Fiat Lingua

Language Creation in the College Classroom:
Conlang Descriptions from a 'Constructed Languages' Course

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Abstract

This article contains the original conlanging final projects of students in the course ANTH3075 Constructed Languages, offered in the Spring 2021 semester at the University of Cincinnati. These conlang descriptions, many by first-time conlangers, provide sociocultural background information, grammatical descriptions, writing systems, and sample texts in original conlangs created by students over the course of the semester.

Contents

Introduction

Conlangs, as both an object of study and as part of course activities and assignments, have become increasingly common in college-level Linguistics courses over the last few years. However, the same is not true for courses in Linguistic Anthropology. This is something that I find puzzling. The rapid rise in popularity of conlangs in popular culture as well as the growth of conlanging as a linguistic practice among communities both local and global, real and virtual,

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should itself be of interest to any linguistic anthropologist. More significantly, however, the study of conlangs and the practice of conlanging is a perfect vehicle for students to explore not only the formal variation and structural potential of human language, but also the relationship between language and culture, the key focus of the field of linguistic anthropology. In addition, conlangs can also reveal the role of language in reflecting and shaping power dynamics and structures of society, a central focus of those interested in the socially contextualized study of language.

In late 2018 I created an undergraduate course on conlanging for the Anthropology Department at the University of Cincinnati; ANTH3075 Constructed Languages. Since then, I have had the great pleasure of teaching the course twice, and my belief about the value of conlangs in the linguistic anthropology classroom has been borne out by the experience of the students I taught during those two semesters. The enthusiasm, engagement, and creativity of those students is reflected in the contents of this article, which presents the final course projects from the Spring 2021 semester offering of the course.

The course was organized around both the study of conlangs and the practice of conlanging. Through the various modules of the course, students focused on different types and specific examples of conlangs or aspects and issues related to conlanging. At the same time, they moved through the step-by-step process of language creation, from the selection of sounds and formulation of a phonology, to the creation of a lexicon, morphological and syntactic patterns, pragmatic and gestural systems as well as sociocultural and historical contexts, to ultimately produce an original conlang of their own.

Students also engaged in reflection on their language creation throughout the process. In this way, students came to identify their own and others' 'language ideologies,' or ideas about what language is, what it should or shouldn't be, and attitudes about different kinds of language and about their speakers. These ideologies are the basis for how language both reflects and shapes the power dynamics and structures of particular societies. Finally, by reflecting on the process of language construction we were able to blur somewhat the distinction between conlangs and natlangs, revealing how all languages are in a sense constructed, being the product of both the speakers who speak them and the societies that use them.

Some of the students in the course had engaged in conlanging prior to enrolling in the class. For many, however, this was their first foray into language invention. The descriptions in this article are presented as submitted for the final course project, with only minor alterations for consistency in formatting and copy editing, and should be considered works in progress. They include: artlangs inspired by the indigenous languages of the North American arctic and by Old Norse and Celtic languages, and an English-based auxlang; an engelang designed to be entirely voiceless and an auxlang for the LGBT community; and artlangs for an ancient desert civilization, a supernatural world ruled by witches, fairies, vampires, and werewolves, and for a coastal people with deep spiritual and cultural ties to the water.

These works are offered here in the spirit or sharing, collaboration, and mutual engagement and support that animates the conlanging community, to which the authors have acquired a small sense of belonging through taking the Constructed Languages course.

Talupik

Brody Hawkins

Introduction

Talupik is an artlang that has been creeping in the back of my mind for almost two years now. It was originally inspired by a combination of the Water Tribes from Avatar the Last Airbender; Oqalaawak, a conlang created by Biblaridion; and a memoir I read in high school (and unfortunately cannot remember the name or find my digital copy of) about a man who worked for the Hudson Bay Company and lived and worked closely with native peoples in the northern reaches of Canada. Much of the language and its grammar was developed after researching the Eskimo-Aleut languages and the peoples who speak them.

The Talupik are a people who live in a collection of tribes in the bitter northern reaches of the world that they call Qufaati. They are a largely Neolithic culture, the few metal tools they have coming from trading with the few outsiders who dared to venture far into the North. They are a very peaceful people, with a deep respect for others and for the world around them. They have a spiritual connection to the world, believing that many objects, living or otherwise, are occupied by spirits.

The origins of Talupik are a mystery to the people who speak it, although I may use it a proto-lang in the future, if I ever decide to explore what the world may look like in a few hundred years.

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Grammatical Description

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Phonology

Consonants

	Bilabial	Alveolar	Palatal	Velar	Uvular	Glottal
Plosive	/p/	/t/		/k/	/q/	/ʔ/
Nasal	/m/	/n/		/ŋ/		
Tap		/ɾ/				
Fricative	/ɸ/	/s/		/x/	/ʁ/	/h/
(Lateral Fricative)		/l/, /ɬ/				
Approximant			/j/	/w/		

Vowels

	Front	Central	Back
High	/i/,/i:/		/u/,/u:/
Mid		/ə/	
Low	/a/,/a:/		

Romanization System or Writing System

I kept the romanization of the system to a minimum and tried to keep the letters as recognizable in English as possible. If the character used in the IPA is already a character used in the English alphabet, the characters use the same letter as matches the pronunciation in English with the exception of the character /j/, /x/, /q/, and the vowels.

- /j/ is pronounced the same as the letter 'y' in the English language but is romanized as 'j'
- /ɸ/ is romanized as 'f'
- /ɾ/ and /ʁ/ are both romanized as 'r'
- /ɬ/ is romanized as 'hl'
- /ŋ/ is romanized as 'ng'
- /x/ is romanized as 'ch'
- /ʔ/ is romanized with an apostrophe (')
- Long vowels are written by the reduplication of the vowel character. Ex: a, aa or u, uu
- /ə/ is an allophonic variant of /u/ and is written with the same character.

Phonotactics
1. (C)V(C) Syllable structure
2. Onset – Can be anything but /ʔ/
3. Coda – no /h/, /ɬ/

4. /ɸ/ and /w/ can never cluster

5. /u/ softens to /ə/ at the end of a word if the syllable is open

6. /l/ can cluster with any consonant but /x/, /h/

8. /x/ cannot geminate, and will always stay at its standard length

9. If the coda of the preceding syllable and the onset of the plurality marker cannot cluster, geminate the coda of the previous syllable and put a glottal stop before it, and drop the onset of the plurality marker.

10. /q/ and /k/ cannot cluster

11. /q/ and /r/ cannot cluster

For example: NOT kilaqka, but kila'qa

Syntax

Parts of Speech

The parts of speech included in Talupik are:

- Subjects

- Nouns

    a. Animate

    b. Inanimate

- Particles (They denote things such as adjectives, interrogatives, or possession)

- Verbs

    a. Specific (Transitive verbs)

    b. Non-Specific (Intransitive verbs, OR verbs taking an indefinite noun as the object.)

- Adverbs

- Adjectives

- Postpositions

- Pronouns

    a. Relative

    b. Demonstrative

Word Order

The basic word order of Talupik is subject-object-verb (SOV).

Order of nouns and adjectives

Talupik itself is a primarily head-final language. Relative clauses precede nouns, nouns precede adjectives, possessees come before possessors, nouns come before determiners, and postpositions are used in favor of prepositions.

Pronouns

Talupik uses subject pronouns (SUBJ), relative pronouns (REL), and demonstrative pronouns (DEM). For example

(1)   *Fuika   urajak   qam sur   aakitpuq.*

       SUBJ   rock   DEM on   sits.

      'He is sitting on that rock.'

(2)   *Laaspiatka   qa   taka   ukkalpuq.*

      The animal   REL   person chases

      'The animal that chases the person.'

Articles

Talupik has no articles, rather marking the definiteness of nouns with the conjugation of the verbs.

Demonstratives

The demonstrative determiners of Talupik are:

	Singular	Dual	Plural
This	sa	sat	satta

That (just within reach)	**Animate**	ha	hat	hanna
	Inanimate	ham	hamut	hamun
That (just beyond reach)	**Animate**	qa	qat	qanna
	Inanimate	qam	qamut	qamun

Interrogatives

The interrogatives of Talupik are:

- *fiini*   'who'
- *fali*   'what'
- *firsa*   'where'
- *fanna*   'when'
- *furi*   'why'
- *fajuq*   'which'
- *fin*   'how'
- *ma*   Question particle

When asking questions in Talupik, you always end the sentence with the particle **ma**, and if asking a specific question, you front the interrogative. E.g.

(3)   *Fuika aakittaru ma?*

　　　SUBJ　　sits　　Q

　　　'Is he sitting?'

(4)   *Firsa fuika aakittaru ma?*

　　　INTER SUBJ　　sits　　Q?

　　　'Where is he sitting?'

Numbers

Zero - miruk

One - ki

Two - luik

Three - ti

Four - iafi

Five - mat

Six - san

Seven - pitaq

Eight - unaat

Nine - chaani

Ten - pin

Hundred - sikit

Thousand – anuuri

The counting works the same as Japanese.

Luik – 2

Pin luik – 12 (literally 10, 2)

San pin luik – 62 (literally 6, 10, 2)

Pitaq sikit san pin luik – 762 (7, 100, 6, 10, 2)

Ti anuuri pitaq sikit san pin luik – 3,762 (3, 1000, 7, 100, 6, 10, 2)

Pitaq sikit luik – 702 (7, 100, 2)

Quantifiers

Basic quantifiers in Talupik are handled by the declension of the noun.

Number Marker	Animate	Inanimate
Singular	-ka	-
Dual	-kal	-put
Plural	-an	-un

Beyond the use of these suffixes to indicate duality or plurality, plurality can be broken down further using several quantifiers:

- *hian*   'few'
- *ranni*   'many'
- *waaruk*   'vast quantities'

These quantifiers are placed after the noun being modified in a sentence. E.g.

(5)   *Fatan   waaruk   angaantik ar isaattat*

        trees   very many   forest   in   are.

        'Very many trees are in a forest.'

Nouns

Noun classes

Nouns are classified into classes based on animacy. Talupik has two classes, animate and inanimate, and suffixes are added to the root of every noun which specified animacy and plurality. The only exception to this rule is that singular pronouns do not take the animacy suffix.

Number Marker	Animate	Inanimate
Singular	-ka	-
Dual	-kal	-put
Plural	-an	-un

This is the same chart shown above in the quantifiers section, but here we are focusing on the animacy rather than the quantities.

Grammatical Gender

Talupik does not contain any grammatical gender, instead preferring to classify nouns based on animacy.

Cases

Talupik only marks nouns for the nominative and accusative cases, and whether or not they are marked depends on the type of verb being used.

When a non-specific verb is being used (intransitive or taking an indefinite noun as object), the infix **-tik-** is affixed into the object, marking the accusative. It will always be affixed between the root and the plurality/animacy marker.

When a specific verb is being used (transitive verb taking a definite noun as its object), the infix **-at-** is affixed into the subject of the verb, marking the nominative. It is always affixed between the root and the plurality/animacy marker.

Nominal Morphology

Every noun is modified depending on its class and number. Whether it is marked for case depends both on its position in the sentence and whether the verb phrase uses a specific or non-specific verb conjugation. For example, the noun *urajak* is an inanimate noun. Therefore, in the singular it remains as *urajak*, but in the dual it is *urajakput*, and if there are three or more rocks, then the proper declension is *urajakun*. If an animate noun were used, it would gain a suffix in the singular, unlike an inanimate noun. See the table above under noun classes for a list of all class-based declensions.

If a noun is used as the object of a non-specific verb phrase, it gains the infix **-tik-** in addition to its standard class declension.

(6)   *Fuika urajaktikun sur aakittaru.*

         He   some rocks on   sits.

         'He is sitting on some rocks.'

If a noun is used as the subject of a specific verb phrase, it takes the infix **-at-** in addition to its standard class declension.

(7)   *Fuiatka urajak sur aakitpuq.*

He   rock   on   sits.

'He is sitting on the rock.'

Verbs

Verbs in Talupik are initially inflected in one of two manners. Most verbs can belong to either group. The distinction primarily hangs on the context in which they are used. Specific verbs are verbs being used transitively (meaning that the verb takes on object) and also taking a definite noun (a noun which would be modified with a definite article in English) as the object. The second group is Non-Specific verbs and are verbs which are being used either intransitively (meaning they do not take an object) or being used transitively but taking an indefinite noun (a noun which would be marked with an indefinite article in English).

Specific Verbs – Transitive (definite nouns)			
	Singular	Dual	Plural
First Person	-palka	-paima	-puanga
Second Person	-pakik	-pari	-paatiq
Third Person	-puq	-pait	-puaanga

**If the root of the verb ends in a vowel, soften the first /p/ of the above suffixes to /ɸ/

Non-Specific Verbs – Intransitive (or transitive taking indefinite noun)			
	Singular	Dual	Plural
First Person	-	-tukuk	-tukup
Second Person	-takit	-	-tasi
Third Person	-taru	-tuuk	-tat

**If the root of the verb ends in a vowel, soften the first /t/ of the above suffixes to /j/

Tense

The tenses of Talupik are very simple, with present acting as the default. In order to modify a verb to be in the past or future tense, you simply add an infix between the root of the verb and the suffix which determines specificity and personage. A verb with no infix is in the present. The future infix is **-itala-** and the past infix is **-ruaq-**.

Aspect

The only aspect which is explicitly marked in Talupik is the imperfect. This is marked with the infix **-kaluk-**. The imperfect infix comes after the tense infix if there is one.

Modality

The modalities which are represented in Talupik are the imperative, the conditional, the obligatory, and the subjunctive. These are represented much the same way as tense and aspect. The imperative is marked with the infix **-amaq-**, the conditional is marked with the infix **-ahli-**, the obligatory is marked with the infix **-rekui-** ,and the subjunctive is marked with the infix **-tuum-**.

Verbal Morphology

The order of verbal morphology is as follows:

Root-Negative-Tense-Aspect-Mood-Specificity/Number

A verb can be preceded by the particle "**ki**" to signify reflexivity.

Negation

Negative sentences are formed by putting the negative infix **-(a)nnap-** into a verb. The negative infix always follows the root directly, coming before tense or specificity. If the root of the verb ends in a consonant, add an /a/ to the front of the infix.
If a sentence must be negated without the use of a verb, the word **nap** may be used. It is fronted, much like an interrogative.

Questions

        Questions are formed in Talupik through the use of the question particle **ma**. **Ma** must be put at the end of any and every sentence that is a question. If there are interrogatives being used, they are placed at the front of the sentence, coming even before the subject.

(8)   *Fuika aakittaru ma?*

       he   sits   Q

      'Is he sitting?'

(9)   *Firsa   fuika aakittaru ma?*

      where he   sits   Q

      'Where is he sitting?'

Adjectives and Adverbs

        Adjectives in Talupik are always introduced by the particle **na** and are placed after nouns. E.g.

(10)   *Laaspika na aliu*

      animal *na* big

      'The big animal'

        An adjective, given the suffix **-miq** becomes an adverb. Adverb always come immediately before the verb that they modify. E.g.

(11)   *haipat*   'courageous'

      haipatmiq   'courageously'

Possession

Possession of an object in Talupik is marked with the particle **ti**. The object being possessed comes before the thing possessing the object. E.g.

(12)   *Fuikka   ti   taka*

leg   POSS person

leg   of   person

'The leg of the person' or 'The person's leg'

Comparatives and Superlatives

The comparative degree of adjectives is marked with the suffix **-tap**, and the superlative is marked with the suffix **-taput**. E.g.

(13)   *tiicha*   'good'

tiichatap   'better

tiichataput   'best'

Complex Sentences

Complex sentences in Talupik are formed through subordination and coordination. A subordinate clause comes before the independent clause, and the clause starts with the conjunction. E.g.

(14)   *Ruuka   fuika kuuliatrua'qekuitaru, fuika saa' isaattaru.*

Because   he   had to eat ,   he   late   is.

'He is late because he had to eat.'

Coordinating clauses work much the same as subordinating clauses (although are harder to translate to and from English due to differences in word order). Coordinating clauses also come before their independent clauses and start with their conjunctions. E.g.

(15)   *Tiuk   fuika sianitik   chat   kiiunapuq, fuika aqatik kiiunapuq par.*
       although he   green   more   likes ,   he   red   likes   too.
       'Although he likes green more, he likes red too.'

Pragmatics

The pragmatics of Talupik have a lot of influence from Japanese, as I like a lot of the simpler aspects of everyday politeness in Japanese.

Introductions

In Talupik, when meeting someone for the first time, you say "*Liusakke*", which roughly translates to "nice to meet you". This is followed by a slight bow from both parties, and each person introduces themselves by saying "-name- *iusaat*". The exchange is ended by both parties saying "*iukaltich akipijup*", which means something like "I hope we will treat each other well".

Greetings
- *Ai* – 'Hello'
- *Ilunaali* – 'Bye'
- *Kutnatiicha* – 'Good morning'
- *Unlanatiicha* – 'Good evening'
- *Nauttiicha* – 'Goodnight'

Word List

Talupik	Part of Speech	English
safutik	in	achievement
saasing	conj	after
tali		again
kaj	conj	and
laaspi	an	animal
anunngi	in	arena
tu	postposition	at
mali	adj	bad
pia	an	bear
ruuka		because
naaring	conj	before
aliu	adj	big
pak	vtr	bite
talaq	adj	black
kafinni	an	blood
kuula	adj	blue
qaati	an	boat
tiuk	conj	but, although
kim	postposition	by
ilunaali		bye
sipa	an	camp
sijaa	in	cause
kulmi	adj	cold
siuli	in	credit
karatiq	in	critic
rangwa	in	day
waju	in	deed/act
lijutap	an	defeat
ariimi	in	devotion
nun	in	dust
chaati	in	earth

uchalla	in	East
kuuliat		eat
aquuni	an	effort
muumat	in	egg
unaat		eight
kamiiru	adj	enchanted
pali	in	end
taluki	an	enthusiasm
tapai	in	error
unla	an	evening
wani	an	face
alit	in	fault
hian		few
nuuk	in	field
sunit	v	find
mat	in	five
anga	an	forest
iafi	in	four
tiicha	adj	good
pang	adj	great
siani	adj	green
dakke	an	happiness
fui	subj. pronoun	he/she/it
ai		Hello
iisi	dmstr pronoun	here
palti	in	hill
kilaq	an	home
fin		how
sikit		hundred
rungka	an	husband
iu	sbj pronoun	I
am		if
halifuut	an	igloo

ar	postposition	in
lauch	in	lake
talupik	an	language
saa'	adj	late
haawi	v	learn
fuik	an	leg
ningla	adj	long/tall/high
kip	an	man
ranni		many
tuuk	an	moon
chat	comp. adv	more
kut	an	morning
vafuut	in	mountain
tuuli	postposition	near
kaasi	adj	new
Liusakke		Nice to meet you
nauq	in	night
chaani		nine
ha'anni	in	North
nap		not
fataan	adj	old
sur	postposition	on
ki	in	one
rum	conj	or
ta	an	person
aasitun	in	place
aqa	adj, in	red
qaal	an	river
urajak	in	rock
kiiq	an	sea
hiljut	an	seal
ngaliisi	an	settlement
pitaq		seven

uwanni	adj	short
aakit	vtr	sit
san		six
juung	an	sky
ilam	adj	small
suut	an	smoke
wa	conj	so
hanki	an	soul
ka'ppia	in	South
lupik	an	speech
unni	adj	strong
qawa	an	sun
ipat	in	sweat
pin		ten
hlaau	an	tent
qa	relative pronoun	that
Qufaati	an	the world
sin	obj. pronoun	them
aaji	dmstr pronoun	there
anuuri		thousand
ti	in	three
aruta	adj	timid
a	postposition	to
isaat	vtr	to be
narachit	vtr	to be counted
hlimaska	v	to be covered
pulat	vtr	to belong
ukkal	vtr	to chase
rakkun	v	to dare
uniraat	v	to do
ippung	v	to fail
satisi	vtr	to know
kiiuna	vtr	to like

mishap	v	to make a mistake
amatki	vtr	to point out
taatuk	vtr	to see
fantaq	v	to spend
maatip	v	to stumble
piijut	vtr	to treat (someone or something)
matung	v	to work hard/strive
par	adv	too, also
fat	an	tree
kaiiti	an	triumph,victory
pang	in	two
haipat	adj	valiant/courageous
waaruk	adj	vast quantities
missu	an	water
tamanna	in	West
fali	pronoun	what
fanna		when
firsa	adv	where
fajuq		which
siila		while
sijo	adj	white
fiini		who
furi		why
piia	an	wife
fenti	an	wind
kun	postposition	with
kunnap		without
arfuina	adj	worthy
taali	adj	yellow
awi	sbj pronoun	you
miruk		zero

Notes

- When directly following the pronoun "iu", "isaat" becomes "iusaat". Although this does not happen often, this is a holdover from historical Talupik, where it was common for the verb to follow the subject and the two merged.

- "Iu" was also "Liu" historically.

- "Liusakke" actually would have historically been written as "Liu isaat dakke" and at one point "liusaat dakke".

- "Iukaltich akipijup" is a phrase that is, much like "Liusakke", derived from older forms of Talupik. The grammatically correct phrase in the modern tongue would be "iukal tiichamiq ki piijuppaima", but due to length it goes unused in favor of the older form.

- An infinitive verb with the suffix **-ir** is personifying the verb. Aaqit – to sit, Aaqitir – the one who sits.

- There is or there are, are constructed by attaching the infix **-filik-** to the noun. The negative has the negative particle "nap" put before the noun. Nap urajakfilikun. There are no rocks.

Sample Text

Talupik Version of 'The Man in the Arena' by Teddy Roosevelt

Karatiqatka isaatannap fiini narachitpuq; nap kipatka fiini amatkifuq kipka na unni fin maatippuq, rum uniraatatir ti wajuun firsa sin tiichatap uniraatruaqahli. Siuliat a kipka ar anunngi pulatpuq, wanika ti fiini kim nuntikun kaj ipattikun kaj kafinnitikan hlimaskataru, fiini haipatmiq matungtaru, fiini mishaptaru, tiuk tali kaj tali wiuktaru, ruuka nap aquunitiktilikan kunnap tapaitik run alittik, fiini wajuun uniraat matungpuq, fiini talukitikun na pang kaj ariimitikun na pang satisitaru, fiini sijaatik na arfuina ar ki fantaqtaru, fiini tiichataput tu pali ar kaiitika ti safutik ningla sitisipuq, kaj fiini malitaput tu, am fuiatka ippungahlipuq, ippungpuq siila pangimiq rakkunpuq, wa aasitun ti fuika kun qanna hankian na kulmi kaj aruta fiini nap kaiitian nap lijutapan satisipuaanga isaatannapitalapuq.

Original English Version:

"It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat."

hh/p

Roane Holpp

Introduction

This is both an artlang and an engelang. Mostly I just wanted to see if it was possible to create a language that was completely voiceless. For the conworld this is set in, I'm imagining a vast galactic empire that uses this as an interlang, solely because its voiceless nature makes it easy to pronounce for a variety of speakers. I briefly considered giving this language almost Vorlon levels of metaphor, but that would have required coming up with all of those metaphors. An element of that idea has remained in the name of the language: "hh" is the word for running water, and "p" is the word for still water. Literally translated, the language is called "running water/still water". However, a more accurate translation that gets at the core philosophy of the language would be "stream/stop", in reference to the two distinct types of words with their own independent phonemic inventories. The distinction of which word falls into which category is loosely based on animacy. Things that are alive, or move by themselves, or are fluid and variable concepts are stream words. Things thar aren't alive, don't move, or are constants, are stop words.

Grammatical Description

Phonology

This language is entirely voiceless, so it has no vowels. The consonants are split into two groups: stream (f s θ ʃ h ʍ x r̥ m̥) and stop (p t k ʘ ǀ ǃ ʔ). Stream sounds can only share a syllable/word with other stream sounds and stop sounds can only share a syllable/word with other stop sounds.

      Consonants

	Bilabial	Labiodental	Dental	Avleolar	Post-Avleolar	Palatal	Velar	Uvular	Glottal
Plosive	p			t			k		ʔ
Nasal	m̥								
Trill				r̥					
Fricative		f	θ	s	ʃ			x	h
Approximant							ʍ		
Click	ʘ		ǀ		!				

Writing System

hh/p's writing system is a featural alphabet. All stream letters are treated as deviations from a single continuous horizontal line, they're very fluid, made largely of curves, representing their flowing nature. These letters connect to each other, like cursive. Stop letters are largely sharper, more angular, more vertical, and disconnected, to represent the more staccato sounds. To help maintain a uniform look and feel between the two types of letters, I tried to have them all be writable with a single stroke. I also tried to pair up letters with similar sounds. Paired stream

letters are flipped over the horizontal axis, while paired stop letters are flipped over the vertical axis.

The above image shows the letters matched to their IPA counterparts. For clarity's sake, the difference between *h* and *x* is just that *h* is lower and *x* is higher.

Syllable Structure

So, hh/p is completely voiceless, which means there's no traditional vowels, which means traditional syllable structure starts to get weird and doesn't make a lot of sense as a thing for my language to have. With that in mind, my syllable structure can be considered either (C)(V)(C) or C, depending on weather the word is a stream word or a stop word.

The idea behind the stream category is a single, uninterrupted stream of turbulent air. In this category, I guess the syllable structure would be (C)(V)(C), where the closest thing to a "vowel" is effectively the open unvoiced stream of air most closely represented by "h". All consonants are considered modifiers to this baseline airstream. Because of this, the only real phonotactic constraints for which sound goes where in the stream is that the airflow cannot be stopped, as that signals the end of the word. Effectively, all this means is that the voiceless bilabial nasal can only go at the end of words. Since all consonants are just modifications on a baseline, it doesn't matter that much what that baseline is. Anything from an open voiceless "a" to a closed voiceless "i" are all allophones. Similarly, this language will mark no phonetic difference between inhaling and exhaling, allowing for the potential for a single stream word to take several breaths to say.

The idea behind the stop category is short, staccato sounds, clicks and plosives. Since they are all independent voiceless sounds, grouped in this way, vowels aren't really necessary. Therefore, the syllable structure for the stop category is C. Again, since these are effectively standalone sounds, there is no real constraint for how they can group.

Syntax

Parts of Speech

For simplicity's sake, it's got all the same parts of speech that English does.

Word Order

hh/p uses Object-Verb-Subject word order. I chose OVS, because I knew I wanted the verb in the middle, separating the two nouns. Also, OVS was less common among human languages, so it seemed more alien.

Order of nouns and adjectives

For similar reasons , hh/p is head-final. This means that the object comes before the verb, the noun comes before adpositions and articles, and things like relative clauses, genitives, and adverbs come before nouns.

This, combined with OVS means most sentences are (almost but annoyingly not exactly) in the complete reverse word order from English, as my sample text will demonstrate.

Pronouns

They	fhθ
Them	fhθʍ
Their	fhθf
She	sfhθ

Her	sfhθʍ
Hers	sfhθf
He	r̥fhθ
Him	r̥fhθʍ
His	r̥fhθf

Articles

The	tp
A/an	tk

Demonstratives

This	!tp
That	tp!
These	!!tp
Those	tp!!

Interrogatives

There are no explicitly interrogative words. This functionality is taken over with an

interrogative verb tense.

Numbers

Numbers work like spoken roman numerals:

⊙!	one
⊙!!	two
⊙!!!	three
⊙t	five
⊙k	ten

Quantifiers

A	tk
Some	t!
Many	t!!

Nouns

      Noun classes

There aren't really noun classes outside of the stream/stop distinction, which, as was previously mentioned, is based on animacy.

      Grammatical Gender

There is no grammatical gender.

      Cases

There is no noun case system.

      Nominal Morphology

Animate nouns (effectively anything that moves or changes easily or by itself) are stream words, meaning they are comprised entirely of stream consonants. Inanimate nouns are comprised entirely of stop consonants.

Verbs

Every verb is a stream word, because all action is considered to have animacy.

      Tense

There are past, present, and future tenses. Present is the default, and past and future are marked with prefixes.

      Aspect

For simplicity's sake, there are all the same aspects as in English.

      Modality

For simplicity's sake, there are all the same aspects as in English, plus an interrogative mood.

Verbal Morphology

These features are expressed with the addition of various prefixes and suffixes. They stack onto each other, and are arranged in the following order:

OBJ – TENSE – ROOT – NEG – ASPECT-MOOD – CAUS – IMP – SUBJ.

Negation

Sentences are negated with the suffix **-hs** acting on the verb.

Questions

Questions are formed by adding the interrogative suffix **-xθ** to the verb, placing it in the interrogative mood.

Complex Sentences

Sentences are linked with conjunctions like **!k** (and) appearing at the end of the second phrase (and each subsequent one until the end of the chain). When joining subordinate sentences, the first clause is always subordinate to the second.

Pragmatics

Bye   fʍʃθr̥xm̥   (literally the command form of "fly")
Hi   xsθxm̥   (literally the command form of "sit", implying "sit and stay and chat for a while")

Speed of speech is considered a measure of politeness. Talking quickly and running stream words together is considered informal or potentially rude. Talking slower and separating out each word is considered more formal or polite.

Culture

The work for cook is the same as the word for leader, as there is a close cultural connection between the two ideas.

Similarly, insulting someone's cooking is extremely rude.

A "sitcom-style" appeal to the fourth wall or an invisible audience or random bystanders or a surveillance system is used as a way to convey that something is obvious or widely agreed upon or objectively true.

Word List

1. hh   running water/river/stream
2. p   still water/ice/stop
3. !   stone/rock/pebble
4. ⊙!   one
5. ⊙!!   two
6. ⊙!!!   three
7. ⊙t   five
8. ⊙k   ten
9. ptk   good
10. ktp   bad
11. sf   person
12. xm̥   fire
13. hx   sun
14. θr̥   sky
15. sh   wind
16. r̥   above
17. ʃ   below
18. ppp   cold
19. xhx   hot
20. k!k   red
21. tpt   blue
22. !t⊙   speak
23. fʃs   lie
24. ɬtk   ground/ "earth"
25. ⊙kk   death
26. tp   the
27. ʃf   animal
28. θx   see
29. fʍʃθr̥   fly
30. ʍhhfr̥θr̥hx   starship
31. ʃfhθxm̥   witch

Sample Text

The prologue to "Doctor Who: Death Comes to Time" by Colin Meek.

Hh/p version:

ŗʍŗhx, !kk, ŗʍ p f θhŗθʍ tk ʃsm̥ !ltk tk, ʃŗm̥, ltk tk ʃθf fxm̥ ʃfhθ ŗʍsfθʍ.   f ltk fxm̥ sfθʍ θʃhʃ ʃsfxm̥ tp ʃhf ŗʍsfθʍ tp !k.   k⊙ fhθʍ sxxʃh ŗxxf ŗʍ fhθf ʃθŗm̥ fhθ !k. ŗxx ŗʍ ʃhθf ʃθxθŗ fhθf, ʃʍʃf ŗʍ ʃhθf fhθ fhθf - ŗʍ ʃθf ŗʍsfθʍ tp fxxθh tp pl.   ŗʍŗ ʃθf ʃsfs fxm̥ ⊙kklt tp fhθ, ŗʍ tp sfθʍ tp shhʃx fhθ,   ʃhxs ⊙k ʃhθf shhʃx sfθʍ tp fhθ.   Pkk ʃhθf ŗʍsfθʍ tp, ⊙kklt ʃθf !ltk tp !k.   hŗfss fhθf ʃsm̥, ŗʍsfθʍ tp ʃθxxŗs ʍxŗθf tk !k, sfθʍ f ⊙kk f xxsθʍ tp shhx ʃsm̥ sh !kk fhθ lt⊙ fhθ !k.   ʃhxs ltk tp f ʃhxm̥ tp, xŗhfs ʃsm̥. k⊙ θʃhʃ ltk fhθ, ʃshŗʃʍθ fhθ !k ŗhx.   ʃhxs ʃhxŗ k⊙ hθ ⊙kk.

Original version:

Once, long ago, on an island in a sea of clouds, there was a land where giants walked. And the giants lived amongst the other peoples of that land. And they used their great strength to help them. But the power of the giants was too great - their hands were too strong, their tread too heavy. And the more they tried to help the people, the greater was the destruction that they caused, until the people they had tried to help were no more. And the giants were alone, and the island was laid waste. And in their shame, the giants built a temple, and there they swore that never again must they meddle in the affairs of mortal men. And then they scattered, ever to wander abroad in repentance until the twilight of the world. Until death comes to time.

Gloss:

ŗʍŗhx, !kk, ŗʍ p f θhŗθʍ tk ʃsm̥ !ltk tk, ʃŗm̥, ltk tk ʃθf fxm̥ ʃfhθ ŗʍsfθʍ.
Long ago, once, great water of clouds a in island an, on, land a was there where walked giants.
'Once, long ago, on an island in a sea of clouds, there was a land where giants walked.'

 f ǀtk   fxꬺ sfθʌ θʃhʃ   ʃsfxꬺ tp   ʃhf   r̩ʌsfθʌ   tp   ǃk.
Of land that people other among the lived giants   the and.
'And the giants lived amongst the other peoples of that land.'

k⊙ fhθʌ sxxʃh r̩xxf   r̩ʌ   fhθf ʃθr̩ꬺ fhθ   ǃk.
To them help strength great their used they and.
'And they used their great strength to help them.'

r̩xx r̩ʌ ʃhθf ʃθxθr̩ fhθf, ʃʌʃf r̩ʌ ʃhθf fhθ fhθf - r̩ʌ ʃθf r̩ʌsfθʌ tp fxxθh tp pǀ.
Strong great were hands their, heavy great were tread their – great was giants the power the but.
'But the power of the giants was too great - their hands were too strong, their tread too heavy.'

r̩ʌr̩ ʃθf ʃsfs fxꬺ ⊙kkǀt tp fhθ, r̩ʌ tp sfθʌ tp shhʃx fhθ,
Greater was caused that destruction the they, more the people the tried to help they,
'And the more they tried to help the people, the greater was the destruction that they caused,'

ʃhxs ⊙k ʃhθf   shhʃx   sfθʌ tp fhθ.
Until gone were   tried to help people the they.
'until the people they had tried to help were no more.'

Pkk   ʃhθf r̩ʌsfθʌ tp,   ⊙kkǀt ʃθf ǃǀtk   tp ǃk.
Alone were giants   the, destroyed was Island the and.
'And the giants were alone, and the island was laid waste.'

hr̩fss fhθf ʃsꬺ, r̩ʌsfθʌ tp ʃθxxr̩s ʌxr̩θf tk ǃk,
Shame their in, giants   the built   temple a and,
'And in their shame, the giants built a temple,'

sfθʌ   f ⊙kk f xxsθʌ tp shhx ʃsꬺ sh ǃkk fhθ ǀt⊙   fhθ ǃk.
People of death of affairs the meddle in not once they swore they and.
'and there they swore that never again must they meddle in the affairs of mortal men.'

ʃhxs ǀtk tp f ʃhxm̥ tp, xr̥hfs ʃsm̥ k⊙ θʃhʃ ǀtk fhθ, ʃshr̥ʃʍθ fhθ ǃk r̥hx.

Until world the of twilight the, repentance in to other world walk, scattered they and then.

'And then they scattered, ever to wander abroad in repentance until the twilight of the world.'

ʃhxs   ʃhxr̥   k⊙   hθ   ⊙kk.

Until   time   to   comes death.

'Until death comes to time.'

Krispy

Elliot Hughes

Overview

My conlang is called Krispy. The language is meant to be spoken by members of the LGBT community, as a unifying language for the community and as a form of communication. The language draws inspiration from Spanish, German, French, Finnish, and Esperanto. My conlang is an auxiliary language, as opposed to a fantasylang or artlang, so it does not have a complex world built around it. Krispy is meant to be used in the modern day. As far as inspiration for the usage of Krispy, I found Polari very interesting. Polari was used primarily by gay men in the UK and can be traced back as far as the 16th century. Being a member of the LGBT community, and also having an interest in linguistics inspired me to make a modern-day Polari, a language in which LGBT individuals can have solidarity. I also tried, like Esperanto, to make a conlang that was easy to learn, so that it is as accessible as possible.

Figure 1: Krispy flag

Unfortunately, Krispy would be difficult to transcribe into different alphabets or writing systems, as it is meant to be written in the Roman alphabet, but I also developed a

unique writing system that can be used to write Krispy. Krispy also has a cipher that can be used as a writing system.

Grammatical Description

Alphabet

Krispy's alphabet consists of 23 letters, with 5 vowels and 18 consonants. It also has 8 extra characters, because all of the vowels can have umlauts, and h, g, and s can have circumflexes, depending on the context. The alphabet consists of 31 characters total. Compared to the English alphabet, Krispy lacks the letters 'c,' 'q,' and 'x'. I found these letters to be unnecessary for Krispy, as I found the 'k' and 's' to be sufficient in replacing the 'c.' I also found that, using the rules I had set up for Krispy and how I envisioned it sounding when spoken, the letters 'q' and 'x' would be unneeded.

Writing System

Krispy's writing system draws inspiration from Arabic. Unlike Arabic, however, Krispy's writing system is an alphabet. While making Krispy I incorporated patterns as a way of simplifying the conlang, and I wanted to do the same with my writing system. Krispy's writing system is based on 4 base characters, with either 1, 2, or 3 dots above or below the character. Umlauts are represented with a line instead of dots, and characters with circumflexes are still represented by circumflexes. Also in reference to Arabic, Krispy also connects all of the letters in a word by a line running along the bottom of the letters, and it is written right to left. Krispy's cipher is based around the cipher used by the Zodiac Killer, and can also be used as a writing system, although it is more time-consuming to write.

Figure 2: Writing System

Figure 3: Example of writing system

Figure 4: Cipher

Pronunciation

Pronouncing words in Krispy is very similar to English or Esperanto. There are some differences, however. 'J' is pronounced like French, using the 'zh' sound, and the three characters with circumflexes, 'ĝ', 'ĥ', and 'ŝ' have different pronunciations than their circumflex-less counterparts. 'Ĝ' is pronounced as a soft 'g,' 'ĥ' represents the German-like 'ch' sound, and 'ŝ' represents the 'sh' sound. Vowels that have umlauts represent short vowels, and those without represent long vowels.

Table 1: Krispy Pronunciation

Krispy alphabet	IPA equivalent	Krispy alphabet	English Pronunciation
j	ʒ	ä	short a
ŝ	ʃ	ë	short e
ĝ	dʒ	ï	short i
ĥ	x	ö	short o
		ü	short u

General Structure

Krispy contains no double letters, including vowels, with few exceptions. All nouns are capitalized, and the language is completely genderless. All pronouns are neutral, and no nouns are gendered. The letter 'ĥ' can only be used at the end of a word, with few exceptions as well, and all adjectives follow nouns. In Krispy, 'h' at the beginning of a word is not pronounced, unless it is representing the past tense of a verb.

Example: Te entë aĥjeĥ.
             'I am nineteen.'

In this situation, 'ĥ' can be used in the middle of the word because you are combining the letters 'aĥ' (one) and 'jeĥ' (nine).

Example: Ten entën bon.
             'They are good.'

In this situation, 'ten' refers to a group of people, 'them.' However, 'ter' refers to one person, 'they,' and 'tet' refers to a pair of people, 'them.'

Example: Te kompte Pate wä Fram.
             'I buy mac and cheese.'

In this situation, 'Pate' (pasta/macaroni) and 'Fram' (cheese) are capitalized because they are nouns.

Table 2: Pronouns

1SG	*I*	te	1PL	*we*	teter
2SG	*you*	teo	2PL	*y'all*	teon
3SG	*they*	ter	3PL	*they (group)*	ten
3DU	*they (pair)*	tet			

Tenses and Verbs

In Krispy, there is past, present, and future tense. Present tense is not marked, and all the tenses are conjugated the same way. Past tense is marked by placing 'h' at the beginning of a word, or 'ha' if the verb begins with a consonant. Future tense is marked by placing 's' or 'sa' at the beginning of the verb. Krispy has a simple conjugation system. The end letter of the pronoun that the verb is referring to is the ending of the verb. The only exception is first-person singular, which uses the infinitive of the verb. All verbs end in either 'a' or 'e.' To keep Krispy simple, I only have these simple past, present, and

future tenses for the time being. To make a verb an adverb, add 'ti' at the end of the word. See the example verb chart below for the verb 'abe,' which means 'to have.'

Table 3: The verb 'to have' - abe

1SG *I*	te	abe
2SG *you*	teo	abeo
3SG *they*	ter	aber
3DU *they (pair)*	tet	abet
1PL *we*	teter	aber
2PL *y'all*	teon	aben
3PL *they (group)*	ten	aben

Word Order

Word order in Krispy is similar to English, with one major difference: adjectives follow nouns. This aspect I took from Spanish. Word order in Krispy is also relatively flexible.

Example: Ter potar Kemï jan wä Pantä ŝua.
'They wear a yellow shirt and blue pants.'

In this situation, the words yellow ('jan') and blue ('ŝua') follow the nouns shirt (Kemï) and pants (Pantä).

Lexicon

Krispy's lexicon is based on Finnish, German, Spanish, Esperanto, and French. My lexicon currently contains 260 words, including verbs, adjectives, pronouns, and various nouns, ranging from body parts and clothing to nature and familial terms. I also created various words for different country names and developed words for months of the year and days of the week. I also developed a way to talk about numbers and how to tell time. Krispy has 12 color words and 32 verbs. Numbers, days of the week, and months of the year are all based on alphabetical order, to make them easier to learn and

memorize. Nouns are not gendered and have various different endings. All nouns are capitalized.

Table 4: Color words

English	Krispy
blue	ŝua
yellow	jan
red	raĥ
purple	ŝaĥ
pink	blankraĥ
green	juna
orange	jaĥ
white	blankiĥ
black	ŝaniĥ

Table 5: Numbers

English	Krispy
one	aĥ
two	beĥ
three	deĥ
four	eĥ
five	feĥ
six	geĥ
seven	heĥ
eight	iĥ
nine	jeĥ
ten	keĥ

Table 6: Animals

English	Krispy
turtle	Toru
lion	Leö
dog	Hund

cat	Kisse
spider	Ärani
snail	Helik
tiger	Tik

Gesture

Gesture is very important in Krispy, as I wanted to make a conlang that was accessible to everyone. I do not have a full sign language developed, but I did create some basic gestures to aid in nonverbal communication in Krispy. As a neurodivergent person, being able to mix verbal and nonverbal communication styles is important to me, and I wanted to incorporate this into my conlang. 'Yes,' 'no,' and 'maybe' are represented respectively by a thumb-up, thumbs-down, and what I call 'thumbs-sideways.' 'Hello' is shown through jazz hands, which I based on the ASL sign for applause. 'Goodbye' is shown through the "peace sign," which is a popular gesture within the LGBT community currently. When pointing/using deictics, one should use the whole hand to refer to something rather than pointing with one finger, as this is found offensive. This 'offensive gesture' is something original I created for Krispy.

Sample Text

      For my sample text, I chose the poem *Nothing Gold Can Stay* by Robert Frost. I

have included the original text, the translation into Krispy, and a word-by-word

translation back into English from Krispy to show how it is structured. I have also

included an image showing how the text would look in Krispy's original writing system.

Original Text	*Translation into Krispy*
Nothing Gold Can Stay	Nadiĥ jan povan resten
Nature's first green is gold,	Lunoto's aĥ juna si jan,
Her hardest hue to hold.	Teren difit Farb ot tenan.
Her early leaf's a flower;	Teren Aner Balö's Flor;
But only so an hour.	Ab nur os Bar.
Then leaf subsides to leaf.	Nor Balö wenig ot Balö.
So Eden sank to grief,	Os Eden hundan ot suru,
So dawn goes down to day.	Os Aner iran abaj ot Në.
Nothing gold can stay.	Nadiĥ jan povan resten.

Word-for-word in English

Nothing Yellow/Gold Can Stay

Nature's one green is yellow/gold,

Their hard color to hold.

Their morning leaf's flower:

But only so hour.

Then leaf less to leaf.

So Eden sank to sad.

So morning goes down to day.

Nothing yellow/gold can stay.

Figure 5: Transcription into Writing System

PSYRNÏAKSA

Gaubrielle Humphress

Introduction

Psyrnïaksa | translates to 'we speak' with animacy ending -a, which denotes a spirit/abstract of a noun, meaning it is the spirit of how we speak. This concept denotes their language as a living and spiritual component of the culture.

I created my conlang, Psyrnïaksa, with the intention of it being an artlang, specifically to explore technical mechanics of language to learn more about natural language, as well as creating something which sounded beautiful and distinctly different from the other languages I speak. I was heavily inspired by French and Latin for the phonetic inventory and derivation of words; however, I was also inspired by Japanese with smaller vowel system, open syllables, and cultural aspects of honor and hierarchy. I began with the idea of basing the sounds on French phonology, so it was familiar, while still not being my native tongue; however, I began to realize I needed to make it distinct to differentiate to be its own conlang and not just derivation of French, so I began removing and adding sounds. I became very interested with the concept of affricates from inspiration of Japanese, specifically the /ks/ and from there decided my language would only contain voiceless affricates. These had a sound of hissing and whispering which is where the idea of my conlang, as well as my conculture and conworld where it was situated, began to evolve.

Psyrnïaksa is the language of the people of Ïateraksa, which is a well-developed ancient civilization located in a coastal desert biome. The idea of these civilization that they are very spiritual which is reflected in the semantic and animacy noun class system; there is a great distinction between that which 'has life'

and that which 'does not have life.' This semantic noun class situates the culture concerned about the animacy and spiritual aspect of plants, animals, humans, as well as abstract such as earth, water, fire, and air. The name Ïateraksa is derived from the *ïak teraksa* which translates to 'our earth.' Overtime the 'k' was dropped leaving the name only Ïateraksa. This is an ancient civilization that is imaged to be rediscovered in the archaeological remains of an abandoned ancient city made of sandstone. It is unknown if there are still any living decedents of this culture; however, intricate writings left in the walls of the sandstone structures makes it possible to learn about the people and culture who lived there before.

While creating this language, I was overall more concerned about the technical features of the language to try and create a strong system to experiments and learn as much as I could about language, which in turn has left me feeling like I am still learning and discovering aspects of these people and culture. This has created the feeling that my first approach was to learn the language system to be able to understand and decipher the ancient texts, and from there I am able to learn about the actual and culture of the people through these writings. This has given the concept of conlanging to feel like discovery more than simply creation. So I am still discovering a great deal about the culture, so those aspects do not feel as fleshed out as the language systems itself. However, I also like how this concept has developed to be associated within an anthropological and archeological perspective.

Grammatical Description

Phonology

My phonology was inspired by romance languages, particularly French and Latin, with the bulk of my phonetic inventory coming directly from French; however, removed many of the features from French phonetic inventories and became particularly interested in adding heavy use of voiceless affricates, which in part was inspired by Japanese. Japanese also has a very small vowel inventory, which made me reduce the large vowel system from French phonetics to a much smaller one in scale. I was particularly interested in using sounds I was familiar with because I wanted to focus on the more complex features of language so wanted to create a sound system which was familiar, but also sounded distinctly foreign. Through constantly refining of my phonetic inventory I was finally left with 18 constants, including the affricates, and 10 vowel sounds, including nasal variations.

Consonants

	Bilabial	Labio-Dental	Dental	Alveolar	Post-Alveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	/p/ /b/		/t/	/d/				/k/ /g/			
Nasal	/m/			/n/			/ɲ/ (gn)				
Trill											
Fricative		/f/		/s/	/ʃ/ (ch)				/ʁ/ (r)		/h/
Lateral Approximate			/l/								

Affricates are considered a singular consonant (C) and can be made with any plosive and alveolar fricative as long as they agree on the voicing; therefore they will all be

voiceless as only the voiceless alveolar fricative /s/ is in my phonetic inventory.

Although they are considered to be only one constant, they are romanized by two

English alphabet characters.

- /t͡s/ – Voiceless alveolar affricate
- /ks/ -Voiceless velar plosive and voiceless alveolar affricate
- /ps/ - Voiceless bilabial plosive and alveolar affricate

Vowels

	Front		Central	Back
Close	/i/	/y/		/u/
Close-Mid	/e/			/o/
Open-Mid	/œ/ (eu)	/ɛ*/ Only used in nasal variation		
Open	/a/			

Nasal variation of [ɑ̃] [œ̃] [ɛ̃] are produce when any vowel is followed by a nasal

consonant; /o/ and /y/ cannot be followed by a nasal.

- [ɑ̃] = an, am
- [œ̃] = un, um
- [ɛ̃] = in, im,, en, em,

Romanization System or Writing System

The romanization system is denoted as stated in the IPA chart. Any IPA symbols

which were not easily incorporated into romanization system are written into the

IPA chart with ().

This is an alphabet writing system I created for my conlang of twenty-six glyph and

one diacritic mark for the trema variations which is only used with four of the vowel

glyphs. The original idea for the writing was a diagonal line with horizontal lines

coming out for each word of the sentence with each line separating them; however, this plan changed and was difficult to put into practice and not much practicality to it. Instead the text is written starting from the bottom, reading from left to right. This seems to have more practicality especially in the context of the culture as writing of the language are done on large walls created out of sandstone. The inscriptions are done starting from the bottom so they can be added to over time until the entire wall is filled with stories of mythos and spirits. The final picture is an example of the text written out and how it would be imagined if writings were carved into the wall of a sandstone structure. This story in the original writing system is the Tower of Babel translations which will also be with the example text at the bottom of this document.
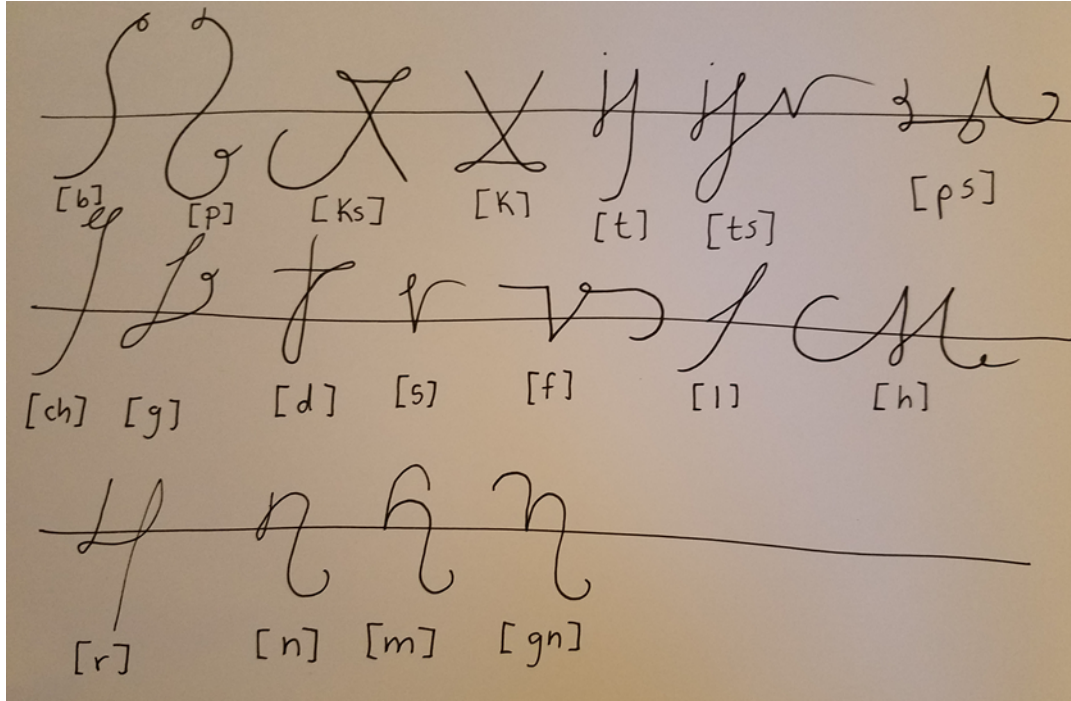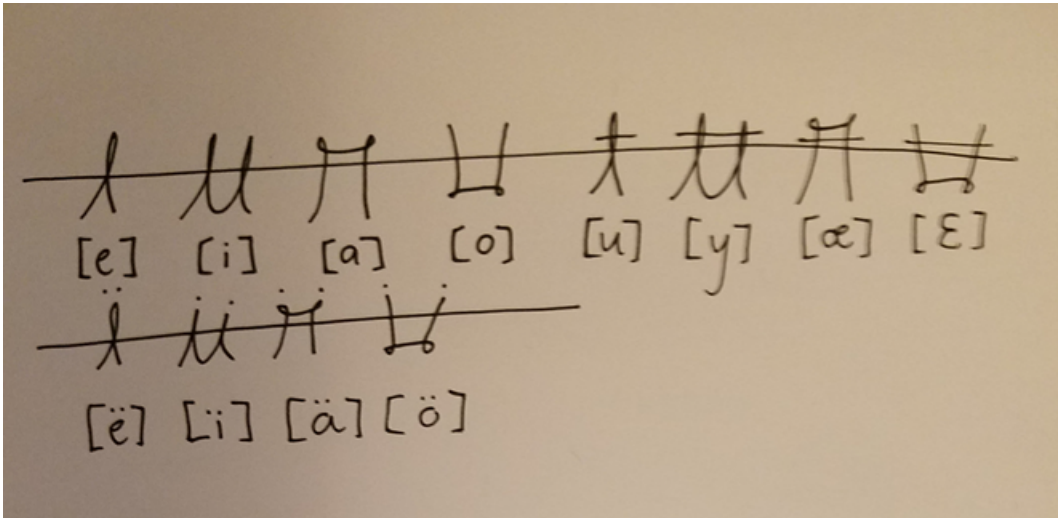
Syllable Structure

Syllabe Structure

(C)(C)(C) V (C)(C)

Onset

- Affricates can occur in the onset but cannot be clustered with any other constants. Therefore, if an affricate is in the onset, the maximum syllable structure possible is (C) V (C)(C)
- Any singular constant can occur in the onset; however, see rule regarding constant clusters.
- Affricates /ts/ can only be paired with /u/ vowel and /ps/ can only be paired with /y/ vowel.
- Onset Clusters Rules :
  o /s/ can be clustered with any plosive with the same voicing (i.e. voiceless)
  o /ʁ/ can be clustered following any plosive.
    ▪ This means /s/ + /voiceless plosive/ + /r/ will be the largest possible constant clutter to occur onset.
  o /l/ can be clustered following /p/, /b/, /f/, /s/, and /ʃ/

Coda

- The affricates /t͡s/ and /ps/ cannot occur in the coda, only the affricate /ks/ can occur in the coda.
- Generally open syllables; however can be closed by /nasal/, /s/, / ʁ/, /l/, or /ks/
  o If the coda ends in a nasal, then the vowel will become a nasal vowel sound; these are denoted as [ã] [œ̃] [ɛ̃].
  o Nasals cannot be used to close /o/ and /y/ vowels; however, if followed by a / ʁ / and then closed with a /n/ it is allowed to occur.
- Only constant cluster allowed in the coda:
  o /s/ and /t/
  o / ʁ/ and /n/

Diacritics

- I wanted to include the diacritic vowel trema variation of ä, ë, ï, ö to mark in the syllable break when the vowel is to be pronounced separated from the vowel around it, therefore marking it as an independent syllable.
- This is to prevent it being read as a different vowel sound or diphthong .
  o For example: öexest /o.ex.est/ and feïa /fe.i.a/
  o Note: With the word feïa, the ï only occurs with the middle letter because it denotes that is separate unit from the vowel surrounding it and any that follow it will also be their own separate sound and therefore does not also need to be marked by the trema.

Example Syllable Structure in Words

feuma   /fœ.ma/
spreuksïam   /sprœks.i. ãm/
collestal   /kol.les. tal/
damiksïen   /da.miks.i. ẽn/
psyrnka   /psyʁn.ca/
keulilin   /kœ.li. lẽn/
chatuksum   / ʃa.tux. ẽm/

Morphology

The morphology essentially consists of roots and suffixes, I did not include any prefixes in the morphology at this time. Rather there are specific suffixes which denote meaning between nouns, adjectives, and verbs. There are sections further down in the document on both noun and verb morphology where I will expand on those concepts further. I do not currently have a complete list of all the root meanings, but concepts of roots can be derived from the original word if the suffix is removed and a different suffix is added, or where a suffix can be derived from the root word, which I will illustrate both of in this section.

Part of Speech Suffixes		
Part of Speech	Suffix	Further Clarifications
Noun	Animate – vowel suffixes* Inanimate – constant suffixes* *further rules detailed below in noun morphology	Animacy Noun Class System - which further breaks down int semantic and referential system based on suffixes
Adjective	Singular (-i) Plural (-is) Colors (-ilin)	
Verb	Infinite Form (-er)	-er suffix indicated to, and root understood as the action itself

Roots can be shared between different parts of speech and if the original suffix is

removed and other is changed to denote a different part of speech.

Ex :   From the infinite verb *ksukeser* – 'to wander' the suffix (-er) was
removed. To the root ksukes and the animacy people suffix (- äi) was
added creating *ksukesäi* which creates the meaning of a person who
wanders or a wanderer.

From inanimate noun *iketeral* – 'clay or mud', the inanimate earth
feature suffix (-teral) is removed leaving the root ike; from this the
adjective suffix -i is added, and ike become *iki.* This is understood as
the adjective for sticky, because clay is semantically sticky earth.
The -er verb suffix could also be added to the root ike to be come iker
meaning 'to stick'.

There are also examples of suffixes which were derived from root words which will

indicate a change in meaning, this is seen especially with abstract animate nouns

and verbs as suffixes for the inanimate noun category.

Ex :   The verb *peler* means 'to die' – however derived from that is the suffix
(-pel) which can be added to any of the animate endings such as plant,
animal, or human to indicate that those the spirit has left the body and
therefore is no longer animate.

Animate Endings	Inanimate -pel Endings
Animal (-u)	Dead Animal (-upel)
Plant (-o)	Dead Plant (-opel)
Human (-ai)	Dead Human (-aipel)

Ex: Suffixes dervived from roots of abstract animate nouns are most
common with the abstracts animate nouns of the four elements to be
used to denote natural features associated with those four elements.

Animate Nouns Abstract/Spirit Suffix (-a)	Derived Suffixes	Inanimate Noun Category Meaning
Esta (air)	-est	Natural Feature Air
Oda (water)	-dol	Natural Feature Water
Feuma (fire)	-feum	Natural Feature Fire
Teraksa (earth)	-teral	Natural Feature Earth

Noun suffixes can also be combined to provide more information about the noun which they are describing- this is most often seen in the inanimate noun category.

> Ex : The inanimate suffix for Natural Feature Plant and Earth is (-oteral)
> Combination of living plant (-o) and earth (-teral) suffix; however currently this suffix is semantically understood and used as ending for general locations.
> Forest = oroteral – which is the -earth suffix (-teral) added to the word for living tree (oro) – denotating the land of the trees.
>
> Place/area – plakoteral – combination of living grass (plako) and earth suffix (-teral); original denoting a field; however over time has semantically become know to denote area or place.

*Some notes of derivation roots and linked words are specified in the Lexicon Excel Spreadsheet; this is just a brief overview; I have imagined this culture as fairly advanced so there are derivational patterns and rules which I haven't quite figured out nor are they steadfast, but the inconsistencies seem to make the language appear more naturalistic.

Syntax

Parts of Speech

Nouns, verbs, articles, adjectives are all components of my conlang. They are typically separated by suffixes which can be seen in my Lexicon Excel Sheet which is also included.

Word Order

V-S-O Sentence Structures

Ex: *Iast li persäi l'animu*
        See (conjugated present singular verb) the person(subject) the animal(object).
        "The person sees the animal."

Relative Order of Other Syntax Features

This conlang is primarily head-initial meaning the relative order is as follows:

1) **Verb-Object**
   Ex :Iast li persäi l'animu
           (See.present-SG the person the animal.)
           "The person sees the animal."

2) **Noun-Adjective**
   Ex :   *Li animu ransi*
           (The.an animal big.)
           "The big animal."

3) **Preposition-Noun**
   Ex :   *Assit li persäi susses lo falteral*
           (Sit.present-SG the person on the rock.)
           "The person sits on the rock."

4) **Verb-Adverb**
   Short adverb and any derived from adjectives will always follow directly behind
   the verb it is modifying; however, longer adverbs such as those denoting time
   such as today, tomorrow, etc. occur at the being or end of the sentence.
   Ex :   *Psyrneksïa bimen li Psyrnïaks*
           *(*Speak.present SG -1st SG good.adv the Psyrniaks)
           'I speak Psyrnïaks well"

   Also wanted to note a rule that any singular adjective (suffix -i) can be made
   into an adverb by adding the suffix (-men)

5) **Article- Noun**
   An article must always precede the noun and nouns must always have an article
   associated with them.
   Ex :   Li animu ransi   Id animu ransi
           (The.an animal big.)   (A.an animal big)
           "The big animal."   'A big animal)

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6) Noun-Genetive

Ex :   *Mord l'animu li gambit di persäi*
    (Bite.present-SG the leg of the person/person's leg)
    "The animal bites the person's leg."

7) Noun-Relative Clause

Ex :   *L'animu ka chas li persäi*
    (The animal that chase.present-SG the person)
    "The animal that chases the person."

8) Nominative-Accusative Alignment

    Only marked however in pronouns

Pronouns – Nominative (NOM)

Subject Pronouns - added to end of verbs once conjugated				
	Singular		Plural	
1st	I	ksïa	we	ïaks
2nd	you (familiar)	ksa	you (formal)	aks
3rd	He/she/it(an.)	ksel	they	eks
	it (in.)	ksu		

Personal Pronouns – Accusative (ACC)

	Singular		Plural	
1st	me	mïa	us	ksïam
2nd	you (familiar)	ma	you (formal)	ksam
3rd	him/her	me	them	ksem
	it (inanimate)	mu		

Articles

Every object must have an article associated with it.

	Singular Animate	Plural Animate	Singular Inanimate
Definitive Articles *(the)	li	lis	lo
I want to note that there are contractions between prepositions such as 'a' (at, to, in) and da (of) with the definitive articles when the occur next to each other; but those will be denotated in another chart.			
Indefinite Articles (a/some)	id	dis	od*

*Because indefinite nouns do not have plurals (od) stands for an indefinite number

of inanimate objects; could be referring to a singular indefinite (a) or plural

indefinite (some)

Possessive Article

Subject Pronoun	English	Animate Singular	Animate Plural	Inanimate Singular
1st SG	my	ïal	ïaliks	ïalo
2nd SG	your (familiar)	al	aliks	alo
3rd SG an.	his/hers/its	el	eliks	elo
3rd SG in.	its	ul	uliks	ulo
1st PL	our	ïak	ïakiks	ïako
2nd PL	Your (formal)	ak	akiks	ako
3rd PL	Theirs	ek	ekiks	eko

Demonstratives and Relative Clause Markers

English	Psyrnïaksa
this	ki
that	ka
these	kiks
those	kaks
There	icha
Here	achi
Whose	hukaks

Interrogatives

Interrogatives – added to end of sentence when asking questions		
English	Psyrnïaksa	Note
who	huks	
what	haitsu	
when	huan	
where	hotsu	
why	doraistu	Literal translation: for what
how	hitul	

Prepositions

English	Psyrnïaksa	Note		
to, at, in	a	Contraction with Definite Article		
		a +li	a+ lis	a+lo
		la	las	laö
		To the		
of/from	da	Contraction with Definite Article		
		da +li	da+ lis	da+lo
		Di	dis	dal
		Of the/from the		
over/on top of	susses			
under	susbas			
by/next to	acoti da			
for	pur			
inside	uses			
with	adeks			

Number

Because inanimate objects cannot be plurals there is not a formal numeracy system for count nouns because the nouns that would typically be counted fall under the inanimate system which does not allow for plurals. Rather all inanimate nouns are treated as mass nouns and will be differentiated by quantifiers. Only plurals exist within the animate noun class which has much fewer classifications that the inanimate class and such nouns are often not needed to count in definitive numbers. Therefore because there is no formal numeracy system, objects are instead identified by quantifiers.

Quantifiers

When using a quantifier the contractions between of and the are used so an article is still attached to the noun it is describing.

	Animate	Inanimate
a/some	id/dis	od
a few of	peukot di	peukot da
enough of	assekot di	assekot dal
a lot of	beumikot di	beumikot dal
no, none of	nikot di	nikot dal
all of	Ku di	Kus dal

Nouns

Nominal Morphology

Noun Classes - Semantic Classification and Referential System			
Animate Noun [an.]		Inanimate Nouns [in.]	
- all end in vowel -plurals, made by adding s to end of vowel -if ends in vowel considered to be animate even if specific class is not denoted* *except -i because that is adj. suffix		-all end in consonants -no plurals -if ends in constant considered to be inanimate even if specific class is not denoted* -*except cannot end in -s as that is reserved for animate plurals and -is is adjective plurals	
Category	Suffix	Category	Suffix
Abstracts/Spirits	(-a)	Natural Feature Earth (NFE)	(-teral)
People	(-äi)	Natural Features Water (NFW)	(-dol)
Living Animals	(-u)	Natural Features Air (NFA)	(-est)
Living Plants	(-o)	Natural Features Fire (NFF)	(-feum)
		Natural Feature Air and Earth (NFA+E)	(-estal)
		Natural Feature Plant and Earth (NFP) - often used for location	(-oteral)
		Human Built Objects (HB)	(-ium)
		Dead Animals/ Food	(-upel)

		Dead Plants/ Plant Objects/Food	(-opel)
Made plural by adding -s to vowel ending		Dead Person	(-äipel)

Verbs

Verb Conjugation		
Present	- Used to describe habitual, recurring, and always true events. - Used to describe ongoing current action; does not mark for the continuous aspect. - Used to describe events that start in the past and affect the present. - Used for if clause when the then clause is in the future tense	Verb Infinitive -er = Verb Root Ending added to verb root, different for singular and plural. 	Singular	Plural
---	---
ROOT – e	ROOT -
Assite(ksïa) *(I) Sit /I am sitting*	Asisst(aks) You sit/ You are sitting	
Past Perfect	- Describes past events in a perfective; completion, with definitive		Singular	Plural
---	---
ROOT – u	ROOT – ul
Assitu (ksïa) I sat	Assitut(aks) You sat	

		Singular	Plural
Imperfect Past	- Used to describe past evens or situations in an imperfective way; ongoing, repetitive, or habitual past events or situations. - Analogous to English past continuous (was doing) or to the construction 'used to do"	**Singular** ROOT – o Assito (ksïa) I was sitting	**Plural** ROOT – ol Assitol (aks) You were sitting
Simple Future	- Used to describe future events.	**Singular** ROOT – i Assiti(ksïa) I will sit	**Plural** ROOT – it Assitit(aks) You will sit
Conditional Present	- Used to describe would	Singular ROOT - eri Assiteri(ksïa) I would sit	Plural ROOT - erit Assitererit(aks) You would sit
Conditional Past	- Use to describe conditional past – would have	**Singular** ROOT - ori Assitori(ksïa) I would have sat	**Plural** ROOT – orit Assitorit(aks) You would have sat
Imperative	- Imperative is formed by conjugating verb in present tense and	9) Assiteksa! (sit.present-SUBJ 2SG) Sit! 10)Assitïaks! (sit.present-SUBJ 1PL)	

	adding pronoun ending to whom you are referring.
	- Can only be used with 2nd SG, 1St PL and 2nd PL
		Let's sit!
		
		11)Nassistaks!
		    (sit.present-SUBJ 2PL)
		    Do not sit!

Subjective modality does not have any conjugated form within the verb; however,

the subjunctive forms re expressed through modal auxiliaries which are conjugated

in one of the tenses above and then the infinitive formed follows the conjugated

verb which is expressing the subjunctive modality.

Ex :   Tsudeksïa mader od imupel
        (Want.presentSG-1st SG NOM. to eat.infinitive a.SG-IN. meat)
        I want to eat some meat.

Verbal Morphology

NEG- ROOT- TAM -SUBJECT

Subjects are marked in number and each conjugation marks different and multiple

components of TAM as shown above. Conjugation marks subjects as either singular

or plural based on conjugation and when subject pronouns are used they are

connected to end of the verb. Objects are not marked in the verbal morphology.

Verbs can be made reflexive by adding the accusative subject pronouns with the

same subject agreement as the nominative subject pronoun of the sentence in front

of the conjugated vowel.

Ex :   Mïa lacheksïa uses lo fludol
(me.1st SG-ACC wash.present SG-1st SG in the.SG-IN river)
I wash myself in the river.

Me lache li chendu uses lo fludol
(it.3rd SG an.-ACC wash.present SG the.SG-AN dog in the.SG-IN river)
The dog washes itself in the river

When the accusative subject pronoun is used, it will still be used in front of the

conjugated verb; however when the accusive pronoun has different subject

agreement than the nominative case, then it indicates the action is being done by the

nominative to the absolutive.

Ex :   Me lacheksïa uses lo fludol
(him/her/it.3rd SG an-ACC wash.present SG-1st SG (1) in the.SG in. river)
I wash him/her/it in the river.

The syntax structure of dative verbs, direct and indirect object is as follows -

VERB-SUBJECT+ Direct Object +to the +Indirect Object

Ex :   Totuksïa od aterïum la ksimäi
(Gave.past perfective SG.- I a.in brick to the.an man)
I gave a brick to the man.

When the indirect object is the accusative personal pronoun, then it will again occur

before the ditransitive verb).

Ex :   Me totuksïa od aterïum
(him/her/it.3rd SG an.-ACC gave.past perfective SG.- I a brick)
I gave a brick to him/her/it or I gave him a brick.

Tsudeksïa me toter od aterïum
(Want.present. I him/her/it.3rd SG an.-ACC give.infinite a brick)
I want to give him a brick or I want to give a brick to him.

Negation

Negation is formed by added *ni* (if verb form starts with consonant) or *n* (if current

verb form starts with vowel) as at the beginning of a vowel.

Ex: Assitolaks (sit.past imperfective SG-2nd person SG) $\rightarrow$ Nassitolaks (NEG-
sit.past imperfective – 2nd person SG)

Questions
There are multiple ways to ask questions in Psyrnïaks. The first and most informal

way of asking a question is to say a statement but with a rising intonation at the end.

> Ex :   Assitoksa susses lo falteral ?
> (Sit.past imperfect-SG-2nd SG on the rock.)
> "Were you sitting on the rock?"

The second way to ask question is the second degree of formality typically used in a

more familiar or casual setting, the sentence follows the same syntax order (V-S-0)

as stated above with a question word added at the end and a rising intonation.

> Ex :   Ete al espriksa hitul ?
> (Is.present-SG your-SG AN. spirit how?)
> How is your spirit? / How are you?

The third way to ask a question is the most formal and used when wanting to show

the highest level of respect. This uses inversion, where the verb and the subject

order are swapped resulting in S-V-0 order with the question word added at the end

and a rising intonation.

> Ex: Ak espriksa et hitul ?
> (Your.formal-SG AN. spirit is.present-PL how?)
> How is your spirit? / How are you?

Interrogatives – added to end of sentence when asking questions		
Psyrnïaks	**English**	**Note**
huks	who	
haitsu	what	
huan	when	
hotso	where	
doraistu	why	Literal translation: for what
hitul	how	

Complex Sentences

Sentences are made complex through conjunctions, have differentiated between coordinating to link two independent clauses, and then subordinating to link independent and dependent clauses. These will be placed at the beginning of a clause, and there are no special features or placement for the conjunctions.

Conjunctions			
Coordinating		**Subordinating**	
English	**Psyrnïaks**	**English**	**Psyrnïaks**
And	iti	If	fi
For	dor	While	pendik
but	mal	Then	chukul
Or	Euk		
Yet	tel		
so	donek		

Ex :   Fi tsudeksïa mader od imupel, chukel teltiksïa id animu.
        (If want.presentSG-1st SG NOM. to eat.infinitive a.SG-IN. meat, then
        hunt.future SG- 1st SG (1) a.an. animal)
        If I want to eat some meat, then I will go hunt an animal.

Pragmatics

Speech Acts			
English	**Psyrnïaks**	**Gloss**	**Literal Translation**
Hello!	Krota besi	(Day good)	Good Day
How are you? (familiar)	Ete al espriksa hitul ?	(Is.present-SG your.familiar-SG-AN. spirit how?)	How is your spirit ?

(formal)	Ak espriksa et hitul ?	(Your.formal-SG AN. Spirit is.present-PL how?)	
I am good.	Ete ïal espriksa chameli.	(Is.present-SG my.SG-AN spirit happy)	My spirit is happy.
I am bad.	Ete ïal espriksa sudi.	(Is.present-SG my.SG-AN spirit sad)	My spirit is sad.
Please. (familiar)	Fi am adinekso.	(If you.ACC-2nd SG please.present SG-3rd SG in.	If it pleases you.
(formal)	Fi ksam adinekso.	(If you.ACC-2nd PL please.present SG-3rd SG in.	

Gestures

I based this gestural system off an idea of gestural symmetry and the number of things occurring in twos or pairs. I was inspired by Japanese and Korean gestures which emphasize the importance of using both hands in handshakes and accepting objects as a sign of respect.

Gestures for Greeting

Formal greetings are conducted through a handshake which uses both hands, and the formation is based on who is initiation the handshake, which is a subordinate to a superior. The right hand is joined as a typical handshake, however, the one initiating that handshake will place their left hand on top of the joined hands, and the one receiving the handshake will place his left hand upon the initiators left hand. The one whose hand is on top is mean to signal respect and honor as they are given the choice to end the handshake when they are ready.

Casual greetings occur between friends and those who would consider themselves equals, and this is carried out through the linking of right hands, but the left hand is simply placed on the right-hand forearm. To conduct a handshake with only the right hand would be seen as incredibly rude, even if it was carried out between close friends.

The hello and goodbye handshakes are differentiated between by a slow upward nod of the head to denote 'hello', and a slow downward nod of the head to denote 'goodbye' during the initial handshake.

These greetings can also be carried out without the linking of hands if the person you are greeting is too far away for a handshake. This is carried out by extending the right hand like a handshake and placing left hand on right forearm and then nodding the head up or down depending on 'hello/goodbye'.

Gestures for expressing 'yes'/'no'/'maybe'

'Yes' is gestured by two quick upward nods, while 'no' is gestured by two quick downwards nods. Maybe is gestured by a quick tilt of the head from the right and then left. This can be gestured casually among friends, but a singular nob in each respective direction; however, it would be rude to do this gesturing in a formal setting.

Deictic gestures

The politest way to gesture is with both hands pressed against each other (i.e. prayer hands) and then using both hands to point towards what you are referring. However, if a hand is occupied carrying something or one is in a casual setting,

either hand can extend the index and middle fingers to direct towards what they are referring.

Culturally specific iconic gestures or emblems

The 'OK' gesture is held up by both hands at chest level and moved back and forth two times to express respect, gratitude, and thanks to someone. The minimum to move the hands back and forth is twice, but to express more gratitude or more intensity a greater number of movements can occur as long as they are symmetrical and occur in twos.

The 'OK' gesture held by only one hand still held above chest level is seen as disapproving and used as a warning by superior to subordinates, as it indicates respect for them is waning .It is often seen being used by parents and their children or teachers to students. It is not seen as rude when it is carried by superiors or equals, however, when gestured by a subordinate to a superior it is considered rude and inappropriate.

The 'OK' gesture held by one hand below the torso, is a great offensive regardless of who uses it. It expresses intense disrespect by whoever uses it, as it denotes a drop in respect, gratitude, or thanks; seen as the opposite of the first 'OK' gesture described. Respect is incredibly important cultural value, and this is why this sign is seen as so disrespectful.

The hands open and each finger touching the same finger on the opposite hand held near the middle of the chest (i.e. 'steepling' as it is referred to in political gesturing) is used to emphasize or indicate that question is being asked. This is

arising as a gesture used in formal public settings, such as a busy market place, where it is be difficult to hear the intonation shift of which occurs in questions.

As question words are denoted with rising intonation or question words are the end of the sentence, the use of this gesture is used to prime the listener pay attention to the word at the end to know what type of questions is being asked, especially in busy or loud public spaces. This gesture is so common, however, it can and is used in any context, but it is not seen as rude if it is not used.

When accepting an item from someone, the object should be received with both hands grasping the object at the same time. A more causal version of this which is similar to the hello is accepting the object with one hand and while placing the other hand on the forearm. Accepting an object with one hand is only permissible, although still seem as somewhat rude, is when one of the hands is occupied carrying another object. However, people will often go out of their way to set anything they are holding down before accepting an object from someone else ensure they are not being rude or disrespectful.

Word List

The current lexicon for Psyrnïaksa is contained in the attached Excel Spreadsheet

Sample Text

Tower of Babel

Original English:
And all the earth had one language and one tongue. And it came about that in their wandering from the east, they came to a stretch of flat country in the land of Shinar, and there they made their living-place. And they said one to another, Come, let us make bricks, burning them well. And they had bricks for stone, putting them together with sticky earth. And they said, Come, let us make a town, and a tower whose top will go up as high as heaven; and let us make a great name for ourselves, so that we may not be wanderers over the face of the earth.

Translation to Psyrnïaksa:
Iti falu kus di teraksa id psyrna iti id langa.

Iti sechukso ka pendik tsukesoleks de l'eksa, sechuleks a od plakoteral fusteri a l'oteral da Chidar, iti icha hatuleks eko plakoteral d'iksa.

Iti ksem psyrnuleks "Sechaks, hatïaks od aterïum mu bukslïaks bimen.

Iti faluleks od aterïum dor alteral, mu mekoleks ekeres adeks od iketeral.

Iti psyrnuleks " sechaks, hatïaks od tsullïum iti od chatuksïum hukaks chamet musendi usi estumi ka esta ;
iti ksïam hatïaks id musma besi , donek nipukeritïaks eter dis tsukesäis susses li tereska

Literal Gloss:
And had all the earth one language and one tongue.
And came it that while wandering they from the east, came they to a place flat in the land of Shindar. And there made they their place of life. And themselves say they, Come you, let make us (a/some) brick, it/them burning we well. And had they (a/some) brick for rock/stones, it putting were they together with a/some clay/mud. And said they " Come you, let make us a town and a tower whose head/top will ascend/go up as high as the air; And ourselves make let us a name great, so not may we be (some) wanders on the earth.

Broken Down Piece by Piece
- Iti falu kus di teraksa id psyrna iti id langa.
  (And have.past perfective.SG all of the.SGan earth one.an language and one.an tongue)

  - *Gloss: And had all of the earth one language and one tongue.*

- English: And all the earth had one language and one tongue.

- Iti sechukso ka pendik tsukesoleks de l'eksa, sechuleks a od placoteral usteri a l'oteral da Chidar, iti icha hatuleks eko placoteral d'iksa.

  (And come.past perfective.SG-3rd SG in. (it) that while wander.past imperfective.PL-3rd PL from the east, come.past perfective.PL-3rd PL (they) to the place of Shindar. And there make.past perfective.PL-3rd PL(they) their.in place of life.

  - *Gloss: And came it that while wandering they from the east, came they to a place flat in the land of Shindar. And there made they their place of life.*

  - English: And it came about that in their wandering from the east, they came to a stretch of flat country in the land of Shinar, and there they made their living-place.

- iti ksem psyrnuleks " Sechaks, hatïaks od aterïum mu bukslïaks bimen." iti faluleks od aterïum dor alteral, mu mekoleks ekeres adeks od iketeral

  (And them.ACC speak.past perfective.PL-3rd PL (they) come.imperative.2nd PL (you) make.imperative.1st PL (we) a/some.in. bricks for rock/stone, 3rd SG.in.ACC (it) burn.present.PL-1st PL(we) good(adv). And have.past perfective.PL- 3rd PL (they) a/some.in., and 3rd SG.in.ACC (it) put.past imperfective.PL-3rd PL (they) together with a/some.in clay/mud.)

  - *Gloss: And themselves say they, Come you, let make us (a/some) brick, it/them burning we well. And had they (a/some) brick for rock/stones, it putting were they together with a/some clay/mud.*

  - English: And they said one to another, Come, let us make bricks, burning them well. And they had bricks for rock, putting them together with sticky earth.

- Iti psyrnuleks sechaks, hatïaks od tsullïum ot od chatuksium hukaks chamet musendi usi estumi ka l'esta ;iti ksïam hatïaks iti musma besi , donek nepukeritïaks eter dis tsukesäis susses li tereska

  (And speak.past perfective.PL-they come.imperataive-2nd PL, make.impertaive-1st PL a.in.village and a.in tower whose top accend.future.SG as high as the.an. air; and 1st PL ACC (us) make.imperative.3rd PL (we) a.in name great, so

neg.can.present conditional.3rd PL (we) be.infinitve some.an wanderers on top of the.an earth.)

- o *Gloss: And said they " Come you, let make us a town and a tower whose head/top will ascend/go up as high as the air; And ourselves make let us a name great, so not may we be (some) wanders on top of the earth.*

- o English: And they said, Come, let us make a town, and a tower whose top will go up as high as heaven; and let us make a great name for ourselves, so that we may not be wanderers over the face of the earth.

Tower of Babel Story in Original Conscript
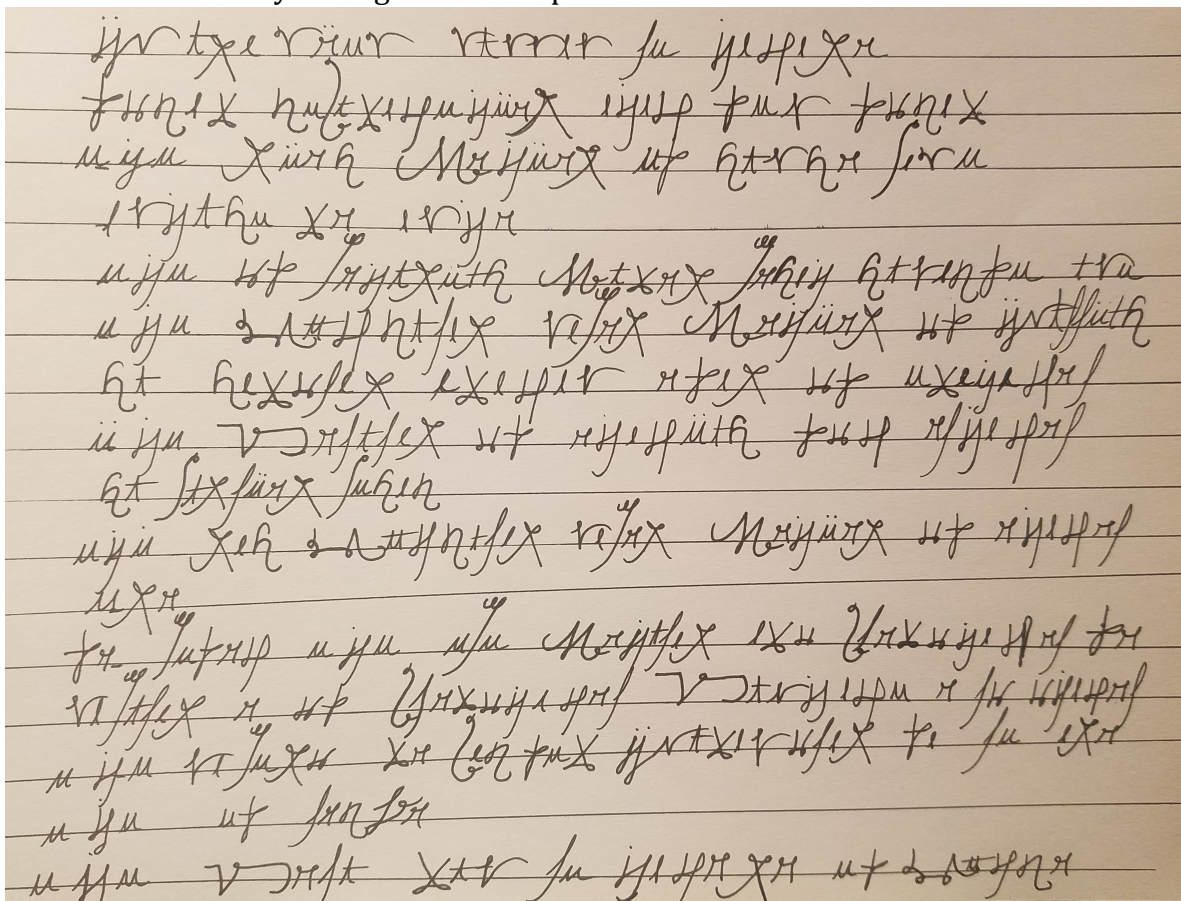
Tallan

Lyla Mann

Original Conlang Final Project: Tallan the Language of Talla

Introduction

Overview Of Talla

Tallan is a fictional conlang created for the supernatural world, Talla. *Talla*, as a word, means magic, and the act of being *Talla* (from *Talla*) implies that one carries magic within them. Talla the country exists in what could be considered a magically concealed pocket universe; though, on a map, it would arguably be placed somewhere in the middle of the Pacific Ocean.

The country itself is an island and is split into five unified kingdoms. Two of the kingdoms are controlled by witches, one by fairies, one by vampires, and the final are ruled by the werewolves. Tallan was previously the official language of Talla, though this was changed in the 1950s when Tallan was replaced by English. However, Tallan remains a commonly spoken language amongst '*Talla mi*' (the Tallan plural for Tallas) both in public and in households. Further, in 1987, Tallan was named the official language of magical education. Therefore, all magical schools, as well as official magical texts and academic discussions, are held in Tallan. In addition, schools from pre-k to twelfth grade residing under Talla must teach Tallan courses in a similar vein to how schools in the US must teach English.

Although Tallan is spoken by all of the supernatural creature dynamics (witches, bat vampires, lightning bird vampires, fairies and all things considered fae, and werewolves), their dialects change per region and dynamic. For this report, I will be focusing on the primary dialect of the witches.

Talla witches are broken into four subsections: water witches (*au*), fire witches (*so*), air witches (*gu*), and earth witches (*bete*). Witches have access to and contain the most magic out of all the supernatural creatures on Talla. They are the founders of Talla as a country, and the first

supernatural creatures to exist as a whole. They possess the ability to control magic through

charms, use magic to transform through alchemy, and make magic tangible through potions.

Moreover, each witch has the ability to guide an element.

Elemental magic is a dominant trait passed down through the mother. The founders of

Talla, and simultaneously the first witches to be created, were a water witch named *Hou* and a

fire witch named *Tati*. The two women, who were born on the same day at the same time, were

blessed with magic by *Talla Sata*, Talla's creator god, as children because they'd been born with

one soul split between them. This blessing was given by *Talla Sata* as he wished for the war

amongst his children, the other gods, to be settled. *Talla Sata* promised *Tati* to *Adowaro Sata*, the

god of the underworld, and *Hou* to *Himita Sata*, the god of the sky. As a secret weapon, *Talla*

Sata gave *Tati* power over fire and *Hou* power over water. *Talla Sata* told *Adowaro Sata* and

Himita Sata that they were the only ones with a magical child and that if they taught the children

to control magic when the children reached adulthood, they'd be their side's key to winning the

war. However, the two witches shared a soul, and souls have power. Souls want to be connected.

So, one day when their gods were off at war, *Tati* and *Hou* found each other in the gardens of

Talla Sata's palace. The two, now at young adulthood and trained in magic, battle, and elements,

began to meet regularly in the gardens, tending to *Talla Sata's* plants and speaking of the war

they did not understand. After a battle that left many gods wounded, *Tati* and *Hou* began a plan

to end the war. They worked together, using their magic and the power of split souls, to join both

sides (the underworld and the sky), effectively bringing peace to the realm of the gods once

more. As a gift for ending the war, *Talla Sata* blessed *Tati* and *Hou* with two magical children,

one with the ability to control air and another with the ability to control earth. From there, *Tati*,

Hou, and their two children created the rest of the supernatural creatures and were provided with Talla so they could live happily.

It is due to this origin story that Tallan's writing system focuses heavily on the elements. Further, Talla as a whole possesses specific terms and structures based around magic. Additionally, the gods and the system of royalty, which began with the first witches (Talla's first queens), appear in Tallan's honorific system and are deeply rooted in Talla culture.

In conclusion, it is important to acknowledge that Talla, while magically guarded against human entrance, is connected to the human (our) world. The citizens of Talla regularly access the human world for everything from trade to college. Talla is modern, though has a backbone full of rich, ancient culture. Overall, Talla is both a part of a magical world unknown to humans and simultaneously filled with common human colloquial.

Tallan As A Language

In terms of Tallan as a conlang, I took much of my inspiration from Japanese, German, English, and a bit of Chinese. Tallan in terms of Talla, was originally the language of the gods, or at least it is some variation of the language of the gods and other natural languages picked up from the human world. Over time, and Talla has existed for a long time, Tallan eventually became the concrete set of sounds it is today. Like many natural languages, Tallan once had a much older version, though, like Old English and Old Chinese, it would not be understandable in Modern Tallan. Modern Tallan, which is the one covered in this paper, consists of six dialects. However, as previously mentioned, this paper will be covering the dialect of the Witches.

<center>

Grammatical Description

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Phonology

I took a lot of my inspiration for my phonology from German, Japanese, and various Chinese dialects. Phonemes like (t͡ɕ) (d͡ʑ) and the culmination of 'n' sounds were borrowed from the Japanese phonetic alphabet. Phonemes like /pf/were borrowed from German. Further, phonemes from a multitude of Chinese dialects were sprinkled in to add a more rounded set of consonants. Examples of this include the voiced palatal plosive, which was borrowed from the Wu dialect. The vowels include only the standard five: a, e, i, o, and u.

Consonants

	Bilabial	Labiodental	Alveolar	Postalveolar	Alveolo-palatal	Palatal	Velar
Plosive	/p/ /b/		/t/ /d/			/ɟ/	/k/ /g/
Nasal	/m/		/n/		(ɲ)		(ŋ)
Tap or Flap			/r/		(t͡ɕ) (d͡ʑ)		
Affricate		/pf/		(dʒ)			
Fricative		/f/ /v/	/s/ /z/	/ʃ/	(ʑ)	(ç)	
Approximant						/j/	
Lateral Approximant			/l/				

Talla also included the voiced labialized-velar approximant, which is a con-articulated consonant. This creates the w sound like in the English 'went' or Cantonese 'waat.'

Vowels

	Front		Central		Back	
Close	i			u		
Mid	e					o
Open			a			

Writing System

      The Tallan writing system incorporates all four elements. It is a syllabic system, and the syllables are broken apart with a symbol. Tallan is intended to be written on grid paper, as each symbol fits within one grid square. The vowels fit together, and when two vowels are side-by-side in a word, they are placed in the same box. When writing symbols under the air section of Tallan's writing system (past tense, gemination, etc.), the symbol is placed at the top right corner of the grid. At the start of every syllable, a grid is left empty except for the syllable symbol in the top right. When a new word starts, one blank grid is placed between the old word and the new word. Tallan writes and reads from left to right. With the advent of computers, the grid system was computerized and no longer required visual representation of the grid box. However, handwritten Tallan is still done on paper with grid lines.

Vowels

      Tallan vowels represent the earth as an element. The symbols for Tallan vowels are as followed:

- A:
- E:
- I:
- O:
- U:

Tallan consonants represent water as an element. The symbols for Tallan consonants are as followed:

- B:
- D:

- G:

- H:

- J:

- K:

- L:

- M:

- N:

- P:

- S:

- T:

- W:

- Z:

- R:

Consonant Clusters

Tallan consonant clusters represent fire as an element. The symbols for Tallan consonants clusters are as followed:

- Ch:

- Pf:

- Sh:

- Ts:

Tense and Symbols

Tallan tense and symbols represent air as an element. The symbols for Tallan tense and symbols are as followed:

- Gemenation:

- Past Tense:

- Future Tense:

- Syllable Break:

- Perfect Aspect:

- Progrseive Aspect:

Syllable Structure

Phonotactics

The consonant structure for Tallan is (C)(C)V(V)(n). Onsets are allowed to be any consonant, and glottal stops can be used at the end or beginning of an utterance. All codas must end in a vowel unless they end in 'n.' For codas ending in 'n,' the voiced velar nasal is used. This is the only case where the voiced velar nasal can be applied. Available consonant clusters are ch, sh, pf, and ts. All vowels can be clustered. However, unless a word does not involve consonants, it cannot begin with a vowel cluster.

Sample Words:
- jugen: according
- makana: bite
- chutsu: child

Allophones

Gemination is possible with all consonants, however, gemination must appear between two vowels. This means that gemination is not possible at the beginning or end of a word. Further, gemination can only happen once in a word. Vowel gemination is only possible if used after a consonant.

Sample words with gemination:

- pinno: because

- alluho: dull

- esse: feed

When geminated, z is (d͡z)

The letter 'n' has a variety of pronunciations based on placement:

- ŋ at the end of an utterance

- n before dental and alveolar consonants (t, d, j, n, r, s, z)

- ɲ before vowels

Before i and e, s and t are [ɕ, t͡ɕ]. Before u, t is (t͡s). The letter h is (ç) before i, j, t, and d. The phoneme (d͡ʒ) shows up in loanwords. This concept is similar to German phonology. Lastly, in between a, o, and u, j is (ʑ).

- teje ((t͡ɕ) /e/ /j/ /e/): park

- tojo (/t/ /o/ (ʑ) /o/): die

- himon (ç) /i/ /m/ (ŋ)): incorporating/including

Syntax

Word Order

Talla follows a Subject - Verb - Object word order.

"The person sees the animal."

"Tsu (the person: subject) han (sees: verb) dotsu (the animal: object)."

"Tsu han dotsu."

Parts of Speech

Talla, like English, has nine parts of speech. Nouns include the name of a person, place, thing, or idea. Pronouns are used in place of a noun. Verbs express an action or being. Adjectives modify or describe nouns or pronouns. Adverbs modify or describe a verb, adjective, or another adverb. Prepositions are placed before a noun or pronoun to form a phrase modifying another word in the sentence. Conjunctions join words, phrases, or clauses. Determiners determine a noun. And interjections are words used to express emotions. Further, Talla also has a collection of honorifics, some of which are added to words as suffixes and others that are used as separate words.

Order of Nouns and Adjectives

Tallan follows a head-initial language. Nouns can function differently depending on their role within a sentence. Nouns in Tallan, similar to nouns in English, can be a subject, direct object, indirect object, subject complement, or object of a preposition.

- Head-initial language example:
  - Tallan: La (he) aboru-nun (eat, -nun past tense) bakiguo (apple).
- Noun phrase structure:
  - **Bakugo** (the dog) jia (is) junoko (black).

Adjectives in Tallan work similarly to English as well. They work to modify a noun or pronoun. Adjectives are usually placed before the nouns they are modifying. When linking verbs, however, adjectives are placed after the noun. Therefore, Tallan does possess predicative adjectives.

- Adjectives modifying nouns:
  - **Junoku** (a black) bakugo (dog).
- Adjectives with linking verbs:

- Bakugo (the dog) jia (is) **junoko** (black).

Order of Articles and Nouns

Articles are used to define a noun as specific or unspecific. Talla does not have articles for the English phrases "the" "a(n)" or "one." It is assumed that if unspecified or used in the singular form, the noun is singular. To specify an amount past one, the number of the amount must be specified. This can be vague (terms like some or lots) or specific (two, three, four). The article is always placed before a noun.

- "Ku (we) heso (need) **li** (two) wiaza mi (rocks)."

Order of Verbs and Adverbs

Verbs will usually be placed after the subject, as this is a subject-verb-object language. In sentences with more than three verbs, the first two will be auxiliary verbs and the final will be the main verb. In Tallan, Auxiliary verbs will always come before main verbs. Words that are permissible between a subject and a verb are adverbs involving frequency (often, usually, sometimes, etc.).

Adverbs can be placed at the front, middle, or end of a clause. If adverbs are placed at the front, they are the first item of a clause. If they are placed at the end, they are the last item in a clause. Adverbs put in the middle will be positioned between a subject and the main verb. If there is more than one verb, a middle positioned adverb will be after the first auxiliary or modal verb. In a question, the adverb will be placed between the subject and main verb. In Tallan, the word stays in the same form whether it is used as an adjective or an adverb.

- Adverbs in front:
  - Oucho (sharply), la (she) ende-nun (turned, -nun past tense).
- Adverb in the middle:

- Cha (I) uta (sing) **horodo** (loudly) ha (in) zooma (the car).
- Adverb at the end:
  - Cha (I) uta (sing) **horodo** (loudly).

Order of Adpositions and Nouns

Similar to Chinese and English, Tallan uses prepositional phrases. A prepositional phrase consists of a preposition, its object, and any words modifying the object. A preposition will modify a noun.

- La (he) omimi (came) **ha** (in) shishi (time).

A prepositional phrase can behave adjectivally,

- Bakugo (the dog) **ha** (in) katana (the middle) jia (is) zuzu kelina (the smallest (most small).

adverbially,

- Cha (I) akuru (walked) **anozo** (onto) bowa (a boat).

or prepositional phrases can act as noun phrases.

- **Hogo** (after) furugo (breakfast) jia (is) wia (too) zogo (late).

Pronouns

Pronouns			
Person	**Singular**	**Plural**	
	I, Me	**Inclusive**	**Exclusive**
First Person		**We, Us**	**We, Us**
	cha		
		ku	**ja**
Second Person	**Informal**	**You**	
	Formal		

	you	you	wo mi
	woo	woo-nin	
Third Person	**He/Him She/Her It**		**They/Them**
	la		lan mi

The chart above shows the pronouns in Tallan. 'I' and 'Me' in Tallan fall under the same word, '*cha*.' Tallan does not have gender-specific pronouns. Instead, he/him, she/her, and it all falls under the category of '*la*.' Tallan as a culture is very accepting of gender expression, and has been historical. Although there are binary specific honorifics (see the section on honorifics), the gender-neutral one is used first, and '*la*' remains genderless regardless.

'You' has an informal and formal version. '*Woo*' is the informal and the base of the formal version of the pronoun, which is '*Woo*' with the addition of the formal gender-neutral honorific '*nin*,' to create '*Woo*-nin.' With the exception of 'we' and 'us,' plural pronouns include the plural form of words, '*mi*.' 'We' and 'us' have an inclusive and exclusive form. Inclusive, or pluralis majestatis, (*ku*) implies that anyone can be involved, whereas exclusive (*ja*) includes only a specific group.

- ○ We inclusive:
    - ○ **Ku** (we, referring to everyone) bubu (all) chiru (know).
- ○ We exclusive:
    - ○ **Ja** (we, referring to you and another person) chiru (know).

Demonstratives

Demonstrative

This	zia
That	ano
These	wia
Those	ako

Demonstrative pronouns represent a thing or things. This (*zia*) and that (*ano*) are singular, whereas these (*wia*) and those (*ako*) indicate plural. The plural forms of demonstratives do not include the plural word. In Tallan, while it is not necessarily considered impolite to refer to someone with a demonstrative, it is improper. Slang, especially slang used by minority magic groups, may use demonstratives as references to people.

- ○ Singular demonstrative:
    - ○ **Ano** (that) bakugo (dog).
    - ○ **Zia** (this) shishi (time).
    - ○ **Wia** (these) bakugo mi (dogs, mi: plural).
    - ○ **Ako** (those) shishi (times, mi: plural).

Interrogatives

Outside of 'when (*ruko*),' all Tallan interrogatives start with the letter 'k.' 'Who (*kowu*)' applies no matter if it is referencing the subject, object, or if possessive. In Tallan, interrogatives usually head the sentence.

The interrogatives are as followed:

- ○ What: kosu
- ○ Which: kodu
- ○ Who: kowu

- ○ Why: kosudi

- ○ How: kou

- ○ Where: koku

- ○ When: ruko

Some example interactive sentences:

- ○ **Kosu** (what) shishi (time)?

- ○ Zia (this) kuko (where) Cha (I) samu (reside) haru (progressive aspect).

Numbers

Tallan's number system has a standard set of numbers going up until 10. 11 and 12 do not follow the same pattern as the rest of the teen numbers, ending in '-*ei*' instead of 'won.' The teens begin with the letters 1- 9, and end in '*won*.' 20 - 90 begin with the second number (one-twenty). The ending is the number with a '-*ku*' attached.

Numbers 1 - 10:

- ○ One: ei

- ○ Two: li

- ○ Three: san

- ○ Four: lo

- ○ Five: se

- ○ Six: lan

- ○ Seven: shi

- ○ Eight: lako

- ○ Nine: sun

- ○ Ten: len

Outside of one, all odd numbers start with 's,' and all even numbers start with 'l.'

Numbers 12 -19:

- Elleven: einei
- Twelve: linei
- Thirteen: sanowon
- Fourteen: lowon
- Fifteen: sewon
- Sixteen: lanowon
- Seventeen: shiwon
- Eighteen: lakowon
- Ninteen: sunwon

As seen, the first number is preceded by a won, san (three) - won (teen ending). Numbers from 1- 9 that end in n have an 'o' separating them from the suffix 'won.'

Numbers 20 - 90:

- Twenty: liku
- Twenty-One: ei liku
- Twenty-Two: li liku
- Twenty-Three: san liku
- Twenty-Four: lo liku
- Twenty-five: se liku
- Thirty: sanoku
- Forty: loku
- Fifty: seku

- ○ Sixty: lanoku

- ○ Seventy: shiku

- ○ Eighty: lakoku

- ○ Ninty: lenku

The word and ending for 100 is '-nen.'

- ○ 100: einen

- ○ 200: linen

- ○ 300: sanonen

- ○ 400: lonen

- ○ 500: senen

In words with hundreds, the hundred goes first, and then the following numbers.

- ○ Examples of numbers in a sentence:
  - ○ **Shi** (three) bakugo (dogs).
    - ○ In Tallan, the plural marker is only applied if the exact number is unspecified.
  - ○ **Einen ei liku** (121) bakugo (dogs).

Quantifiers

Quantifiers in Tallan are used to give information on the number of a noun. Quantifiers are placed before nouns. Because Tallan does not have articles (a, the, an), quantifiers are important.

Tallan has quantifiers that work with count and noncount nouns:

- ○ All: bubu

- ○ More: mollu

- Some: ikitsa

- A lot of: bu

- No: ni

- Enough: ritaru

- Less: mullulo

- Any: irege

Ikitsa is usually not used in negative or interrogative sentences. Instead, *irege* is used.

- Example sentences with *Ikitsa* and *irege*

    - Cha (I) hatte (have) **ikitsa** (some) chihutsu mi (friends).

    - Cha (I) suni (don't) hatte (have) **irege** (any) chihutsu mi (friends).

Some qualifiers can only be used to count in Tallan:

- Many: velle

- Each: jepan

- Few (same as some): ikitsa

- Several: mehere

- Fewer: sukuna

The words for some and few (*ikitsa*) are the same.

- Example sentences with count qualifiers:

    - Cha (I) ha (see) **mehere** (several) bakugo mi (dogs).

When talking about a group of two things, the word '*bedan*' is used. This roughly translates into English's 'both' or 'either.' A negation of that, similar to English's 'neither' is '*kubedan*.'

- **Bedan** (either) ei (one).

There is no 'every' and 'each' in Tallan like there is in English. Instead, '*bubu*'(all) is used.

When quantifying a specific amount, the number itself will be used. Similarly, dates, times, and places should be referenced when needed. These quantifiers will always come before the object they are quantifying.

- **Shi** (three) bakugo (dogs).

Nouns

Tallan has common nouns, proper nouns, concrete nouns, abstract nouns, and collective nouns. When romanized, Tallan's proper nouns are capitalized, the Tallan writing system does not have capital letters. Further, all nouns in Tallan are sorted under noun classes except for proper nouns. Proper nouns and nouns relating to time may, but do not have to, fall under a noun class. Similarly, honorifics that work as nouns do not need to have a noun class.

Nouns Classes

Tallan animate noun classifications are as followed:

- Beings: -tsu, -su
  - Otosu (man), kutsu (boy)
- Plants: -jo
  - Habajo (flower)
- Magic: -so (fire), -au (water), -bet (earth), -gu (air), -nano, -shi
  - Ichioso (smoak), akaju (wind)
- Mammals: -ma
  - Sonama (squirrel)
- Amphibian and Water Things: -wa, -ama

- Tawa (fish)
- Other Animals: -(ko)so
  - Kakoso (mosquito)
- Fungi and Fungi Adjacent: -fu
  - Tsumu (mushroom)

Tallan inanimate noun classifications are as followed:

- Food: -guo (fruit), -gao (vegetable), -go, -ga, -an
  - Bakiguo (apple), paga (soup)
- Verbal Nouns: -pu, -she, -je
  - Kapuwinpu (vacation)
- Nature: -(ba)(ka)za, na
  - Bodena (ground) wiaza (rock)
- Weapons: -kazo, -umi, -ta
  - Teppekazo (stairs)
- Ability: -(fu)nu
  - Sechinu (smell)
- Parts: -nasa
  - Rodonasa (wing)
- Others: -wo, -to, -(d)(r)a
  - Kajanowo (money), foriwo (laws)

Grammatical Gender

There is no grammatical gender in Tallan. As mentioned before, Tallan is mostly gender-neutral unless a person provides a gender. Grammatical gender when extended to parts of

speech outside of pronouns remains the same way. Even with animals, the gender stays neutral unless the sex is necessary to mention. If the sex of an animal must be mentioned, they are simply referred to as '*okatsu* (women) [animal name]' or '*otosu* (male/man) [animal name].'

Cases

Tallan's nouns do not change unless the possessive case is used. When possessive, 'mo' is included after the noun.

- ○ Beso mo (the bees) rodonasa (wing).

Nominal Morphology

In Tallan, the plural form of every part of speech has the word '*mi*' next to it.

- ○ Wings: rodonasa mi
- ○ Laws: foriwo mi

Unless the word contains more than one, the word stays the same. If the word involves more than one, the *mi* is added. If the word is plural, but the amount is specified, then the *mi* can be but does not need to be included.

The possessive form in Tallan is '*mo*'

- ○ Bee's wing: beso mo rodonasa
- ○ Its wing: la mo rodonasa

Definiteness is marked by determiners.

To create a new noun from a verb, the noun class is added. In some cases, a verb will already have the noun class added, if so, the word stays the same.

<p align="center">Verbs</p>

Verbs in Tallan tell what the subject of a sentence or clause is doing.

Tense

Tallan only has a past and future tense, if the word is used as is natural, then it is assumed to be the present tense. The tense is separated by a dash. This dash separates the suffix from the word, allowing for consonants that are not Tallan consonant clusters to be beside each other in a word.

Tense Markers:

- Future: -kon
    - "La (she) drokon-kon (drink) ha (perfect aspect) paga (soup)."
- Past: -nun
    - "La (she) drokon-nun (drank) paga (soup)."

Aspect

Tallan has two aspects, perfective and imperfective. Perfect implies that the event is bounded and a one-time thing. Progressive implies the activity is ongoing.

The perfect aspect is *ha*, and it immediately follows the verb.

- Perfect aspect, past tense (had): Mother had taught me.
    - Oka (mother) soka-nun (taught (teach -nun: past tense)) ha (had (ha: perfect aspect) Cha (me).
- Perfect aspect, present (have, has): I have run.
    - Cha (I) soka (teach) ha (perfect aspect).
- Perfect aspect, future (will): He will pay.
    - La (he) bewo-kon (pay (pay -kon future tense) ha (perfect aspect)

The progressive aspect is *haru*, and it immediately follows the verb.

- Progressive aspect, past tense (was/were): She was running.

- La (she) soka-nun (running (run -nun past tense)) haru (progressive aspect).

  ○ Progressive aspect, present (to be [am, is, are]): Mother is teaching me.

    ○ Oka (mother) soka (teach) haru (progressive aspect) Cha (me).

  ○ Progressive aspect, future (will + ing): He will be paying.

    ○ La (he) bewo-kon (pay (pay -kon future tense) haru (progressive aspect)

Modality

Tallan, like English, has three basic verb moods: imperative, indicative, and subjunctive. Indicative mood expresses a factual statement.

  ○ Marie **pays** quickly.

    ○ Marie **bewo** (pays) kiku (quickly).

Imperative mood makes a request or command. The verb expresses a direct call to action here.

  ○ You **move** that book.

    ○ Woo-ni (you formal) **bewe** (move) zora (that) shumi (book).

Subjective mood expresses a condition that is hypothetical, wishful, or not a fact.

  ○ The teacher **wishes** his students **were** faster.

    ○ Suna (honorific for teacher) **ziwan** (wishes) la (his) gasu mi (students) **latta** (were) hiwa (faster).

Tallan also has a conditional mood, which is a sentence with an auxiliary (helping) verb and a main verb, and interrogative mood, which asks a question. For all moods, no additional grammar is marked.

Verbal Morphology

As an extra note, when creating conjunctions, the last two letters of the first word are replaced with the first two or three letters of the second word.

- Let's: shoumaku (Shoumasa (let) ku (us))

Negation

Negation is indicated with the Tallan words for not (*nini*), no (*ni*), and never (*nochi*). To create a negative word out of a preexisting word, *ni*- is added as a prefix (nobody: *nikorapa* (body: *korapa*)).

- Cha (I) **nini** (not) gulichi (happy) haru (progressive aspect).

Adverbs that are negative such as the English 'hardly', 'scarcely', and 'barely' are usable in Tallan.

- Cha (I) **karusuno** (barely) han (see) la (her).

Negative verb conjunctions work like all Tallan conjunctions, where the last two letters of the first word are replaced with the first two - three letters of the second.

- Don't: suni (do: su not: ni)

To negate words, the prefix *ku*- is added.

- Mogaru (possible) turns into kumogaru (impossible)

There are no double negatives in Tallan. If a negative cancels another negative out, it is implied by tone. In this, the second negative will be said after a slight pause and with hesitancy or a lowered pitch. In some cases, an eyebrow will be raised.

Questions

Questions in Talla ask something. The basic structure of a question statement in Talla is auxiliary verb + subject + main verb.

In questions with auxiliary verbs, the auxiliary verb (have, been, has, etc.) will be placed before the subject and the main verb will go after the subject. However, question words go before auxiliary verbs.

- "Su (do) la (you) okie (like) paga (soup)?"

  - "Ni (no), ni (no)."

- "Kosudi (why) nini (not)?"

  - Paga (soup) iku (gross) haru (progressive aspect).

Tallan has three types of questions: yes or no questions, questions asking for information, and questions that give a choice. Questions, when written, end in a question mark. In terms of tone, Tallan questions will pitch upwards as the question ends. Head tilts and/or raising both eyebrows often indicates the asking of a question, and is done while speaking.

Complex Sentences

Tallan sentences are broken down into clauses. A clause in Tallan is a group of words that contain a subject and a verb. Clauses can either be independent (able to exist as a complete sentence) or subordinate (unable to be a complete sentence). Subordinate clauses must be linked with independent clauses. To introduce a subordinate clause, there must be a subordinating conjunction added beforehand. Independent clauses can be combined with a subordinating clause, another independent clause, or both.

Complex sentences combine an independent clause with subordinate clauses. Subordinating conjunctions must be used to connect clauses.

- Itizen (sit) ha (in) zooma (the car) apashi (until) hogabora (afternoon).

Compound sentences in Tallan use coordinating conjunctions (*ofo*, *pinno*, etc.) to combine independent clauses. Tallan also allows for the use of semicolons. When separating the independent clauses, a comma should be added before the coordinating conjunction.

- Ni (no), Cha (I) nini (not) itu (going) haru (present progressive).

Compound-complex sentences are also a possibility in Tallan! When separating a subordinate clause from an independent clause in Tallan, a comma should be added.

- Ja (everybody, we inclusive) chiru (knows), sache (sting) nin (someone, gender neutral honorific), wo mi (you) tojo (die).

Most importantly, Tallan allows for prepositions to end a sentence, and there is no passive voice!

Pragmatics

Greetings

- Informal: Hallo
    - This is an informal greeting. While this certainly would not be used in a strict work setting, it is often used among people of similar ages whether they know each other or not. The older generation does not use this term outside of close relationships; however, younger generations often speak much more informally with one another. Saying *Hallo* to an older person that you are not close to will get you in trouble for being impolite.
    - If two people are close friends, they may greet each other by repeating *Hallo*: "Hallo Hallo, Ren-kagi."
- Formal: Hallo Gomi

- This is a formal greeting and the one used in work situations, when talking to someone older than you, or when respect is necessary. When talking to someone who has a higher rank than you, *Hallo Gomi* is a good choice.

- Slang: Allo
  - Saying *Allo* is equivalent to saying "Hey!" This term is mostly used among friendly acquaintances and close relationships. However, the younger generation may use it in a casual setting when meeting new people their age.

- Good [time of day]: Hado (good) Arora (morning), Hogobora (afternoon), Wora (night)
  - These are all used as a greeting. Although they are not phrased as a question, the response usually involves a repetition of the greeting and a short answer about how someone's day has been going.
    - "**Hado Arora**, Miller suna."
    - "Hi (yes), **Hado Arora**. Cha (I) han-nun (saw) san (three) sonama (squirrels)."

- Greeting over the phone: Mashu
  - Mashu is used informally and formally when greeting someone over the phone. Between close friends or among younger acquaintances, the phrase *Mashu Mashu*, or even *Mash Mash* might be used. Among younger generations, *Mashu Mashu* or *Mash Mash* may also be used outside of the phone, but only in extremely informal situations.
    - On the phone: "**Mashu**, Rori shoton (speaking) haru (aspect)."

- Between close friends: "**Mashu Mashu**, Rori-chi." "**Mash Mash**, Sam kagi."
- Goodbye (Informal): Chusse
  - Like *Hallo*, *Chusse* is used in an informal setting to say goodbye. In older generations, *chusse* is only if two people are well acquainted with each other. However, younger generations will use *chusse* casually with people of their same age.
- Goodbye (Formal): Chusse Gomi
  - This is the formal version of goodbye. *Chusse Gomi* is most often used among people in the workplace, in places with a hierarchy, and in situations where two people do not know each other.
    - Saying goodbye to a boss: "Chusse Gomi, Cho shesa."
- Talla also uses lone words from English when greeting. Lone words will either replace the last letter in a word with or add an 'o.'
  - Hio (Hi), Byo (Bye)

Apologies

- Sorry (Informal): Naru
  - *Naru* is the informal way of saying sorry. While it is informal, this does not mean it is any less sincere. Simply, *Naru* can be used in casual conversation or between friends. *Naru Naru* may be said in places where sorry is more of a filler or additional word used without actually needed to be sorry.

- - For instance, if your friend asks you why you are so happy, you might say: "Naru naru, Cha (I'm) uferege (excited) haru (aspect)."
  - Sorry (Formal): Naru Gomi
    - This is used in situations where formality is required. *Naru Gomi* should especially be used when apologizing to someone older or with more authority than you.

Congratulations

- Congratulations: "Shanorada"
  - If you need to be formal use *Shanorada Gomi*
  - "**Shanorada**, an (on) shumi (book (it is implied that it is 'their book'))."
- I'm happy for you: "Cha (I) gulichi ta woo-nin"
  - This translates into "I happy with you." This implies that, while the person speaking might not be receiving the good news, they are happy that the person they are talking with is.
  - Using *ta* (with) is how other forms of congratulations that use an adjective or verb to express feeling (I'm proud of you, I'm believed in you, etc.) are structured.
- Loan words, like awesome, are also used. They must follow the lone word structure.
  - Awesom**o**

Honorific System

Tallan has an extensive honorific system. Although some members of the younger generation are lax with using formal honorifics or having honorifics used on them, the older

generation clings to formal honorifics. Further, staying formal in work or academic environments is considered standard practice in Talla. Honorifics for friends, family, and siblings are used across generations. The use of honorifics between close friends is not required if friends are close enough to use first names. However, the use of sibling honorifics or loved one honorifics can be considered a show of care, love, or importance.

Family Honorifics:

- Mother: -oka
  - The formal word for mother in Tallan is *okatsu*. When used in an informal manner, *oka* can be said similar to the English 'mom' or 'mommy.' As an honorific, -*oka* is used as a suffix and is attached to someone's name. When referencing your mother to someone else, it is common to use your family name and place -*oka* at the end.
    - Mann-oka
  - -*oka* is only used when referencing your own mother.
- Father: -obo
  - The formal word for father in Tallan is *obotsu*. When used in an informal manner, *obo* can be said similar to the English 'dad' or 'pa.' As an honorific, -*obo* is used as a suffix and is attached to someone's name. When referencing your father to someone else, it is common to use their family name and place -*obo* at the end.
    - Mann-obo
  - -obo is only used when referencing your own father.
- Parent (Gender Unspecified): -ojo

- *-ojo* is used in the same manner *-oka* and *-obo* are, only if the parent does not wish to or does not have a gender.
- Brother: hachi (older brother), kuro (younger brother)
  - These honorifics can apply to both familial brothers and close male friends. That being said, in most friendships, it is the younger between the two that will use hachi. Kuro is usually only used among friends if referencing a person to someone else.
    - "Mercur kuro un (at) pado (the party)."
  - *Hachi*, when used with friends, is said when talking to and about a person.
    - "Oh, that is Rory hachi." "And then hachi said."
- Sister: kagi (older), huro (younger)
  - The honorifics for sister is used in the same way as *hachi* and *kuro*
- Sibling (gender unspecified): rogu (older sibling), kahachi (younger sibling)
  - The honorifics for siblings are used if the sibling does not identify with a gender binary or if the gender is unknown. *Rogu* and *kahachi* are used in the same way as the honorifics for brother and sister.
- Aunt: Michi
  - *Michi* is used when talking to or referencing familial relations. *Michi* can also be used for middle-aged family friends. Younger children may use *michi* to reference unknown or recently met middle-aged women.
- Uncle: *Muchu*

- *Muchu* is used when talking to or referencing familial relations. *Muchu* can also be used for middle-aged family friends. Younger children may use *muchu* to reference unknown or recently met middle-aged men.
- Grandparents: Opa (grandfather), Apo (grandmother)
  - *Opa* and *apo* are used when talking to or about familial grandparents. They can also be used in reference to older adults, though if used in a formal setting, calling someone *opa* or *apo* may be interpreted as an insult.
- Other Familial Relations: *-miwa*
  - *-miwa* is used as a suffix for familial relationships not otherwise specified. Thus, *-miwa* may be attached to the given (or if you are not close, family) name of a second cousin or a third aunt.
    - When talking about a distant cousin: "Cha (I) han (see) Lori-miwa un (at) Christmaso (Christmas)."
  - *-miwa* is sometimes used by family members who want to remain completely genderless. In this case, *miwa* is used as a word instead of a suffix.
    - "Cha (My) (gender-neutral sibling of parent) Lori miwa."
- Cousin: -ida
  - Similar to the honorifics for mother and father, the suffix *-ida* derives from *idatsu*, the word for cousin. *-ida* is gender-neutral and used for all cousins no matter gender. In case of necessary specifications, a person may use *-idamiwa* to reference a cousin they are not close to or rarely see. This can also be used to reference second or third cousins.

- *-ida* may be used to reference children of close family friends.
- Someone Elses Family: (-)*fuwu*
  - If referencing someone else's family member, (-)*fuwu* is used. If the honorific for the family member is a suffix, *fuwu* is used as a separate word. If the honorific for the family member is a separate word, *-fuwu* is used as a suffix on the honorific. If the person you are talking about is not a close relative, you would put the honorific on their last name.
    - "Lyla mo April-oka fuwu." ("Lyla's mother, April.")
    - "Lyla mo Mia huro-fuwu." (Lyla's sister, Mia.")

Formal and Informal Honorifics:
- An Older Acquaintance: -ito
  - This honorific is a formal suffix. *-ito* may be used on an upperclassman, an older neighbor, or even an older work relation. It is very formal and can also be added to other honorifics as a suffix to ensure maximum politeness.
    - To a coworker: "Smith-ito."
    - To your father: "Opa-ito."
- Sir and Miss: -lim (miss), -mim (sir)
  - These honorifics are used in formal situations and are attached to a person's surname as a suffix. In the workplace, *-lim* or *-mim* are used among co-workers in a stricter work setting. Further, the honorifics may be used in places with hierarchy. Outside of work, *-lim* or *-mim* could be

used in place of -ito. *-lim* and *-mim* can be used as a sign of respect for people of all ages.

- Formal relation: (-)nin
  - *-nin* works in a similar vein to *-lim* or *-mim*, but it lacks any gender. Further, *-nin* is used in situations where people are similar ages more than *-lim* or *-mim* is used. A person may call their classmate "June-nin" but they would not call them "Jun-lim."
- Younger Children: roro or -ro
  - *Roro* or *-ro* applies to young children. The suffix *-ro* is attached when referencing someone's own child or a child of a close family friend. *Roro* is used to reference children that are not your own.
    - "Mia-ro." ("My child Mia.")
    - "Zora Mia roro." ("That child Mia.")
- Loved Ones: -chi
  - The honorific *-chi* is applied as a term of endearment and implies a very close relationship. *-chi* can be used on parents, romantic relationships, best friends, or close siblings.
    - To your best friend: "June-*chi*."
    - To your grandfather: "Obo-*chi*."
  - *-chi* is not commonly applied to sibling honorifics.

It is important to note that when informally referencing a friend or acquaintance, honorifics can be dropped altogether.

Honorific Titles:

- Royalty: Wakun
    - This honorific applies to royalty and people of extreme wealth or prestige.
        - "Elisabeth Wakun"
- A Boss: Shesa
    - This honorific is used on people in higher positions.
        - To the leader of your group: "Ito shesa."
- Teachers: Suna
    - This honorific is used on teachers. *Suna* applies to academic teachers, tutors, and mentors.
        - To your professor: "Millar *suna*."
- Service Workers: Somo
    - This honorific is used on people in the service industry.
    - For example, *somo* is the formal and respectful way to refer to a waiter or a cashier.
- The Gods: Sata
    - Sata is used in reference to the gods.
        - *Talla Sata*
- Doctors: Ashi
    - This honorific is used on people in medical practices.

Talla also has an additional word, *gomi*, for respect that can be added to words like 'thank you,' 'hello,' or 'sorry' to imply politeness (see greeting section for more information).

Registers

Tallan has a semi-strict register system. It is important to note, however, that many members of the younger generation stray away from the structure of informal language when speaking amongst each other. Further, unlike older generations' beliefs that formal register must be used on those older than the speaker, many in the younger generation have begun using semi-formal language when speaking to people of all ages. This has caused some divide between generations in Talla.

In formal situations (school, work, a conference, etc.) or when speaking with someone who is older, Tallan uses formal speech. In formal Tallan, slang is not referenced and formal honorifics are used. When speaking with someone who is younger than you but is not close, formal language is still used but it can be simplified. Speaking informally with someone who is younger than you, and with someone who you are not well acquainted with, is considered rude.

- In a school setting: "Lottie-*nin*, bittegishi (please) *gomi* (politness honorific) *gojo* (pass) shumi (the book)."
    - Notice that -*nin* and *gomi* are being used and the sentence is free of any slang.

The informal or casual register is used when speaking with friends or close acquaintances. The informal register can be used between parents and children, though this depends on the family. Informal or a casual register may also be used among people who are the same age or of the same generation when in a lax group setting. This register implies the use of slang, contractions, expletives, or friendly vernacular.

- Speaking with a close friend: "Lottie-*chi*, bittegi (please) *gojo* (pass) shumi (the book)."
    - Notice how the honorific has changed to -*chi* and the please has been shortened to the slang term *bittegi*.

The frozen register is used in academic contexts when referencing something that is intended to remain unchanged. Usually, the frozen register in Tallan is paired with the formal register. Examples of the frozen register are "The Biblo" or "Romeo *ofo* Juliet."

When speaking with a *sunatsu* (teacher), one might use the consultative register. In Tallan, this register implies the use of respectful language and the inclusion of *gomi*. In the opposite direction, Tallan also has an intimate register which is reserved for private, close conversations between friends, family, or people in a relationship.

Culture

Idioms

Tallan has a wide range of idioms. Some notable ones include:

- "Wakatachi!"
    - This is used when entering a home or a close familiar place. It is said that this was the word Hou, the first water witch (*au*), created when she stepped into Talla for the first time.
- "Tenadou."
    - This is used when leaving behind a person or place. It is the Tallan equivalent of saying "see you soon."
- "Pan apan sopan haru."
    - This means "the bread is perfectly toasted." In Talla, the advent of the toaster brought a conundrum as it was hard to get the perfect setting to keep bread from burning. A famous witch created a charm (that is now placed on all toasters in Talla) which allowed for bread to always be

perfectly toasted on both sides. People say "Pan apan sopan haru" to each

other when trying to express that "things will work out" or to "cheer up."

- Some may use the original witches' names to express emphasis.

    - "Hou and Tati!"

    - "Agu, Hou." (The Tallan equivalent of saying, "Oh, god.")

- "Kajafuku"

    - This is an expression referring to something being expensive or someone

      spending a lot of money. *Kajafoku Sata* is the overarching god of wealth in

      Talla.

- "Jia nini hutsoma."

    - This translates into "Be not human." This is an old Tallan saying that used

      to be used as an insult. However, like the English words "idiot" or

      "stupid," *Jia nini hutsoma* is now mostly used as a joke when someone

      does something ridiculous.

- "So zuko."

    - This translates into "fire blood," and is used to refer to someone who is

      acting 'full of it' or getting too ahead of themselves. This references a

      famous witch from 1200 c.e. who attempted to make a potion that would

      keep him alive forever. However, the potion was faulty, and the witch's

      blood turned to fire inside his veins.

Taboos

Some Tallan taboos are as listed:

- Do not cut in line.

- Calling someone who you are not close to or attempting to be friends with by their first name is the Talla version of telling someone to go fuck themselves.

- Talking on the phone while waiting in line or while riding in public transportation is considered very rude.

- Wearing shoes indoors is not permitted in Talla.

    - Indoors, people wear socks, slippers, or walk barefoot.

- Any form of littering or general disrespect for the planet is majorly frowned upon in Talla. Littering is considered a direct attack on the gods.

- There are strict, unspoken rules about what side of the sidewalk people should walk on. Going against these rules will get a person several irritated looks.

- Talla has public bathhouses and hot springs throughout its country. Not showering before entering a publicly shared space such as this is considered to be uncleanly.

- All supernatural dynamics get their magic from a god. This god chooses you at birth, and in return for granting you with magic, you worship them. Not lighting an *okashi* (literally 'ever candle,' a candle blessed with magic to never melt) or celebrating your gods' holidays would be an unspeakable thing to do.

Names

In Talla, people introduce themselves as Family Name + Supernatural Dynamic + Given name.

- Tallan: "Hallo, Cha **Liu Au Junie,**"

    - English: Hello, I'm Junie (au: water witch) Liu.

When speaking to someone who is not considered your friend, you use a person's family name. To show the acceptance of friendship, you might switch to using a person's given name.

Further, to show that you want to be friends with someone, you may ask a person to use your given name instead of your last name. When speaking with older adults, a person will most likely want to be referred to by their family name, and it is polite not to switch over unless asked. However, when speaking with young children, it is common practice to use the child's given name.

Nicknames are common practice among close relations in Talla. The shortening of a name or the reference of a person by an attribute or similarity is not unusual. Many parents will give their children nicknames that stick with them for the rest of their lives. People can not pick their own nicknames, though, and sometimes a person may get saddled with an embarrassing nickname given by a relative as a child that lasts until adulthood.

In Talla, both magical powers and family names are passed down from the mother's side. If a person has two mothers or one or more gender-neutral parents, family names may be hyphenated or the couple may give the child whichever family name they prefer. When getting married, the husband takes the wife's last name. Much of this tradition remains from Talla's past as a matriarchal society.

Talla, as it is open to human society and Supernatural creatures must, at some point throughout the generations, start as human, Tallan given names come from someone's origin of ethnicity. Tallan family names can very. 120 family names make up 75% of Talla's population, with the most common being *Toru*. However, many people will have two family names in Talla, one that is Tallan and one that is human. People will usually use their human last name when talking to someone they are acquainted with, and this will be the last name on their human ID. However, when introducing yourself to someone new, it is common to say your Tallan family

name after your human one. Further, when writing formally, your family names will be hyphenated, with your human family name preceding your Tallan (Mann-*Toru*).

Old, wealthy families (*shobal*) in Tallan (similar to the Korean chaebol) have placed claims on certain family names. While times have changed, up until the 1800's, *shobal*'s outlawed others from sharing a family name. Even in modern times where outsiders are allowed to share family names with *shobal*, the family names are exceedingly rare and are recognized as the official family names of the *shobal*. It should be noted that 50% of the *shobal* in Talla are vampires. Further, the royal families, in a similar manner, capitalized on last names. For instance, all *Au Wakun* share the family name *Zi*.

Kinship Terms

See honorifics.

Sample Text

Bee Movie Script - Dialogue Transcript In English

According to all known laws of aviation, there is no way a bee should be able to fly. Its wings are too small to get its fat little body off the ground. The bee, of course, flies anyway because bees don't care what humans think is impossible. Yellow, black. Yellow, black. Yellow, black. Yellow, black. Ooh, black and yellow! Let's shake it up a little.

"Barry! Breakfast is ready!"

"Ooming! Hang on a second. Hello?

"Barry?"

"Adam?"

"Oan you believe this is happening?"

"I can't. I'll pick you up."

"Looking sharp."

"Use the stairs. Your father paid good money for those."

"Sorry. I'm excited."

"Hear about Frankie?"

"Yeah."

"You going to the funeral?"

"No, I'm not going."

Everybody knows, sting someone, you die. Don't waste it on a squirrel. Such a hothead. I guess he could have just gotten out of the way. I love this incorporating an amusement park into our day. That's why we don't need vacations.

Bee Movie Script - Dialogue Transcript In Tallan

Akachi zo bubu chirun foriwo mi won zinipu, ese kimite ni fupu beso kiruku pfiko. La mo rodonasa mi wia kelina haru dao la mo fetta wee korapa afu bodena. Beso mi, kakachi, pfiko ohenin pinno beso mi suni lege zawa hutsu mi kakaron jia kumogaru. Hubege, junoko. Hubege, junoko. Hubege, junoko. Hubege, junoko. Ooo, junoko ofo hubege! Choumaku shako la appa wee.

"Barry-chi! Furugo jia atsuro!"

"Hihi! Radusomu woro. Hallo?

"Barry-chi?"

"Adam-chi?"

"Ugo, kiriku woo goaba zia haru gesechi?"

"Cha kiruni. Cha auzun woo."

"Fukupo oucho."

"Soru teppekazo. Obo-chi bewo kajafoku ki aka."

"Naru, naru. Cha haru uferege."

"Hori won Frankie-ito?"

"Hi."

"Woo itsu zo tojopado?"

"Ni, Chi nini itu haru."

Ja chiru, sache nin, wo mi tojo. Suni aballa la an sonama. Cha zeremupu Franki-ito kiruku-nun osau ha fu. Cha okie zia komikumo lekuteje zo ku rinu. Zora kosudi ku suni heso kapuwinpu mi.

Bee Movie Script - Dialogue Transcript Gloss

According to all known laws of aviation, there is no way a bee should be able to fly.

akachi (according) zo (to) bubu (all) chirun (known) foriwo mi (laws, mi: plural) won (of) zinipu (aviation), ese kimite (there is (it gives)) ni fupu (no way) beso (bee) kiruku (be able to (it can)) pfiko (fly)

Jugen zo bubu chirun foriwo mi won zinpu, ese kimite ni fupu beso kiruku pfiko.

Its wings are too small to get its fat little body off the ground.

La mo (its, mo possesive)) rodonasa mi (wings, mi: plural) wia kelina haru (too small (are: haru: present progressive)) zo (to) dao (get) la mo (its, mo possesive) fetta (fat) wee (little) korapa (body) afu (off) bodena (the ground).

La mo rodonasa mi wia kelina haru dao la mo fetta wee korapa afu bodena.

The bee, of course, flies anyway because bees don't care what humans think is impossible.

beso mi (the bee (the bees, mi: plural)), kakachi (of course, slang), pfiko (fly) ohenin

(anyway) pinno (because) beso mi (bees mi: plural) suni (don't, slang) lege (care) kosu

(what) hutsu mi (humans mi: plural) kakaron (think) jia (is (be/are)) kumogaru

(impossible).

beso mi, kakachi, pfiko ohenin pinno beso mi suni lege kosu hutsu mi kakaron jia kumogaru.

Yellow, black. Yellow, black. Yellow, black. Yellow, black.

Hubege (yellow), junoko (black). Hubege (yellow), junoko (black). Hubege (yellow),

junoko (black). Hubege (yellow), junoko (black).

Hubege, junoko. Hubege, junoko. Hubege, junoko. Hubege, junoko.

Ooh, black and yellow! Let's shake it up a little.

Ooo (Ooh), junoko (black) ofo (and) hubege (yellow)! Choumaku (let's (choumasa ku:

let us)) shako (shake) la (it) appa (up) wee (a little).

Ooo, junoko ofo hubege! Choumaku shako la appa wee.

"Barry! Breakfast is ready!"

"Barry-chi (Barry, chi: Honorific for close relations)! Furugo (breakfast) jia (is (be/are))

atsuro (ready (finished))!"

"Barry-chi! Furugo jia atsuro!"

"Ooming! Hang on a second. Hello?

"Hihi (Ooming (I understand))! Radusomu (hang on, slang) woro (a second). Hallo

(hello)?

"Hihi! Radusomu woro. Hallo?

"Barry?"

"Barry-chi (Barry chi: Honorific for close relations)?"

"Barry-chi?"

"Adam?"

"Adam-chi (Adam chi: Honorific for close relations)?"

"Adam-chi?"

"Oan you believe this is happening?"

"Ugo (exclamation, slang), kiriku (can) woo (you (informal)) goaba (believe) zia (this)

gesechi (happening (happen present)) haru (is, progressive aspect)?"

"Ugo, kiriku woo goaba zia haru gesechi?"

"I can't. I'll pick you up."

"Cha (I) kiruni (can't (kiruku ni: can not). Cha (I) auzun (pick (lift)) ha (will, perfect aspect) woo (you [up])."

"Cha kiruni. Cha auzun woo."

"Looking sharp."

"Fukupo (looking (look present)) oucho (sharp)."

"Fukupo oucho."

"Use the stairs. Your father paid good money for those."

"Soru (use) teppekazo (the stairs). Obo-chi (father) bewo (paid) kajafoku (good money

(big buck/lots of money [idiom])) ki (for) ako (those)."

"Soru teppekazo. Obo-chi bewo kajafoku ki ako."

"Sorry. I'm excited."

"Naru, naru (sorry). Cha (I) haru (present progressive) uferege (excited)."

"Naru, naru. Cha haru uferege."

"Hear about Frankie?"

 "Hori (hear) won (about (of)) Frankie-ito (Frankie (Honorific for older acquaintance:

 -ito))?"

"Hori won Frankie-ito?"

"Yeah."

 "Hi (yeah (yes, informal))."

"Hi."

 "You going to the funeral?"

 "Woo (you (you informal)) itu (going (go)) zo (to) tojopado (the funeral)?"

"Woo itsu zo tojopado?"

"No, I'm not going."

 "Ni (no), Chi (I) nini (not) itu (going) haru (present progressive)."

"Ni, Chi nini itu haru."

Everybody knows, sting someone, you die.

Ja (everybody, we inclusive) chiru (knows), sache (sting) nin (someone, gender-neutral

honorific), wo mi (you) tojo (die).

Ja chiru, sache nin, wo mi tojo.

Don't waste it on a squirrel. Such a hothead.

Suni (don't, conjunction) aballa (waste) la (it) an (on) sonama (a squirrel). Kosu (such

(what)) so zuko (a hothead (so: fire zuko: blood [idiom])).

Suni aballa la an sonama. Kosu so zuko.

I guess he could have just gotten out of the way.

Cha (I) zeremupu (guess) Franki-ito (he (Person referred to: Franki, Honorific for older

acquaintance: -ito)) kiruku-nun (could (can past tense)) osau (out) ha (have, present

perfect)) fu (of the way).

Cha zeremupu Franki-ito kiruku-nun osau ha fu.

I love this incorporating an amusement park into our day.

Cha (I) okie (love (like)) zia (this) komikumo (incorporating (incorporat present))

lekuteje (an amusement park (leku: fun teje: park)) zo (into (to)) ku (our (us inclusive))

rinu (day).

Cha okie zia komikumo lekuteje zo ku rinu.

That's why we don't need vacations.

Zoria (that's) kosudi (why) ku (we (we inclusive)) suni (don't) heso (need) kapuwinpu mi (vacations, mi: plural).

Zora kosudi ku suni heso kapuwinpu mi.

Word List

And	ofo	conjunction		
Speak	shoton	v		
Waste	aballa	v/a		
According	jugen	adv		
After	hogo	prep/con/adv/adj		
Afternoon	hogobora	n		hogo: after bora: noon
Air	gu	n		
All	bubu	adj, adv, n, pn		bu: lot bubu: lot lot
Animol	dotsu	n	being	
Any	irege			
Anyway	ohehin	adverb		

Appear	togo	verb		
Apple	bakiguo	n	food	baki: red guo: fruit
At	un	prep		
Aunt	Michi	n	hon	
Aviation	zinpu	noun		
Baby	botsu	n		
Bad	charu	adj		
Barely	karusuno	adv		
Bastard	kurosu	n		
Be/Are/ Is	jia	verb		Be and are are the same like Chinese
Because	pinno	cun		
Bee	beso	noun	other animals	
Being	tsu	n	being	Can be used as person
Believe	goaba	adv		
Big	rodo	adj/v		
Bite	makana	v		
Black	junoko	adj		

Blood	zuko	n		
Boat	bowa	n	w	
Body	korapa	noun	parts	
Book	shumi	n	weapon	
Both (Either)	bedan	det/adv		
Boy	ku (kutsu)	n	being	kutsu is super formal
Braids	sheshe	n	vn	
Bread	pan	n	f	
Break	kaputo	v		
Breakfast	furugo	noun	food	
Breaze	jata	n	nature	
Came	omimi	verb		
Can	kiruku	verb		
Candle	okashi	n	magic	
Capital	juto	n		
Car	zooma	n	mammals	
Care	lege	verb		
Center (Middle)	katana	adj		
Chase	kache	v		

Child	chutsu	n	beings	
Congratulations	shanorada	n	other	
Cousin	idatsu	n		
Cut	kinu	n/v	ability	
Day	rinu	n	ability	
Die	tojo	v		
Do	su	verb		
Do Not (Don't)	suni	conj		Su: Do Ni: No
Doctor	ashitsu	n	being	
Dog	bakugo	n		
Drink	dorokon	v		
Dull	alluho	adj		
Each	jepan	det/adv		
Earth	bete	n	magic	
Eat	aboru	v		
Either (both)	bedan	det/adv		
Enough	ritaru	det/adv		
Evening	inura	n	other	
Ever	sho	adv		

Excited	uferge	adj/verb		
Fall	akki	v		
Far	muan	adv/adj		
Fast	hiwa	adv/adj		
Fat	fetta	adj/verb		
Father	-obo	hono		
Feather	pfanasa	n	parts	
Feed	esse	v		
Fewer	sukuna			
Finished (ready)	atsuro	adj		
Fire	so	n	magic	
Fish	tawa	n	amp	
Flower	habajo	n	plants	
Fly	pfiko/ phikoso	v/n	ob	
For	ki	prep		
Free	winin	adj/adv/v		
Friend	chihutsu	n	being	chi: close honorific hutsu: human
From	ichi	prep		

Fruit	guo	n	food	
Fuck	jato	verb		
Fun	leku	verb		
Get	dao	verb		
Girl	hu (hutsu)	n	being	hutsu is super formal
Gives	kimit	verb		
Go	itu	v		
Good	hado	n/adj/adv	ablity	
Gross	iku	adj		
Ground	bodena	noun	nature	
Guess	zeremu(pu)	v/n		
Hair	moanasa	n	parts	
Happen	gesechi	verb		
Happy	gulichi	adj		
Have	hatte	v		
Head	hekazo	n	weapon	
Hear	Hori	v		
Hello	hallo	n/v		
Hello (Phone)	mashu	exlam		

Here	batun	adv		
How	kou	adv		
Human	hutsu	noun	being	includes supernatural ceatures
Human	hutsoma	n	mamal	none supernatural humans
I	ake	p		
Impossible	kumorgaru	adj		
In	ha	prep/adv		
Including	himon	v		
Incorporating	komikumo	v		
It	ese	noun		
It Can	kiruku	verb		Used in be able to
Know	chiru	v		
Late	zogo	adj/adv		
Law	foriwo	noun	others	
Left	hidoru	adj/adv		
Leg	mitumi	n	weapon	
Less	mullulo	det/adv		
Let	choumasa	verb		

Lie	joko	v		
Lift	auzun	verb		
Like (love)	okie	v		
Little	wee	adj/determ/ adv		
Look	fukupo	verb/adj		
Look	kan	v		
Lot (A lot)	bu	adj		
Loud	horodo	adj/adv		hear big
Magic	talla	world name		
Man	otosu	n	being	
Meet	jian	v		
Money	kajanowo	n	others	slang: kajano
More	mollu	det		
Morning	arora	n	other	
Mosquito	kakoso	n	oa	
Most	zuzu	det		
Mother	okatsu	n/hono	being	
Mountain	oraza	n	nature	

Move	bewe	v		
Mushroom	tsumu	n	fungi	
Near	kojin	adj		
Need	heso	adj		
Neither	kubedan	det/adv		
Never	nochi	det/adv		
New	chene	adj		
Night	wora	n	other	
No	ni	adj		
Noon	bora	n	other	
Not	nini	adv		ni: not
Of	won	prep		
Of Course	kakachi	phrase		
Off	afu	adv/prep/adj		
Old	laowo	adj		
Older Brother	hachi(tsu)	n/hon	being	
Older Sibling	rogusu	n	being	
Older Sister	kagi(tsu)	n/hon	being	tsu added if not honorific

On	an	v		
One	Ei	numb		
Onto	anozo	prep		
Out	osau	adv/pre/adj		
Park	teje	n		
Party	pado	v/n		
Pass	gojo	v		
Pay	bewo	v		
Perfect	apan	adj		
Please	bittegishi	v		
Possible	mogaru	adj		
Potato	pogau	n	v	
Prayer Candle	shookashi	n	magic	
Quickly	kiku	adv		
Red	Baki	adj		
Reside	samu	adv		
Right	midoru	adj/adv		
Rock	wiaza	n	nature	
Rotten	ettela	adj		

Royalty	Wakun	hon	hon	
Second	woro	numb/verb		
See	han	v		
Service Worker	somotsu	n	being	
Several	mehere	det		
Shake	shako	verb		
Sharp	oucho	adj		
Sing	uta	v		
Sit	sou	v		
Sit	itizen	v		
Sky	himita	n	weapon	
Small	kelina	adj/adverb		
Smell	sechi(nu)	n/v	ability	
Smoak	ichioso	n	magic	so: fire
Some (A Few)	ikitsa	det		
Sorry	naru	adj		
soul	mashi	n	no noun class	
Soup	paga	n	food	

Squirrel	sonama	n	mammal	
Stairs	teppekazo	n	weapon	
Sting	sache	v		
Students	gasu	n	being	
Swell	fulun	v		
Swim	Ogu	v		
Teach	soka	v		
Teacher	sunatsu	n	being	
Thank	danki	exlam		
That	zora	pronoun		
That	ako	dem		
There	woko	adv/exlmation		
There's/ It Gives	ese kimite	verb		
These	ano	dem		
They	lan mi	p		
Think	kakaron	v		
This	zia	derminer/adv		

Those	wia	dem		
Three	shi	numb		
Time	shishi	n	magic	
To	zo	prep/im/adv		
Toast	sopango	n	food	
Toasted	sopan	v		
Too	Wia	adv		
Tree	morika	n	nature	
Turn	ende	v		
Turtal	tupuwa	n	amph water	
Two	li	numb		
Uncle	muchutsu	n	hon	
Underworld	adowaro	n (was a name)		
Until	apashi	prep/conj		appa: up shishi: time
Up	appa	adv/prep/adj		

			verbal	
Use	soru(pu)	v/n	noun	
Vacations	kapuwin(pu)	n/v	vn	
Walk	akuru	v		
Warm	hiesse	adj/v		
Water	au	n	magic	
Way	fu(pu)	adv/noun		Way Noun: phupu
We (Us)	ku/ja	prounouns		Ja: exlusive
Wealthy Person	shobal	n (proper noun)		
Were	latta	v		
What	kosu	pn/det/adv		
When	ruko	det		
Where	koku	det		
Which	kodu	det		
Who	kowu	det		
Why	kosudi	n		
Wind	akaju	n	magic	
Wing	rodonasa	n	parts	

Wish	ziwan	v		
With	ta	prep		
Women	okatsu	n	being	
Yellow	hubege	adj		
Yes	hi	exlam		
Younger	ro	adj/hon		
Younger Boy	kurotsu	n	being	ku: girl ro: younger tsu: person
Younger Brother	huro(tsu)(-chi)	n/hon	being	tsu added if not honorific
Younger Girl	hurotsu	n	being	hu: boy ro: younger tsu: person
Younger Sibling	kahachisu	n	being	
Younger Sister	kuro(tsu)(-chi)	n/hon	being	ku: girl ro:young

Bi·sksi·thi

Brennan McCoy

Introduction

Bi·sksi·thi is a Conlang based on Old Irish and Old Norse, both medieval European languages. There is some influence from Virginia Algonquin, and Ancient Greek, but it is very little.

The culture that speaks the language is based very heavily off of the Iron age Celts and is designed with a basic writing system in mind, used mainly for inscriptions on stones and wood.

Grammatical Description

Phonology

Consonants

	Labial	Dental	Alveolar	Palatal	Velar	Glottal
Plosive	/p/ /b/		/t/ /d/		/k/ /g/	
Nasal	/m/		/n/		/ŋ/	
Affricate			/t͡ʃ/			
Fricative	/f/ /v/	/θ/ /ð/	/s/		/x/ /ɣ/	/h/
Tap			/ɾ/			
Lat. Approx.			/l/			
Approx.				/j/		

Vowels

	Front	Near-Front	Central	Back
Close	/i/ /i:/ /y/ /y:/			/u/ /u:/
Near-Close		/ɪ/ /ɪ:/		
Close-Mid	/e/ /e:/ /ø/ /ø:/			/o/ /o:/
Mid			/ə/	
Open	/a/ /a:/			

Romanization System and Writing System

The conventions for writing Bi·sksi·thi in the roman alphabet largely follow those of English, for example:

/θ/ /ð/ = th
/t͡ʃ/ = ch
/ŋ/ = ng

Certain vowels are represented in Bi·sksi·thi as follows:

/y/= ü
/ɪ/ = i·
/ø/= ö
/ə/ = u·

Syllable Structure

The maximal syllable structure is:
(C)(C)V(C)(C)

Stress always falls on the first syllable of the root of a word. Phonotactic constraints are as follows:

- Onset - no /ŋ/ /ð/
- Coda - no /h/ /θ/
- /ə/ always stays the same length
- Clusters can be no more than two consonants
- /t͡ʃ/can never cluster

Syntax

Parts of Speech
Bi·sksi·thi has:
- Nouns
  - Masculine
  - Feminine
  - Neuter
- Verbs
- Adverbs
- Adjectives
- Conjunctions
- Postpositions
- Pronouns
  - subject
  - Demonstrative
- Particles
  - Relative

Word Order

Bi·sksi·thi has a word order of VSO, modeled after the Old Irish word order.

Order of nouns and adjectives

Bi·sksi·thi is primarily head-Final with head initial components, Adjectives come

before the noun, although possessive adjectives come after the noun, possessors

come before the possessees, determiners come before the noun, and there are

postpositions and not prepositions.

Pronouns

Bi·sksi·thi uses subject pronouns and demonstrative Pronouns.

Particles

The only particles are relative particles which follow these rules: to use a relative

clause, the demonstrative pronoun needs to be used

	Direct Clause	
	Present	Past
Positive	Demonstrative + er	Demonstrative + es
Negative	Demonstrative + ner	Demonstrative + nes

	Indirect Clause	
	Present	Past
Positive	Demonstrative + ar	Demonstrative + as
Negative	Demonstrative + nar	Demonstrative + nas

Articles

Bi·sksi·thi only has Definite articles, though the word for one can be used in place of

an indefinite article.

Demonstratives

The Demonstratives are:

	Masc	Fem	Neut	Masc Pl	Fem Pl	Neut Pl
Nom	Sa	Sü	That	Their	thör	Thau
Acc	Than	Tha	That	Tha	thör	Thau
Gen	Thes	theirar	Thes	Theira	Theira	Theira
Dat	theim	theiri	thvi	theim	theim	Theim
Voc	-	-	-	-	-	-

Interrogatives

Who	ke
What	rud
What sort	rus
When	vert
Where	ait
Why	fath
How	kos

Numbers

One	ös
Two	tvis
Three	thros
Four	fjas
Five	fim
Six	sech
Seven	sjau
Eight	ata
Nine	niu
Ten	tiu
Eleven	el
Twelve	ison
Thirteen	isonös
Fourteen	isontvis
Fifteen	isonthros
Twenty-Four	tvi:son

Quantifiers

The quantifiers of Bi·sksi·thi are in the declension of the noun

	Masc	Fem	Neut
Singular	-r	-	-n
Plural	-ir	-ar	-n

Nouns

Noun classes

Bi·sksi·thi has no noun classes

Grammatical Gender

Bi·sksi·thi has three genders, Masculine, Feminine, and neuter, though this has

nothing to do with biological sex, and entirely to do with the deity associated with

the part of the natural order the noun holds.

Cases

Bi·sksi·thi has 5 cases, the Nominative to express the subject, the accusative to

express the direct object and movement in relation to the object, the Genitive is used

to express a modifying relationship between objects most commonly possession, the

Dative is used to express the indirect object along with no movement in relation to

the object, and the Vocative is used to express the noun being adressed.

Nominal Morphology

Nouns are modified depending on their grammatical gender and number.

Verbs

Tense

Bi·sksi·thi has a past and a present tense, and expreses any future action through the present imperfect.

Modality

Bi·sksi·thi has the Indicative, Subjunctive, infinitive, and the imperative.

Verbal Morphology

Negation

Negative sentences are formed through an adverb to form negation. '**eigi**' meaning 'not' is commonly used.

Questions

Questions are formed by using an Interrogative at the beginning of the sentence

Complex Sentences

Complex sentences are formed through Coordination and subordination. In Coordination the dependent clause comes after the independent and assumes the subject from the last clause.

In subordination, the dependent clause comes after the independent clause, and always starts with an adverb with /at/ added to it, and the conjugated verb is pushed to the end of the subordinate clause, unless there is a souble infinitive construction, than the clause would behave like a normal clause with the subordinate coming at the beginning.

Pragmatics

In Bi·sksi·thi, there are several polite sayings and honorific to consider. When greeting someone for the first time, you say to them "breinath isn ed," meaning "gods aid them" which is considered a polite greeting, and if you are asking someone how they are you say, "kos skealr thua?" how is your story?

Word List

bɪsksɪthi	English		
/θon/	Hill	Feminine	Noun
/kjol/	Land	Feminine	Noun
/kjy:l/	Field	Feminine	Noun
/ibaɾ/	Tree	Feminine	Noun
/joribaɾ/	Forest	Feminine	Noun
/voka/	River	Feminine	Noun
/sterna/	Star	Feminine	Noun
/hɪð/	Home	Feminine	Noun
/dør.voka/	Road	Feminine	Noun
/grav/	Road	Feminine	Noun
/θjoð/	Tribe	Feminine	Noun
/dør/	Spirit/ghost	Feminine	Noun
/fiax/	Raven	Feminine	Noun
/bas/	Death	Feminine	Noun
/t͡ʃis/	day	Feminine	Noun
/t͡ʃaɾ/	Sun	Feminine	Noun
/'fyr.sər.tax/	Mountain	Feminine	Noun
/kjü:l/	Field (Farming)	Masculine	Noun
/'fan.ma:/	lake	Masculine	Noun
/hler/	sea	Masculine	Noun
/kihleɾ/	gulf	Masculine	Noun
/'ri:.non/	Moon	Masculine	Noun
/'ki.t͡ʃar/	Fire	Masculine	Noun
/hrof/	Wolf	Masculine	Noun
/bɪsk/	Speech	Masculine	Noun
/sərt/	Dragon	Masculine	Noun
/trag/	Drink	Masculine	Noun
/sɪð/	Person	Neuter	Noun
/vin/	Friend	Neuter	Noun
/yrhrof/	Cloud	Neuter	Noun
/mað/	Animal	Neuter	Noun
/θu.iv/	north	Neuter	Noun
/ve.os/	south	Neuter	Noun
/θoir/	east	Neuter	Noun
/θiar/	west	Neuter	Noun
/t͡ʃað.ir/	City	Neuter	Noun
/runhɪth/	Round house	Neuter	Noun

/fɣr/	Spine	Neuter	Noun
/θon/	Tomb	Neuter	Noun
/lɪst/	sword	Neuter	Noun
/is/	Divine Being (god)		

Sample Text

reithda vi ver rotorm
rugadi jor ed ag
admodum sni ut chis
ik; rugadi jor ag
galon rugadr napr gravr
gü! rugadr ed napr
veidran mit brudi hax
daisax hrogadr

reithda vi ver rotorm
rugad ek hap rot
rugadr hi·th Rasmu·
rogr sux fiax gu
threr vir gravu gof
grir vindar in gravr
rugadr jor ed

English Translation:

we swung our swords
so long ago it was
we watched the old day set
long ago it was
the path ahead is cold
cold it is
hunting with the brothers of the wild god has passed

we swung our swords
I am happy the mother of ravens home
is warm and ready for our arrival
Her ravens answer the call
guiding us along the path
the cold winding path
long it is

Da'mMha

Ezekiel Pierson

Introduction

Da'mMha is supposed to function as a protolanguage of a people who live on the coast of a land mass. Because it is 'proto,' my goal was to keep it relatively basic so that I could focus on making the culture more-or-less well fleshed out. The Da'mha people are spiritually and culturally connected to the water.

The best way to describe the grammar is to give some context into the culture behind how I want to dictate things. Firstly, most of the directions were created using an onomatopoeia thought process. Water makes a splashing sound which was relatively south from where we decide our place of origin was so Shua is a kind of approximation of that sound. West is toward the mountains where the echo is strong and the hard Da sound would reflect nicely back, hence Dada. East is counter Dada, it is flat and we decided to have it function as a reflection of the mountainous landscape so rather than repeat the sound the mouth comes closed in the N sound kind of showing the flat elevation of the direction. Lan or north takes (admittedly) some inspiration for the English word land, but the way that the rest of the language builds around it adds context.

I decided to not take a more priori approach in the way that I developed this language because I want to try and emulate what could happen with a proto-language that develops by itself in a "closed" environment. Right away I want to say that the positioning system is incredibly relative to the point of origin for the people, and this on purpose because I want to see what kind of things I will have to do to accommodate population growth and migration throughout the region (linguistically speaking).

I am going to give a brief run down of a few important words that will often be referenced or are commonly used in the decision-making process when it come to the later on' of my project.

Water = **Mmha** almost solely because the sound of refreshment that one may make after quenching a strong thirst approximates the sound Mmha.

Body of Water = **Mmhan** because it takes the word for water (Mmha) and adds the North (Lan)/East ((Dan) plural N signifying more than one or a group.

River = **Fmmha** based off the sucking in of the gut sound. The suck in of air that is heard through the nose kind of sounds like an F, so I ran with that and used it as a prefix for the word for water.

Land = **Dala** is a combination of the two directions that point toward land.

Island = **Mmdala** pretty simply is the word for land with a distinguishable portion of water as a prefix. Possibly in different dialects of the language the later half (ha) can be used or even part of the plural form. I just don't know how the language is going to grow yet?

Living things = **Imak** I have no real basis for this. Living things are passengers on the earth that they are a part of and therefore have their own linguistic basis for naming.

Sea creatures = **Sh'imak** they are the creatures of old. The people who created the language believe that all life comes from Mmha and the ocean so the beings that reside within it are of older nature

Land animals = **Da'imak** quite the opposite of animals of the sea, they live on land are therefore "newer" based on the people's belief.

Plants = **imak(a/n)** they are found on land and in the sea. Therefore, their origin is pulled more from their location relative to the language speakers. Hence the reason why the plurality is determined from the cardinal directions.

People = **Kami** the people put themselves apart from other creatures because they are able to communicate and form cohesive thought in a way that they observed other creatures could not. (possibly a form of ethnocentrism??)

City/ group of people = **Kwami** it's an outlier word but it is used to describe a common people. Kind of like an early emblem (as the language develops, so will this word)

The main issue that I have with my ideas is that there will come a point when I won't be able to tie everything together nicely and I will have to start making words up without a ton of reason as to why. So, I am trying to create the strongest foundation that can grow and change over time with the language.

Grammatical Description

Phonology

Consonants

	Bilabial	Labiodental	Dental	Avleolar	Retroflex	Palatal	Velar	Uvular	Glottal
Plosive	P b			t d			K g		ʔ
Nasal	M m		n			ɲ	ŋ		
Trill				r					
Tap				ɾ					
Fricative	f			s	ʂ				h
Lateral Approx.		l							

Voiced Labial-Velar Approximant: W

Vowels

	Front	Central	Back
High	i		u
Open-Mid	e		o
Low	a		

Romanization System or Writing System

I loathe to admit it, but when it comes to the romanization of the writing system it just follows English language patterns. And I feel it does it relatively ok justice, but it definitely does look better (in my opinion) with my created orthography (Figure 1 below).

In Figure 2 below, I provide an English translation, a literal interpretation of what

Da'Mmha translates to, the Romanization edition, the version in the written dialect,

and finally the pictographic edition.

Figure 1

Figure 2

"The person sees the animal."
The animal the person sees
Ka Da'imak Ta KamiMa fro'a

"The big animal."
The animal-big
Ka Da'imak(a)

"The person sits on the rock."
The rockon the person sits
Ka Dala Ta KamiMa Houm'a

"The animal that chases the person."
The person that the animal catches
Ka KamiMa Tela Ta Da'imak fut'a

"The animal bites the person's leg."
The legof the person the animal bites
Ke WawaO Ka KamiMa Ta Da'imak ahi'a

What is the pictograph: To be 100% honest my intention is not to give the pictures a hard set of rules. I see it as the authors subjective interpretation of what is perceived. This does NOT lend at all to future interpretation, but that is what I want. Thinking about the pain and suffering an archaeologist would have to go through in order to tray and interpret a completely individualistic translation would make me laugh and cry at the same time :)

Syllable Structure

Phonotactics:
(C)(C)V(C) I took this partially from the words that I already created but also a large inspiration comes from Hawaiian and other Polynesian languages. The onset can either be negated, a single consonant, or a double one where either of the two is capitalized to indicate where the emphasis will land. This double consonant, I believe, is very much going to be used with the nasal sounds to great effect!Note: in the onset, there cannot be two unvoiced consonants unless the syllable is followed by a glottal stop or fricative.

Allophones:
When two either repeating or very similar syllables are placed immediately next to each other, then one of them must be capitalized so that the emphasis can be determined. (This will be interesting to work with as time goes on) This is true for only consonants and can be changed from time to time with glottal stops

Examples:

Shaua: /ṣa u a/

Dada: /da da/

imaka: /i ma Ka/

Mmha: /Mm' ha/

Kami: /Ka mi/

Syntax

Parts of Speech

Articles, verbs, adpositions, nouns, direct objects and subject pronouns are all parts of Da'Mmha

Word Order

The Word order of my language is OSV. The goal of this is to promote a syntax where the focus is not the subject of the sentence but rather the object (this is also why I later on chose the ergative alignment).

Order of nouns and adjectives

While the word order is Object subject verb, it is also important to highlight the nature of the other objects of a sentence. The article comes before the noun which comes before the postposition. It is also important to note that the adposition is attached to the end of the noun

Examples:

Ta Dalanla Ham'as	'The land(on) we live'
Ta Dalansa Ham'as	'The land(off) we live'
Ta Dalanwa Muah'ad	'The land (through) we walk'
*Ta Dalanla Meh'sa	'The land(on) we die'

Primarily **Head initial**:

OV/ N-PP/ **N-RC/ N-A/ N-G/ A-N**

Pronouns

For the purposed of my language so far only subject and object pronouns exist. Even

then, the subject pronouns are fundamentally built into the verb so there is not a lot

to show there. But the object pronouns are as follows:

	SG	PL
1st	(me) e	(us) eas
2nd	(you) a	(you) as
3rd	(they) ean	(them) easn

Articles

There is one definite article **Ka/Ta**.

Demonstratives

This is where a big change comes in. I decided not to create this function within the

syntax. Because I want gesture and body language to serve a large portion of

communication not having a grammatical function in the proto language, I believe

serves this quite well. This also implies some interesting things to the treatment of

people who are unable to see…

The only exception is the word *LaDaShu*, which serves a more contextual value as

something to let others know you are present or a shout for attention. It is only used

in other context trough poetry.

Interrogatives

Again, this is a system that is implied more with gesture and helps instill the idea of

eye contact between peoples during communication.

However, as the language evolves over time words such as:

> *Shda*: which
> *Ma*: what
> *Mm*: Who

Begin to make their way into the language as a result of the timely necessity for

trade, and communication through other mediums than speaking.

Number

There is not a complex number system, because in the early system there is no

explicit need for abstract though or large numbers. Instead, there is a focus on what

defines a group and at what point different verb conjugations are used.

You may notice that the word for 'one' is the same as the word for 'what'; this

is because of the hand gesture along with the facial expression (a single pointed up

finger and a raise of an eyebrow) used to indicate the interrogative.

English	Da'mMha
One	Ma
Two	Man
Three	tra
Many	Mman

Quantifiers

There is a distinction between one and many as well as an indicator for the term

thin/uniform, BUT defining terms to an extreme level is not important to the

Da'Man people.

Thin indicator: is the suffix **-f**
The indicator for more than one is: the suffix **-n**

Nouns

I attempted, while creating the nouns, to form them as onomatopoeically as

possible. So that is where things stat off. Obviously, this is almost entirely subjective

and therefore biased toward me, but I believe it worked relatively well. When new

nouns are created the endings.

Noun classes

There is no grammatical class in terms of noun, but there is one for verbs. It is

grouped by contextual importance of the people and is therefore subject to change

over time.

- **As**: of the most importance, used by verbs of the upmost cultural spiritual importance
- **Al**: These tend to be the "normal" words, those that exist relatively free of strong social context or are used extremely often
- **Ad**: these verbs are either considered "gross" ore are the anthesis of what as verbs stand for

Grammatical Gender

I guess you could say that I have a two-gender system, but it is attached to the article

of the noun and it doesn't necessarily matter unless used in poetic or formal context.

Ex. *Ka Mmha*   'the water'
     Ta Toram   'the worm'

But the **Ka/Ta** differentiation is also used to indicate ergativity so the grammatical

gender only really matters in sentences without relative clauses.

Cases

Da'Mmha follows a (as far as I have established) an Ergative absolutive case system. The Object typically lines up with the subject (Ka) while the agent takes on the (Ta) article to differentiate and further establish the object as the beginning of the sentence.

"The big animal."

The animal-big

Ka Da'imak(a)

"The person sees the animal."

The animal the person sees

Ka Da'imak Ta KamiMa fro'a

Verbs

Verbs in Da'mMha are the life of a sentence. They are very much agglutinating, and they bring the sentence into motion. It is then interesting that they are placed at the very end of a sentence commonly. This give a feeling that the sentence cannot function or work until it is said in its completion. From a cultural point of view this means that communication is very back and forth. It is very rude to interrupt someone when they are talking.

OBJ - TAM - TAM - NEG - ROOT - CAUS – SUBJ

Theoretically, every tense, aspect, or mode could exist within this language. But because I am going for an earlier form of language that has not developed a large quantity of abstract thought these are the tenses explicitly defined:

Tense

There are three tenses: the present, the future, and the past.

Aspect

The perfect tense is the only aspect to be expressed so far. To view recursion would add a level of cognitive complexity that I am not sure works in conjunction with what I have established as the world building.

Modality

There are two moods expressed in Da'mMha: the indicative and the imperative.

Verbal Morphology

The present indicative of the verb takes the base form of the verb with following endings. The future indicative of the verb takes the same endings and adds the preffix **De-**. The past indicative takes the same endings and adds the prefix **Sh-**.

1 SG 'I'	lower the capitalization
2 SG 'you'	base form
3 SG 'they (singular)'	drop the last letter
1 PL 'we'	base form
2 PL 'you (plural)'	drop the last letters and the '
3 PL 'they (plural)'	drop the '

Example verb: *Ham'as*

Present indicative:

I swim	ham'as
You swim	Ham'as
They (SG) swim	Ham'a
We swim	Ham'as
You (PL) swim	Ham
They (PL) swim	Hamas

Future indicative:

I will swim	Deham'as
You will swim	DeHam'as
They (SG) will swim	DeHam'a
We will swim	DeHam'as
You (PL) will swim	DeHam
They (PL) will swim	DeHamas

Past indicative:

I swam	Shham'as
You swam	ShHam'as
They (SG) swam	ShHam'a
We swam	ShHam'as
You (PL) swam	ShHam
They (PL) swam	ShHamas

Negation

Negation is indicated by the term (Ra) at the beginning of the verb. E.g.

> RaShHam'a
> 'She did not swim'

Questions

Questions are not differentiated in the syntax. They are only enunciated through

vocal inflection and body language.

Complex Sentences

Complex sentences are formed very infrequently. This language is not supposed to

be grown to that point. But when they are done the differentiation between the

dominant and subordinate clause is only determined by the placement of the

sentences. This way the hierarchy is what separates them.

Verb Examples:

1. *ham'as*

   swim.perfective -SUBJ 1SG

   "I swim."

2. De*Hamas*

   POTENTIAL.run

   "They will swim."

3. RaSh*Ham'a*

   NEG run.perfective

   "S/he didn't Swim."

4. Ka Teiti Sh*Ham'a*

   run.perfective ABS child

   'The child swam."

5. Ka Teiti qu'e Ta Ta're ShKlAn'a

   CAUS-eat.perfective ERG mother ABS child

   "The mother fed the child"

6. *Rap'adA*

   Turn.IMP

   "Turn!"

(this verb is a different grouping than the others. Depending on the cultural importance to the people different verbs have different endings... So far (as, ad, aL)

Pragmatics/ culture

In my sample text (provided below) I write in a poetic voice. This somewhat bends

the rules that I establish above because I wanted to highlight both the flexibility of

using as few verbs as possible while at the same time creating a form of poetry that could work within the bounds of my constructed society.

Greeting gesture: For this stage in the development of the culture a greeting is signified by the clapping of one's hands. This is able to get other's attention over long distances and allows a person to announce themselves to others. I want to develop this one further as I grow more of the facilities and build the world surrounding this language!

Goodbye gesture: This one is signified by one arm being placed over the other each one pointing to a specific direction. One way is towards the nearest largest body of water, whereas the other one points toward the highest elevation nearby. This will obviously cause problems for people who are not from an area they are currently in and will be used as a tool for catching potential spies and rooting out unwelcome members. Furthermore, over time, depending on who uses it, this symbol will change and grow to fit its surroundings.

Yes: There are a few different forms of agreement or acceptance in this gestural language mode. An enthusiastic yes that shows the one making the sign is in the agreement is made by taking one's fists and pushing them into each other so that the knuckles lock together. this not only symbolizes that the person listening and agrees, but it also keeps their hands stationary and unmoving so that the attention stays on the speaker.

A more tame or passive form of yes/agreement is just to raise one's fist to form a 90-degree angle at the elbow. it shows that the listener is paying attention but they may be otherwise occupied or not in complete agreement.

Finally, a more long-distance form of agreement is when one raises both of their hands into the air and clasps them together, the point of this is so that communication over distances can work better. If people are on the water in a large field, then a torch may be involved as well so that the people watching can see the movement of the hands.

No: This is less broken up than the affirmative symbols. There is one main no sign and then the long-distance equivalent.

For close-up, the close first is raised and brought to one's chest with the thumb side facing inward, this shows that the signer feels something is wrong in their chest or they do not feel right in their heart.

The long-distance equivalent is to take one (or both fists) and essentially exaggerate the above action to the point that the arm goes from straight out to closed against the chest. Really this is just there to make it more visible further out.

Deictics: The pointed finger is considered rude unless one is pointing toward a natural object or landform that preferably contains water or soil. Therefore, things like pointing to something or someone are either indicated by the whole hand or a tilt of the head.

NOTE: Eye contact is very important and even though Yes and No CAN be indicated by nodding or shaking one's head, it is usually only in informal or private situations. This is kind of one of the focuses behind why I chose the phonetic alphabet I did. I wanted to do something that encouraged conversation but also simulated the effect of speaking while trying to tread water... as that is very important in Da'Mmha culture

Iconic gestures: The act of throwing dirt or something that comes from the ground at another, especially someone older than you, is considered incredibly rude due to the fact that it essentially insinuates one is less smart, naive, or inexperienced. This is because the people's spiritual beliefs associate the water and ocean as the place of origin, and a place of ancient wisdom, whereas the land, is what comes next/a "second" stage of the life cycle, and the land of newness. Therefore, having dirt thrown at you is like saying you belong here and have not gained the wisdom you should have from the sea.

Word List

English	Da'mMha
One	Ma
Two	Man
Three	Tra
Many	Mman
Ear	Hau
Eye	Fro
Blood	A'a
Bone	Huek
Guts	A'an
Heart	Amak
Liver	A'ansa
Worm	Toram
Egg	Sham
Grass	Doran Ima
Leaf	Toran Ima
Seed	Shima
Stick	Daho
Father	Ka're
Mother	Ta're
Wife	KaMare
Husband	TaMare
Live (v.)	Ham'as
Swim (v.)	Ham'as
Play (v.)	Ham'as
Fly (v.)	Tor'al
Turn (v.)	Rap'ad
Stand (v.)	Dor'ad
Sit (v.)	**houm'ad**
Breathe (v.)	Halga'as
Suck (v.)	Halge'ad
Vomit (v.	Galha'ad
See (v.)	**Fro'as**
Hear (v.)	HauA'as
Laugh (v.)	Fle'as
Hunt (v.)	Ah'al
Bite (v.)	Ahi'al
Flow (v.)	daum'ad
Catch (v.)	Fut'al
Feed (v.)	KlAn'as
Eat (v.)	A'om'as
Make (v.)	Klan'as

Sample Text

"The Found Text"

Da'mMha version: Translation:

KaTa Fomak Oop'al: The poem found:
Ka Mmhanad Ham'as   The water(of) we live
Ka Mmhansa Ham'as   The water(off) we live
Ka Mmhanla Ham'as   The water(in) we swim
Ka Mmdala Daum'ad   The water(from) we are
Mmhanal Reap'ad   Water(to) we will return

Ta Dalanla Ham'as   The land(on) we live
Ta Dalansa Ham'as   The land(off) we live
Ta Dalanwa Muah'ad   The land (through) we walk
*Ta Dalanla Meh'sa   The land(on) we die

*LaDaShu, Shimka eas, Mahsa   Here, before us, they died
LaDaShu Hala'as   here we survive
LaDeSh Ka Mmhan Fut'aleas   until the water takes(us)

Mue'Mmue'ad   we will walk'run
*LeDeSh Ka Aal Halk'sa   until the sun is gone

Dan Ka Mmhalal KaTa Fle'a   back the water(into) where it belongs

English Version:

The Found Text:
We live of the water
We live off the water
We swim in the water
We are from the water
To water we will return

We live on the land
We live off the land
We walk through the land
We will die on the land

They (before us) died here
We survive here
Until the water takes us

We will walk and run
Until the sun is gone

Back into the water where it belongs

Perexie
Bailey Ullah

Introduction

Perexie was designed to be a potential auxlang. The inspiration behind the language is Modern American English, a vast majority of the words in Perexie begin with the same letter as it would in English. The goal of my conlang was to create a language that resembled a simplified version of the English language that was easy for myself (and hopefully others) to speak, write, and understand. My favorite aspect about Perexie is its flexibility, as the language grows, the potential for change is imminent. I do not want to place a limit on what can/cannot be done with Perexie, rather, I encourage people to adapt Perexie into whatever the speakers/users deem necessary.

Grammatical Description

The grammar was designed to be easily understood and to retain. It is difficult initially, but the hope is that due to the simplicity, it will allow the desired speaker to exponentially grow their knowledge of Perexie.

Phonology

The sound system of Perexie is akin to English, I included a couple different sounds into the language, but those are not touched quite yet with my completed word list. I plan on continuing to develop the language with these sounds as I write the background for Perexie.

Consonants

	Bilabial	Labiodental	Dental	Avleolar	Palatal	Velar	Uvular	Glottal
Plosive						/k/, /g/		
(Aspirated)	/p/, /b/			/t/, /d/				
(Ejective)					/ɲ/			
Nasal	/m/	/ɱ/		/n/				
Trill								
Tap								
Fricative		/f/, /v/	/θ/, /ð/	/s/, /z/				/h/
Affricate								
(Lateral Fricative)								
Approximant				/ɹ/				
Lateral Approx.				/l/				

Vowels

	Front	Central	Back
High	/i/, /y/		/u/
Mid	/e/		/o/
Low	/a/		/a/

Romanization System or Writing System

Syllable Structure and Phonotactics

The maximal syllable structure for Perexie is:

C(h)(l)(w)(p)(r)V(r)C(h)

E.g.: Pate, Swerp, Phulom, Rupe, Bep, Cerp, Werite, Gref, Roeq, Vore, Berf, Srin, Gos, Sog, Zol, Torde, Mhoff

/h/, when paired with a consonant, creates an aspirated sound of the consonant being used. Unlike in English, /h/ can be paired with any consonant, and in rare instances with vowels, to produce aspiration.

E.g.: Mhof, Throel, Phulom

Syntax

Perexie's word order follows OVS, but if the sentence continues and there is no subject change, then after the use of the subject the word order will follow SVO. The numerical system of Perexie follows the English numeral system. Many aspects of the parts of speech of Perexie are similar to modern English.

Parts of Speech

Perexie contains nouns, verbs, adjectives, articles, interrogatives, demonstratives, and quantifiers. The number system in Perexie uses the English numeral system ex: 1 (one), 2 (two), 3 (three), 4 (four), 5 (five).

Word Order

The word order for Perexie is OVS. Here is an example:

1. *El chape.*   *zd-hek*   *el mape*
   O   V   S

the child   PST-hug   the mother

'The mother hugged the child.'

Order of nouns and adjectives

Nouns are typically placed at the end of a sentence, adjectives are used prior to a noun, articles are used similarly to English. Perexie is head initial.

Nouns

Nouns in Perexie follow the noun representation from English. Perexie uses a different word order, OVS when referring to a new subject. There are no grammatical genders or noun classes so far in Perexie, but the need for these may arise and allow for the creation.

Noun classes

Perexie does not have a system of noun classes.

Grammatical Gender

Perexie does not have a system of grammatical gender.

Cases

Perexie contains the Subjective, Objective, Vocative, Possessive, and Accusative cases. The subjective case is used for a noun/pronoun that is the subject of a verb. The objective case is used for nouns/pronouns that act as objects. The vocative case shows direct address. The possessive case is for displaying possession. The accusative case is to show the DO (direct object) of a verb.

Pronouns

Me	*Mu*	*/moo/*
You	*Ye*	*/yuh-ay/*
I	*Ma*	*/mah/*
We	*Wue*	*/woo/*
Here	*Hi*	*/he/*
There	*Ti*	*/tea/*
Him	*Haw*	*/huh-ow/*
Her	*Shaw*	*/sh-ow/*
He	*Haq*	*/ha-ak/*
She	*Shaq*	*/shock/*
They	*Teweh*	*/too-ah/*
Them	*Tewem*	*/too-em/*
His	*Haz*	*/ha-az/*
Her	*Shaz*	*/sh-oz/*

Articles

A	*Lop*	*/low-p/*
An	*Lopay*	*/low-pay/*
The	*Tov*	*/toe-v/*

Demonstratives

These	*Terz*	*/t-er-z/*
Those	*Torz*	*/tour-z/*
This	*Taus*	*/t-ah-z/*
That	*Taut*	*/t-ow-t/*

Interrogatives

What	*Woo*	*/w-oo/*
Whose	*Wee*	*/wee/*
Which	*Wam*	*/wah-m/*
Who	*Wip*	*/wee-p/*
What	*Wrux*	*/ruh-x/*
When	*Wae*	*/way/*
Where	*Wuy*	*/wuh-oy/*
Why	*Wav*	*/wuh-ah-v/*
How	*Herq*	*/her-k/*

Number
The numbers in Perexie are based on the English numeral system. E.g. 1, 2, 3. . .

Quantifiers

All	*Akie*	*/ah-key/*
Some	*Soer*	*/soar/*
None	*Niz*	*/n-is/*
More	*Moz*	*/m-o-z/*
Less	*Loz*	*/low-z/*

Nominal Morphology

The cases for nouns in Perexie are constructed using the OVS word order. The cases

are developed similarly to English, the order of the case use is different.

> *Zd-neev   el nus, aem ahtay poi   zd-leenay Johnny.*
> PST-(be) hot   the sun, and   now water PST-look   Johnny
> 'The sun was hot, and Johnny now was looking for water.'

Verbs

Verbs are crucial for Perexie, once again drawing parallels to English, expect the

tense use is keened in on prefixes. The differences in modality are to express

alterations in mood/feeling.

> *Yo dax,   zd-leenay fash fram aem lowp   zd-neec,   nus dehq.*
> one day, PST-look   for food and   a   PST-(be) warm, sun day
> 'One day, Johnny was looking for food and it was a warm, sunny day.'

Tense

Ez-	Future
Zd-	Past
Ni-	Negation

Aspect

Perexie utilizes the present tense, if one wishes to speak about the past/future, they

must use the prefixes "Ez-" for Future and "Zd-" for Past.

> *Baep el ribe. zd-wup nomp el drex   fash lowp deem.*
> but   the river PST-walk near the dog   for   a   drink
> 'But the dog had walked towards the nearby river to drink.'

Modality

Conditional, Imperative, Indicative, Hypothetical, Interrogative

Verbal Morphology

The features of these verbs are represented by the sentence structure, the use of prefixes allows for easier comprehension of the language, as opposed to creating a myriad of words for the past, present, and future tenses. The verbs are used in different modes, but these are distinguished by the composition of the sentence, there are not any specific key markers except the word usage.

Negation

To express negation, use the affix "ni-" on the beginning of the word.

> *Waz drex ere Johnny wip ere   ni-simel   anewp srin.*
> wild dog is Johnny who is NEG-scared animals small
> 'Johnny is a wild dog who is not scared of small animals.'

Questions

To form a question in Perexie, simply add a question mark at the end of the sentence.

> *El   mhofs   ley   ize Johnny?*
> the mountains live   in   Johnny
> 'Johnny lives in the mountains'

Complex Sentences

Complex sentences are formed by using the OVS word order and if the subject is constant, then the word order after the initial object, verb, and subject is SVO. However, if the subject changes then OVS word order is continued when moving onto the next subject, verb, and object.

> *Waz drex ere Johnny wip ere simel   anewp   srin.*
> Wild dog is Johnny who is scared animals small
> 'Johnny is a wild dog who is scared of small animals.'

Pragmatics

Perexie's foundational structure is conceived in being able to communicate in a polite and respectable manner to other speakers. The purpose of the auxlang is to improve relations amongst individuals of different cultures by creating a common ground that can be shared. As the language grows, so does the culture and incorporating others into the culture can help spread the message of Perexie: understanding and appreciation.

Culture

In Perexie, since it is an Auxlang, its culture is relatively minimal and attempts to not infringe on other cultures. However, as the language grows, so will its group of speakers and they will become the formation of the culture. As of now, there is not a specific culture attached to Perexie, it is simply to be used as a mediating language.

Kinship Terms

Father	*Fape*	/fah-pay/
Mother	*Mape*	/mah-pay/
Wife	*Wuma*	/woo-ma/
Husband	*Hupa*	/who-pa/
Child	*Chape*	/ch-pay/

Word List

English	Translation	Pronounciation
Person	Pate	/pah-tay/
Hill	Gref	/guh-ref/
Mountain	Mhof	/m-off/
Sea	Warel	/wear-el/
Ocean	Throel	/th-roll/
North	Nawt	/not/
South	Sawt	/sot/
East	Erite	/air-it/
West	Werite	/wear-it/
City	Cerp	/sir-p/
Town	Torde	/tour-d/
Road	Roeq	/row-ehk/
Farm	Phulom	/Full-uhm/
Port	Vore	/v-or/
Island	Spez	/s-peh-z
Big	Bep	/beh-p/
Small	Srin	/s-ren/
New	Gos	/ghos/ (like ghost, minus the "t"
Old	Sog	/so-g/
Money	Berf	/burr-ph/
Blue	Elab	/e-lab/
Red	Rupe	/roo-p/
Soft	Zol	/z-ohl/
Hard	Huve	/hue-v/
Sleep	Swerp	/s-were-p/
One	Yo	/yuh-o/
Two	Do	/duh-o/
Three	Trit	/trih-t/
Four	Quarp	/k-warp/
Five	Quip	/k-wip/

Good	Gop	/gah-p/
Bad	Bop	/bah-p/
Fat	Ferd	/fur-d/
Sharp	Sleed	/s-lee-d/
Dull	Dert	/der-t/
Near	Nomp	/naw-m-p/
Far	Fomp	/fah-m-p/
Some	Peki	/peh-key/
Wide	Werp	/were-p/
Narrow	Nerp	/nur-p/
Thick	Thab	/th-ab/
Thin	Theb	/th-eb/
Dirty	Naze	/nay-z/
Rotten	Rower	/roh-er/
Smooth	Smoop	/s-moo-p/
Straight	Stoop	/s-too-p/
Correct	Ceven	/sev-n/
Earth	Earth	/er-th/
Smoke	Canna	/can-uh/
Dust	Doon	/dew-n/
Salt	Kalt	/call-t/
Sand	Squiee	/s-kwee/
Day	Dax	/dah-x/
Night	Nax	/nah-x/
Wind	Wie	/we/
Sky	Scup	/s-coop/
Sun	Nus	/nuh-s/
Moon	Noom	/new-m/
Star	Jilli	
Road	Yipe	/yih-p/
Fear	Ferl	/fur-l/
Name	Naomi	
Rope	Bay	
Leg	Loe	/low/
Foot	Fae	/fay/

Skin	Stred	/s-tread/
Ear	Eave	/eve/
Eye	Eate	/ate/
Blood	Brev	/buh-rev/
Bone	Bein	/by-n/
Stomach	Smach	/s-mah-ch/
Heart	Hive	/hi-v/
Liver	Larve	/lar-v/
Horse	Hupis	/hugh-pis/
Snake	Serpin	/sir-pen/
Worm	Werpin	/were-pen/
Tail	Tave	/tah-vay/
Egg	Ool	/oo-l/
Grass	Geak	/geh-k/
Leaf	Lahe	/la-he/
Bark	Rahe	/rah-he
Seed	Siv	/see-v/
Stick	Rehev	/re-heeve/
Father	Fape	/fah-pay
Mother	Mape	/mah-pay/
Wife	Wuma	/woo-ma/
Husband	Hupa	/who-pa/
Child	Chape	/ch-pay/
Me	Mu	/moo/
You	Ye	/yuh-ay/
I	Ma	/mah/
We	Wue	/woo/
Here	Hi	/he/
There	Ti	/tea/
Him	Haw	/huh-ow/
Her	Shaw	/sh-ow/
He	Haq	/ha-ak/
She	Shaq	/shock/
They	Teweh	/too-ah/
Them	Tewem	/too-em/
His	Haz	/ha-az/
Her	Shaz	/sh-oz/

Fire	Freh	/f-ray/
Stone	Sati	/sah-tea/
Water	Poi	/poi/
Ice	Kepoi	/key-poy/
Stand	Stei	/stay/
Sit	Sei	/say/
Swim	Swiz	/sw-iz/
Fly	Fue	/few/
Breathe	Brex	/b-rex/
Suck	Sue	/suh-oo/
Vomit	Vek	/veh-k/
See	Sev	/seh-v/
Hear	Heay	/hay/
Smell	Smeh	/sm-eh/
Taste	Tas	/tah-z/
Touch	Tou	/too/
Dog	Drex	/druh-x/
Cat	Yoda	/yoh-dah/
Bird	Berl	/b-earl/
Animal	Anewp	/ah-new-p/
Left	Lez	/leh-z/
Right	Rez	/reh-z/
Warm	Neec	/nee-k/
Cold	Ceen	/see-n/
Dry	Qiw	/k-wee/
Wet	Wiq	/wick/
Night	Nae	/nuh-ay/
Day	Dehq	/deh-k/
Lake	Laz	/lah-z/
River	Ribe	/rye-b/ (similar to scribe)
The	El	/L/
On	Oze	/oh-z/
These	Terz	/t-er-z/
Those	Torz	/tour-z/
This	Taus	/t-ah-z/
That	Taut	/t-ow-t/

Chase	Cers	/sir-z/
Rock	Ravet	/rav-it/
Bite	Bhave	/b-ha-vay/
Hug	Hek	/h-ek/
Did	Deo	/dee-oh/
May	Meen	/me-n/
Hello	Hie	/he/
And	Aem	/ay-m/
A	Lowp	/low-p/
An	Lopay	/low-pay/
The	Tov	/toe-v/
What	Woo	/w-oo/
Whose	Wee	/wee/
Which	Wam	/wah-m/
Who	Wip	/wee-p/
What	Wrux	/ruh-x/
When	Wae	/way/
Where	Wuy	/wuh-oy/
Why	Wav	/wuh-ah-v/
How	Herq	/her-k/
All	Akie	/ah-key/
Some	Soer	/soar/
None	Niz	/n-is/
More	Moz	/m-o-z/
Less	Loz	/low-z/
Live	Ley	/lah-ay/
In	Ize	/eye-z/
By	Baz	/bah-z/
Is	Ere	/air/
Go	Gen	/jin/
Accident	Avay	/ah-vay/
Wild	Wahz	/wah-z/
Scared	Simel	/s-im-l/
Look	Leenay	/lee-nay/
For	Fash	/f-ash/
Food	Fram	/ph-ram/
Hot	Neev	/knee-v/

Now	Atay	/ah-tay/
Know	Gaz	/gah-z/
Obtain	Obe	/oh-b/
But	Baep	/bae-p/
Noise	Nav	/nah-v/
Tree	Mel	/muh-l/
Then	Terp	/tur-p/
Nothing	Nin	/n-in/
So	Saz	/s-az/
Carry	Cahp	/cah-p/
Made	Metay	/me-tay/
It	Ive	/eye-v/
Easy	Echa	/eh-k-ah/
Sound	Soln	/sol-n/
As	Atee	/ah-tee/
Land	Lahbe	/lah-bay/
Walk	Wup	/wuh-p/
Drink	Deem	/dee-m/
Please	Pavay	/pah-vay/
Thank you	Tan-tu	/tah-n-too/
Sorry	Siz	/sih-z/
Congratulations	Colaz	/co-lah-z/

Sample Text

<div align="center">'Johnny and Willie'</div>

El mhofs ley ize Johnny. El throel ley baz Willie. Srin berl ere Willie wip el mhofs zd-gen avay. Waz drex ere Johnny wip ere simel anewp srin. Yo dax, zd-leenay fash fram aem lowp zd-neec, nus dehq. Zd-neev el nus, aem ahtay poi zd-leenay Johnny. Ribe zd-gaz obe poi Johnny, terp nav zd-heay haq ize el mels, nin zd-sev zd-leenay aem zd-leenay Johnny.

Fram zd-fue werite fash Willie, saz wie zd-cahp haw aem metay ive echa fash fue. Lowp soln heay Willie atee mel zd-lahbe haq aem lowp waz drex zd-sev haq. Baep el ribe zd-wup nomp el drex fash lowp deem.

English Translation:

Johnny lives in the mountains. Willie lives by the ocean. Willie is a small bird who went to the mountains by mistake. Johnny is a wild dog who is scared of small animals. One day, Johnny was looking for food and it was a warm, sunny day. The sun was hot, and Johnny now was looking for water. Johnny knew where the river was to get water, but he heard a noise in the trees, Johnny looked and looked but saw nothing.

Willie was flying west for food, so that the wind carried him and made it easier to fly. Willie heard a sound as he landed on a tree and saw a wild dog! But the dog had walked towards the nearby river to drink.