּא שְׁחֹלָא (SHTAMISHTARATÓS TA SHOLA)

In the late spring of 2002 I was visiting the language section of a bookstore one day. I chanced upon a misplaced children's book called *The Secrets of Droon* by Tony Abbott. It was a series about the world of Droon and how a group of young children accessed this world through a portal. As it turns out, more and more information concerning the history of the Druni people was coming to me and I was in the process of writing a novel about a particular period of the history of the planet *Drun*, a planet the people of island of Itlán had accessed through a hidden portal. I immediately realized that there was a copyright conflict, which was later confirmed by my direct contact with Tony Abbott, the author of *Droon*. Although I was not quite certain that I would publish my story, I wanted to avoid all possible conflict. I was very wedded to the name *Drun*, however, as it was the original form that had come to me. I knew from the story, however, that the people also called themselves and their language Itlani, after their original island home so I adopted this name from that time on.

This is not to say that the transition from one name to another was an easy one. I had been using the terms *Drun* and *Druni* for the planet and the language for a total of five years. These names had become very embedded in my mind and heart. *Drun* was the Itlani word for "purple", actually a shade of magenta as Terrans would perceive it. The "Purple Language for a Purple Planet" had become quite an established item in my thinking. Yet I realized on some deeper level that I had to let the story unfold as it needed to unfold. It was no mistake that Tony Abbott's book, *The Secrets of Droon*, had mysteriously and by an act of pure synchronicity, been misplaced in the language section of the bookstore, where I was sure to spot it that day. I had to, once again, get out of the way and let the language and its backstory express itself. I concluded, at first reluctantly, that this development was as it was supposed to be.

"Neal shook his head as they tramped down the stairs to the basement. 'Doesn't sound like we'll be going to Droon today,' he said." – Tony Abbott, The Secrets of Droon – The Sleeping Giant of Goll, p. 3

STORIES OF THE ORIGIN – הַשְׁתִּיבְתָּהּ תַּא לִּבְלָא (PRAZHENÚ TA VANA)

It wasn't long, of course, before questions about the culture and social organization of the speakers of Itlani began to arise in my mind. Who were these people? What were they like? What species were they? Where did they originate and where did they live now?

The language was still continuing to grow, both in vocabulary and structural sophistication. All this occurred through an ongoing, intuitional and instinctual connection with the *Hazafazara*, Realms-Somewhere-Real (RSR). I had no doubt that information concerning the Itlani people, their culture and civilization would become known to me in this same way.

Clearing my mind and opening my heart, I tentatively put forward these questions in my meditations and soon the *Prazhenú ta Vana*, the Stories of the Origin became clear to me. I hurriedly recorded them. They began:

«ԾԻՉԹ ՔԱԹՈՐԱԿ ՔԱՂԹ ՔԱԹՈՐԱԿԼԻՆ և ՄԻՇԻԹ ՂԻՇԻՇԹԻՉ Ե ՉԹԹԻՇԹ
ԴԹՄԼԼԼԻ: ՔԱՐԻՆ ԼԻՔԱՅԱԿՈՒՅ: և ՇԱԿՈՒՅ: ՇԱԼԻՇԻՇԻ ՁԵԼՄԼԼԼԻ: <<և ԼԻՔԱՐԻ
ԲԻՐԱԿԱՅԱԿԼԻ: ՁԵՎԼԹ ՄԼԻՇԹՎԻՅ ԴԹԹԻՇ ԼԻՔԱՐԻ ԿԱԿԱԿԱՅԱԿԱ ՁԼ:»>
ՄԼԼԹԹԹ ՔԱՐԻՆ ԼԻՔԱՅԱԿՈՒՅ ԲԻՇԻՇԹԻՇ ՔԱՐԻՇԹՄԼԼԼԻ Ե ՄԻՇ-ԴԵՇԹԹԹԹԹԹ
ԷՄԹԹԹԹԹԹԹԹԹԹԹԹԹԹ ԹԹԹԹԹԹ ԽԻՇԻՇԹԼՅ և ԴԴԼԼ ԽԻՇԻՆ և ՄԻՇԻՇԹԼԹ
ԼԻՔԱՅԱԿԱԿԱԿԱԿԱԿԱ:»

"Seti Tanoan tashi tantoavá ta Kulún durumit vey chiimit onyava. Tamú Vataranár, ta Saonár, Savuese ruvyavad, 'Ta varema djemaryarad, ruzay kamizár Zhoyit varema lapanyara ra.' Idakín Tamú Vataranár djeyelizhe talemyavad vey kul-shprunilu fidiritlemarizhe gidanit pulanovó ta zhozhaa klaná ta Kulunan vataranyavad."

"In a time before all times the Universe was dark and empty. The One Creator, the Self-Existing One, Tamú said to Himself, 'I am filled with love but there is no one to receive My love.' So the Creator Tamú took a deep breath and exhaling with all His strength created great storms of wind throughout the Universe." –Stories of the Origin

Slowly, I began to get a feel for who the Itlani people were. More details about their reality, their government, society, physical environment, institutions, music and architecture came flooding into me. I recorded what I could to the best of my ability. Then something new began to happen. Something wondrous. I began to see beyond the words that came, into the wide open fields of their heavy-laden semantic treasures. For the first time I got *inside* the language. Every word became a entry point into a new world. With excitement I realized every word is a portal!

EVERY WORD IS A PORTAL – ԴԼԹ ՄԼԼԻՅ ԸԽԵԼԹԹԼԼԼ (SHEY GADÁN SONSAYARA)

Getting inside the language was another turning point in the discovery and documentation. of Itlani. Early on I recognized that the language had a life of its own. What I did not know was how or if ever I would be able to access that inner core. At a certain point in the growth of the language, in both vocabulary and structure, this access seemed to come naturally and effortlessly. It appears to be a function of the maturation of the process of discovery, primarily manifest in the ongoing deep documentation of the language (as amateur as that might be) and the total immersion of the "amateur field linguist" conducting the study – in this case myself.

That the word *feresh* is composed of two roots *fer* (writing) and *esh* (clay tablet) I was latter to learn. That this root *fer* is distantly related to *iverya* (navigate) gave me an additional insight into the Itlani philosophical and practical understanding of the arts of writing and reading. So it was with hundreds of words already existing in the *Gadansál* (Itlani lexicon).

Once again the initial modality of getting out of the way and letting the language both express and teach itself to me played a central role. There was a language inside me wanting to get out and I was learning to trust that process more than ever before.

Was this a connection with Realms-Somewhere-Real (RSR) or was it simply the inspirations of the artist's Muse? Perhaps it is nothing more than the vivid imagination of an overactive and fantastical mind gone into overdrive. To some these may be open questions. Increasingly I knew that somehow Realms-Somewhere-Real were providing me with information that needed expression in this world here and now – in our Primary-Physical-Reality. I made a conscious decision not to second guess this. I was along for the ride. Where it would take me I would learn as I went along.

CIRCLE OF THE LANTERN – **CHÉIBÉ IL JIMÉIL** (SEYRÁN TA TAINAA)

Enticing facts concerning Itlani history and culture began to make themselves known in my mind in slow hints and inner whisperings through the language itself and inner knowings. This was completely intuitive and instinctual. I kept a detailed notebook and eventually a corpus of Itlani information grew in breadth and depth. A story began to take more concrete form and I felt a growing inner urge to write this story and release it to the public in the form of a published novel. So was born *Circle of the Lantern*.

The outer manifesting of this story seemed to entail the recognition of two alter egos for myself. It was as if I was experiencing two separate realities in Realms-Somewhere-Real, along with my identity here in my Primary-Physical-Reality.

For the purpose of the story I adopted the identity of John Harris, the "translator" (read: recipient) of the story. In an embellished account of how he came to access and transmit the story of the *Circle of the Lantern*, his story is essentially mine. I included this account in the front matter of the book. On a deeper level I felt as if I was concurrently living a Itlani reality in RSR as Tsiasuk-Pron (the namesake of the principal protagonist of the story), as a unassuming *satzozhendiór* or document control specialist, a role very similar to my position here on Earth in PPR.

Are these images flights of fancy? Are they signs of an overactive imagination? Perhaps these are just manifestations of artistic inspiration simply reasserting themselves. On the other hand, could this be the accessing of Realms-Somewhere-Real – the source field of all this Itlani Material, the *Arcanum Itlanicum*? I prefer to leave these deeper questions and speculations unanswered for the present – after all, I had a story to write. The salient point in all of this is, that it was at this time that my inner reality began to shift to more fully living, thinking, acting and speaking in "Itlani world". Could the worlds of art, mystery and science be this interwoven?

After a couple of wonderful years of writing this story, followed by three tedious years of rework and editing the *Circle of the Lantern* was released by AuthorHouse on February 9, 2015.

The book contains an extensive introduction, as well as copious footnotes explaining details of Itlani language and culture. All five languages spoken on Itlán (Semerian, Djiran, Djanari, Lastulani and Itlani) are highlighted in the story in varying degrees. This is followed by very thorough appendices which cover everything you never thought you needed to know about Itlán, all this in 528 pages. Admittedly this is a very “kitchen sink” approach. I thought to myself, *I better be really thorough for who knows if I will ever write and publish anything again concerning the Itlani.* The text itself covers a very significant turning point in Itlani history (no spoilers here...You'll have to read the book!).

<3121M3 OM731313-4L1 H3M3 E3M1CTN-H3-H3-3 3121E3M13T - 3121M3
 1313E-4L1 H3M3 M13T-3 31 3121M3 M1313T 3121E3M13T::> -3121E3
 3121M3: 3: 3121

“Rahait mishtaratova piri Tsiasuk-Proney fulatsyaru – rahait ebbrovova piri idaey ta Drunit Itlana lafiyaru.” –Seyrán ta Tainaa, r. 261

"No name do I now carry but Dolphin-Song, no heritage do I bear but that of the Amethyst Horizon of Hope." –Circle of the Lantern, p. 261

CONSTRUCTED LANGUAGE TAKES ITS PLACE AMONG THE STARS – **בִּנְיָאן לְשׁוֹן**
בִּנְיָאן לְשׁוֹן (SIT'SHOLÓS SADIJURIT BIRZAOVA
 DAZHINI TA SINTINISAVÁ LULYARA)

During the process of getting *Circle of the Lantern* finished and published the strength and depth of conlanging – the field of endeavor in constructed languages grew substantially. It's role in the entertainment world and in the consciousness of the public became a fixture – an unassailable feature in the verisimilitude of novels, short stories, plays, movies and games. This was due in large part to the work of several prominent linguists over a long period of time starting in the 1950s and stretching to the present. The work of these prominent academics greatly inspired me. Several stood out in my mind and influence my work.

Although ancient history is replete with examples of early conlanging, for me constructed language first reached the stars under the Elven skies of J.R.R. Tolkien in the early 1950s in *Lord of the Rings*. This was quickly followed by the Klingon work of Mark Okrand in the *Star Trek* movies. David Peterson's work on *Game of Thrones* with *Dothraki* and *Valyrian* and in so many other television series and feature movies, that of Paul Frommer's *Na'vi* in the movie *Avatar* as well as Britton Watkins' *Siinyamda* in his thought provoking film *Senn*, all encouraged and motivated me during this period. In such a rich and diverse milieu *Circle of the Lantern* was born.

The solid scientific and academic grounding that these fine scholars and artists have brought to the field of constructed language has situated it firmly in the cultural consciousness. Could this be a sign of the convergence of science, art and mystery?

ONE UNIFIED FIELD – מו מוֹיפָא״וֹיִט יִשְׁתָּאִי (MU MUIFAVIT ISHTÁY)

The field of constructed language is wide and deep and it is growing. The spectrum of conlangers reflects this diversity. From the purely scientific, scholarly, academic specialist who delves into constructed language for experimentation and study to the artful mystic filled with fantasy, wild flights of imagination or connections to Realms-Somewhere-Real, all find a place, a home in the world of conlanging. What theoretical linguist conlanger has not done her work with a little art and aesthetic pleasure thrown in, and what burgeoning artist, writer or poet, mystic or dreamer has not relied on the science of language to guide him in his craft. At the crossroads of art, mystery and science a convergence can be seen and felt. It can only augur well for our very public virtue: reveling in the joy of language and of language making.

CONCLUSION – קַר (KAR)

The roles played by both art and metaphysics often go unnoticed and underappreciated in today's growing, busy and scientifically oriented conlanging world. This article has explored these roles and the essential balance of art, mystery and science that informs and inspires so many artists, mystics and scientists in the growing field of constructed languages, commonly known as conlanging.

Every conlang has its genesis, its unique point of origin and its own path of development. Not all are born from science and structure, some take their beginnings from art and metaphysics, such is my experience with Itlani.

Yet, the field is rich and deep and growing still. Although as an arena of endeavor it is still in its infancy yet it has behind it the entire history of human communication through speech and writing and the modalities of sign and touch.

We enthusiasts of constructed language, we conlangers, may be in a very real sense pioneers forging new and wondrous paths of linguistic exploration but our lineage and inheritance of human wisdom, knowledge and creativity is ancient, very ancient indeed. We are in very good company. Every Word is a Portal.