Language Creation Conference II

Fiat Lingua

July 7–8, 2007
University of California – Berkeley
Schedule

Friday, July 6th
1:30 PM  Meetup at Sather Gate & guided tour of area
5:00 PM  Dinner at Long Life Vegi House

Saturday, July 7th
8:45 AM  Registration
9:00 AM  David Salo  Giving Historical Depth to Language Construction
         John Quijada  Language Personalities: How the Interplay of Phonology, Phonotactics and Morpho-phonology Creates a Linguistic Aesthetic
         Lila Sadkin  Tenata: Dissolving Lexical Categories
         Jim Henry  Glossotechnia, a language creation card game
1:00 PM  Lunch & Glossotechnia
1:45 PM  David Peterson  The Evolution of Sidaan
         Donald Boozer  Drushek: The Sound of No Voice Speaking
         Workshop  Conlanging 101: Intro & Advanced Vocabulary Generation, part 1
         Panel  Applications of Language Creation in Pedagogy
         Open Q&A
5:00 PM  Close
6:00 PM  Dinner off campus
Sunday, July 8th
8:45 AM  Registration
9:00 AM   Jeff Burke  Reverse engineering of phonological change
          John Clifford  The Problems with Success: What happens when an opinionated conlang meets its speakers
          Sylvia Sotomayor  Verblessness in Kelen
          Gabriel Koulikov  The Linguistic Reinforcement of Worldview: Lexical/phonological structure and grammatical paradigms in Baseline Bipentahexadecimal.
          James Gang  My Right-Brain Verbotomy: How creating invented words changed the way I think
1:00 PM  Lunch & Verbotomy
2:00 PM   Clint Hutchison  Universal Semantic Markers
          Panel  Conlang Relay
          Workshop  Conlanging 101: Intro & Advanced Vocabulary Generation, part 2
          Panel  Incorporating Conlangs into Your Life
          Open Q&A
5:00 PM  Close
6:00 PM  Dinner off campus
Welcome.

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

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

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

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

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

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

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

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

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

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

Fiat lingua!

- Sai Emrys
Thanks

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

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

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

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

**To you all – thank you.**

- Sai

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

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

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

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

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

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

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

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

If you are a member of the press, or will be recording any material from the conference, please talk to Sai first. If you write any articles, posts, books, or the like about this conference or conlanging, we would greatly appreciate hearing about it (or even better, receiving a copy).
LCC2 Speakers

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

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

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

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

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

Don Boozer lives in Ohio and is currently a Subject Department Librarian in Literature at Cleveland Public Library, one of the nation's largest public research libraries. He has increased the library's holdings of relevant books in the field of conlanging by purchasing copies of the Klingon translations of Gilgamesh and Shakespeare, Elgin's dictionary and grammar of Laadan, and Salo's A Gateway to Sindarin, among others. He has also presented programs on conlangs in literature and films and the basics of language creation, as well as published articles on conlangs including an upcoming one on introducing conlanging to teens. His interest in the "secret vice" stems from an early fascination with languages and scripts going all the way back to discovering On Beyond Zebra! by Dr. Seuss in his elementary school library. His on-going projects including working on languages for inhabitants of his conworld, Kryslan, which include Umod, Elasin, and Drushek and learning ancient Egyptian as part of an online study group.
Once there are users other than the creators of a language, the relation between the creators and their language inevitably changes: it is no longer their language exclusively. This difference manifests itself unpleasantly in the form of challenges to various aspects of the language: from its underlying philosophy and purpose to its writing system. These controversies have to be resolved eventually, but the creators cannot be sure that their solutions will be accepted or that the integrity of the language can be maintained. This talk is about several of the most common types of challenges, taking the situation in toki pona for its examples. It concludes with some advice on how to minimize the unpleasantness.

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

Sai Emrys conlangs@saizai.com

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

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

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

Clint Hutchison  VirtueIncarnate@hotmail.com
Universal Semantic Markers

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

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

Jim Henry  jimhenry1973@gmail.com
Glossotechnia

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

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

Jim Henry was born in 1973 in Decatur, Georgia, and has lived in the Atlanta area most of his life. He started creating constructed languages in 1989 after discovering Tolkien's Quenya and
Noldorin (in *The Book of Lost Tales* rather than his better-known works), but his early works were all vocabulary and no syntax. In 1996, after discovering Jeffrey Henning's conlang site and the CONLANG mailing list, he started creating somewhat more sophisticated fictional languages; and in 1998, he started developing his personal engineered language gjâ-zym-byn, which has occupied most of his conlanging energies since then, and in which he has developed some degree of fluency. He works professionally as a software developer, and does volunteer work for the Esperanto League for North America and for St. Patrick's Catholic Church in Norcross, Georgia.

**Gabriel Koulikov** gabekoulikov@gmail.com

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

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

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

**David J. Peterson** dedalvs@gmail.com

**The Evolution of Sidaan**

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

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

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

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

Tenata: dissolving lexical categories

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

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

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

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

Sylvia Sotomayor terjemar@gmail.com
Verblessness in Kēlen

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

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

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

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Verbs</th>
<th>Affixes</th>
</tr>
</thead>
<tbody>
<tr>
<td>panda:</td>
<td>sleep:</td>
<td>Ergative:</td>
</tr>
<tr>
<td>book:</td>
<td>run:</td>
<td>Absolutive:</td>
</tr>
<tr>
<td>man:</td>
<td>read:</td>
<td>Plural:</td>
</tr>
<tr>
<td>woman:</td>
<td>give:</td>
<td>Past Tense:</td>
</tr>
</tbody>
</table>

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

1. The woman sleeps: _____________________________________________

2. The man reads the book: _______________________________________

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

3. ___________________________________________________________

4. ___________________________________________________________

5. Discussion: ________________________________________________

____________________________________________________________

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

6. The women sleep: _______________________________________________________

7. The men read the book: _________________________________________________

8. The man reads the books: ______________________________________________

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

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

11. The man gives books to the woman: _____________________________________

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

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

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

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Morpheme-Based Theories of Language:

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

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

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

* * *

Non-Morpheme-Based Theories of Language:

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

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

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

* * *

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

In a non-morpheme-based theory of language like Bochner's Lexical Relatedness Morphology (LRM), on the other hand, adding an affix to a word to express some relation seems no more common than using a suppletive form. Currently, there's nothing to prevent that. However, a strange language to LRM (e.g., one where words can't be arranged into paradigms) does, indeed, look alien. That, at least, is a plus.
<table>
<thead>
<tr>
<th>Handouts – Applications of Language Creation in Pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>- 16 -</td>
</tr>
<tr>
<td>Random List of 70 Items</td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>#</th>
<th>Participant</th>
<th>Language</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>David Peterson</td>
<td>Kamakawi</td>
<td><a href="http://dedalvs.free.fr/kamakawi">http://dedalvs.free.fr/kamakawi</a></td>
</tr>
<tr>
<td>2</td>
<td>Sylvia Sotomayor</td>
<td>Kēlen</td>
<td><a href="http://www.terjemar.net/">http://www.terjemar.net/</a></td>
</tr>
<tr>
<td>3</td>
<td>Doug Ball</td>
<td>Skerre</td>
<td><a href="http://tsketar.tripod.com/">http://tsketar.tripod.com/</a></td>
</tr>
<tr>
<td>4</td>
<td>Alex Fink</td>
<td>&quot;June 25&quot;</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kelly Drinkwater</td>
<td>Tlharithad</td>
<td><a href="http://mizunomi.googlepages.com/">http://mizunomi.googlepages.com/</a></td>
</tr>
<tr>
<td>7</td>
<td>Jeffrey Jones</td>
<td>Naisek</td>
<td><a href="http://qiihoskeh.googlepages.com/Ntoc.htm">http://qiihoskeh.googlepages.com/Ntoc.htm</a></td>
</tr>
<tr>
<td>8</td>
<td>Philip Newton</td>
<td>Greek Sans Flexions</td>
<td><a href="http://gsf.wunschzetel.de/">http://gsf.wunschzetel.de/</a></td>
</tr>
<tr>
<td>9</td>
<td>Arthaey Angosii</td>
<td>Asha’ille</td>
<td><a href="http://conlang.arthaey.com/">http://conlang.arthaey.com/</a></td>
</tr>
<tr>
<td>10</td>
<td>Aidan Aannestad</td>
<td>Aitoliste</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Lars Finsen</td>
<td>Gaajan</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Jeff Burke</td>
<td>Proto Central Mountain</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Lila Sadkin</td>
<td>Tenata</td>
<td><a href="http://www.athenrein.com/">http://www.athenrein.com/</a></td>
</tr>
<tr>
<td>14</td>
<td>George Baker</td>
<td>Esperanto</td>
<td><a href="http://www.esperanto.net/">http://www.esperanto.net/</a></td>
</tr>
<tr>
<td>15</td>
<td>David Peterson</td>
<td>Kamakawi</td>
<td><a href="http://dedalvs.free.fr/kamakawi">http://dedalvs.free.fr/kamakawi</a></td>
</tr>
</tbody>
</table>
The Sound of No Voice Speaking:

The Language of the Drushek

A Work-in-Progress

by Don Boozer [donaldboozer@yahoo.com]

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

Drushek Physiology

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

A Note On Transliteration Schemas

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

Introduction to Dritok Gestural Syntax

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

The basic hand shapes are:

<table>
<thead>
<tr>
<th>C</th>
<th>a C-shaped gesture, thumb and fingers curled but not touching.</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>fingers together and extended, thumb held against hand</td>
</tr>
<tr>
<td>I</td>
<td>index finger extended, other digits curled inward</td>
</tr>
<tr>
<td>L</td>
<td>thumb and index finger extended and held at right angles, others curled inward</td>
</tr>
<tr>
<td>P</td>
<td>last digit extended, other digits curled inward</td>
</tr>
<tr>
<td>Q</td>
<td>tightly curled fist</td>
</tr>
<tr>
<td>U</td>
<td>index finger and last digit extended, other digits curled inward</td>
</tr>
<tr>
<td>V</td>
<td>index finger and second finger in V-shape</td>
</tr>
<tr>
<td>W</td>
<td>all digits splayed out</td>
</tr>
<tr>
<td>Y</td>
<td>thumb and last digit extended, other digits curled inward</td>
</tr>
</tbody>
</table>

Basic orientations are:

| 1   | palm held toward speaker, usually touching speaker's chest |
| 2   | palm held toward person spoken to (reverse of 1)          |
| 3   | palm held upward, parallel to ground                      |
| 4   | palm held downward, parallel to ground (reverse of #3)   |
| 5   | hand held perpendicular to ground                         |

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

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

Q1=’dzin. "We are all Drushek here."

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

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

**bold**=Umod orthography/pronunciation

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

II. When an Ejective (E) or F is initial: and unrounded: add /u/: */r\_t>/ dri* and rounded: add /i/: *r\_r\>_i_/ dru*

**NOTE:** A phoneme pronounced with rounded lips is specified by an added -w.

III. When a phoneme is followed by the semivowels: add @ when unrounded: *sx /sX@_0/ sa* add u when rounded: *shv /s Xu_0/ su*

**NOTE:** The voiceless vowel is pronounced concurrently with the semivowel.

IV. Clicks are written and pronounced in Umod as complete syllables (see chart). *r\_r\_'w. /t\_r>_i_/O/dritok/drOk/ s\_p\_*,_r\_*/tsipoksik/tsipOkslk/*

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

Being a work-in-progress, this sketch of Dritok is subject to change. Suggestions and critiques are also welcome. Updates to Dritok, as well as other languages of the constructed world of Kryslan, will be posted to the Kryslan Wiki available at kryslan.pbwiki.com.
The following is a selection of books, movies, games, and other resources of which every good conlanger should be aware.

KEY:

[ ] = language(s) used in the work

😊 = Good choice for introducing conlanging to younger teens in addition to older teens and adults.

Fiction

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

😊 Richard Adams. Watership Down. [Lapine]

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


Good language notes, especially for Elensi.

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

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


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

Anthony Burgess. A Clockwork Orange. [Nadsat]

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

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

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

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

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

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

Interesting naming conventions are explained and pronunciation guides are given in several of the volumes. The series is loosely patterned after the Book of Mormon. Several of the books have good languages notes and glossaries.
C. J. Cherryh. *The Chanur Saga* (includes *The Pride of Chanur, Chanur's Venture*, and *The Kif Strike Back*). Also in the series: *Chanur's Homecoming, Chanur's Legacy.* [Hani, Kifish, Stshoshi, Mahendi, te'a]


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


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


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


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

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

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


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

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

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

Katharine Kerr.

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

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


[Deverrian, Elvish]

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

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

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


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

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

Barry Longyear. *The Enemy Papers.* [Drac]
This anthology includes the short stories "Enemy Mine," "The Last Enemy," and "The Tomorrow Testament," as well as "The Talman" (the Drac “bible”), "On Alien Languages," "Run Drac Run," and "Drac for Travelers."

Dennis L. McKiernan. The Mithgar Series (in “Mithgarian” chronological order): The Dragonstone; Voyage of the Fox Rider; The Hel’s Crucible Duology; Dragondoom; The Iron Tower Trilogy; The Silver Call Duology; Eye of the Hunter; Silver Wolf, Black Falcon. [Chákur, Slúk, Sylva, Twyll, Valur, etc.]

George Orwell. Nineteen Eighty-Four. [Newspeak]

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

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

Christopher Paolini. The Inheritance Trilogy: Eragon, Eldest (#3 not yet published) [The Ancient Language, Dwarf, Urgal]
Paolini’s languages have been criticized; but, taken as an example of a starting point, they can be helpful for getting teens interested in conlanging.

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

J. K. Rowling. Harry Potter and the Chamber of Secrets [Parseltongue].
Rowling’s playful use of language (including her naming conventions for Wizards and her spells) is evident throughout the Harry Potter series.

Diane Reed Slattery. The Maze Game. [Glide]

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

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

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

J.R.R. Tolkien. The Lord of the Rings (The Fellowship of the Ring, The Two Towers, The Return of the King), The Silmarillion [Quenya, Sindarin, Khuzdul, Adûnaic, etc., etc.]
The Shakespeare of conlangs! Tolkien himself stated that he created Middle-earth as a place where his conlangs would be spoken. The languages (and the greeting *Elen síla lumenn' omentielvo*) predated the stories.

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

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


Appendix E includes "Notes on Language and Pronunciation."

Nonfiction


An excellent starting point, covers all the basics.


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


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


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


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


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


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

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


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


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


An excellent exposition of language change and evolution.


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


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


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


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


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


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

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

The sections of the History of Middle-earth series most often cited in conlang discussions are "The Etymologies" in *The Last Road and Other Writings* and "The Appendix on Languages" and "Of
Dwarves and Men" in *The Peoples of Middle-earth*. See the WEB RESOURCES below for more information on Tolkienian linguistics.

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

Games & Gaming Resources

*Shazrad: City of Veils* [Drakash, Sokarese]
(PBeM (Play-By-E-Mail) game)
http://www.cityofveils.com/pbem/introduction.phtml
Has a good language page (http://www.cityofveils.com/pbem/languages.phtml) which covers Drakash and Sokarese. Gives guidelines for constructing names (phonemes, syllabic structure, and general "sound").

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

Nintendo’s *The Legend of Zelda* series [Hylian]
Web site includes grammar, fonts, history, etc.

Cyan World’s *MYST* series [D’ni]
http://en.wikipedia.org/wiki/D%27ni_language
The Wikipedia site is a good place for info on the D’ni language.

Origin’s *Ultima Online* computer game [Gargish]
http://martin.brenner.de/ultima/
Gargish Dragon’s Ultima Page is excellent introduction to the language, including a downloadable font and dictionary. Gargish is the language of the Gargoyle’s in the computer game series (www.uo.com).

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

Square Enix’s *Final Fantasy X* [Al Bhed]
Although not actually a conlang but a substitution cipher, Al Bhed is employed like a conlang within the game.

TSR’s *Dungeons & Dragons* (D&D)
D&D enthusiasts are known to strive for realism in their games. The official magazine of the game, *Dragon*, has published several articles on devising languages over the years. The following articles are available in the magazine (if you have access to an archive) or can be found summarized at www.fantasist.net (Click on “Conlang Page” link on home page).
  *Dragon Magazine #75 “Even Orcish is Logical”*
  *Dragon Magazine #278 “A Dwarven Lexicon”*
  *Dragon Magazine #279 “An Elven Lexicon”*
Movies

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

Atlantis: The Lost Empire (2001) featuring the voices of Michael J. Fox, James Garner, and Leonard Nimoy. [Atlantean – designed by Marc Okrand]  
Fox’s character, Milo Thatch, was based on Marc Okrand.

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

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

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

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

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

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

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

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

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


The Mummy (1999) and The Mummy Returns (2001) starring Brendan Fraser, Arnold Vosloo, Rachel Weisz, and Oded Fehr. [Ancient Egyptian]  
Dr. Stuart Tyson Smith, an expert in the pronunciation of Ancient Egyptian, worked on these movies as well as Stargate (see below). He was personally happier with the dialogue in the latter movie, having been on set during most of the shooting. For The Mummy movies, his work consisted mostly of translating dialogue and making suggestions. Although technically not a conlang but a reconstructed natural language, these movies are included here because of their treatment in the films as the language of an alien race (as well as displaced humans).

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

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

Star Wars Saga, Episodes I through VI.

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

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


Television

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

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

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

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

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

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


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

Web Resources for Conlangers

CONLANGING RESOURCES

ConLang Word Maker

www.fantasist.net

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

Langmaker

www.langmaker.com

One of the best sites on the web for conlanging information including Babel Texts, books and media, neographies, online resources, etc., etc. The format was changed to a wiki in March 2006.
The Language Construction Kit
www.zompist.com/kit.html
A step-by-step guide to creating your artificial language, from Sounds to Dialects. Excellent for beginners!

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

☞ KLINGON LANGUAGE RESOURCES ☞

The Klingon Language Institute (KLI)
www.kli.org
Founded in 1992, the KLI publishes the quarterly journal HolQeD, hosts a learn-Klingon-by-email course, and provides authoritative information on the language.

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

☞ LINGUISTICS RESOURCES ☞

Glossary of Linguistic Terms
www.sil.org/linguistics/GlossaryOfLinguisticTerms/
An in-depth glossary of terms from abessive case to zero morph.

International Phonetic Alphabet in Audio
web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm
MP3 files are accessed by clicking on each IPA symbol in the chart. Very helpful for unfamiliar sounds.

The Lingua Descriptive Studies Questionnaire
lingweb.eva.mpg.de/fieldtools/linguaQ.html
A detailed analysis for field linguists and conlangers alike. Check out section 2.1.1.5 for a nice table of semantic functions (i.e., cases).

Linguistic Aspects of Lexical Semantics
www.ilc.cnr.it/EAGLES96/rep2/node4.html
A detailed analysis of different parts of speech (nouns, verbs, adjectives, prepositions) and their lexical and semantic relationships.

X-SAMPA (eXtended Speech Assessment Methods Phonetic Alphabet)
en.wikipedia.org/wiki/X-SAMPA
Gives a thorough introduction to X-SAMPA and includes a detailed table of X-SAMPA characters, their IPA (International Phonetic Alphabet) equivalents, linguistic descriptions, and examples.

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

Ayeri
www.beckerscarsten.de/conlang/ayeri/
An excellent web site containing a PDF primer, examples (including recordings), and three different scripts.

**Brithenig**

[hobbit.griffler.co.nz/introduction.html](http://hobbit.griffler.co.nz/introduction.html)

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

**Idrani Standard Metalinguistic Specification**

[iddini.perastar.com/idrani/index.htm](http://iddini.perastar.com/idrani/index.htm)

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

**Ithkuil: A Philosophical Design for a Hypothetical Language**

[home.inreach.com/sl2120/Ithkuil](http://home.inreach.com/sl2120/Ithkuil)

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

**Láadan Language Reference Page**

[www.jackiepowers.com/Laadan](http://www.jackiepowers.com/Laadan)

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

**Teonaht**

[www.frontiernet.net/~saves/teonaht.html](http://www.frontiernet.net/~saves/teonaht.html)

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

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

[www.ricardopinto.com/quya/](http://www.ricardopinto.com/quya/)

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

**“Uncleftish Beholding”**

[http://www.grijalvo.com/Citas/Peculiar_English.htm](http://www.grijalvo.com/Citas/Peculiar_English.htm)

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

**Virtual Verduria**

[www.zompist.com/virtuver.htm](http://www.zompist.com/virtuver.htm)

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

✉️ NEOGRAPHY RESOURCES ✉️

**Idrani Standard Metalinguistic Specification: Orthography**

[iddini.perastar.com/idrani/ISMS_orthography.htm](http://iddini.perastar.com/idrani/ISMS_orthography.htm)

A great collection of scripts, from ones created by Trent Pehrson himself to other conscripts and "real world" scripts.
Neographies at Langmaker
www.langmaker.com/db/Langmaker:Neographies
Langmaker's extensive collection of neographies.

Omniglot
www.omniglot.com
A database of writing systems, both historical and fictional. This is a good source for getting inspiration when creating neographies. The “Alternative” section includes scripts such as Klingon, Tengwar, and Tenconese. Contributions by individual conlangers are also included such as Atemayar Qelisayer, and Ü'üqoqimbözhiighu.

♦ ONLINE FORUMS & LISTSERVS ♦

The Conlang Mailing List (CONLANG-L)
listserv.brown.edu/archives/conlang.html
The oldest (founded Sept. 1998) and most active online mailing list dedicated to conlanging. Good for novices all the up to professional linguists.

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

Klingon Language Discussion Mailing List
groups.yahoo.com/group/Klingon_Language/
Established in 1999 by the Klingon Imperial Diplomatic Corps, this group serves as a meeting place for novice level students to discuss topics related to the Klingon language and its usage.

LiveJournal Conlang Community
http://community.livejournal.com/conlangs/
Inaugurated in September 2001 by Sai Emrys, this site provides another outlet for discussion of conlangs.

Zompist Bulletin Board (ZBB)
www.spinnoff.com/zbb
An online forum dedicated to the discussion of conlangs, conworlds, linguistics, and Mark Rosenfelder's Almea.

☞ TOLKIENIAN LINGUISTICS ☞

Ardalambion – Of the Tongues of Arda, the invented world of J.R.R. Tolkien
www.uib.no/people/hnohf
A web site designed and maintained by Helge Kåre Fauskanger, a well-known and well-respected expert on Tolkien’s languages. Mr. Fauskanger has developed a Quenya course (available at Ardalambion) as well as a number of other helpful and insightful resources and essays for all of the languages of Arda.

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

**Fellowship of the Word-smiths: Gwaith i-Phethdain**

[www.elvish.org/gwaith/language.htm](http://www.elvish.org/gwaith/language.htm)

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

**I Lam Arth – The Noble Tongue**

[sindarin.weet.us/](http://sindarin.weet.us/)

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

**Quenya Lapseparma**

[www.elvish.org/elm/names.html](http://www.elvish.org/elm/names.html)

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

**Useful Elvish Phrases**


A number of conversational phrases predominantly in Sindarin.
AKWESASNE MOHAWK PRONOMINAL PREFIXES

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

Intransitive Subject: First Person

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

Intransitive Subject: Second Person

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

Intransitive Subject: Third Person

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

Intransitive Object: First Person

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

Intransitive Object: Second Person

S: (h)sa-
D: sena-
P: sewa-
Intransitive Object: Third Person

SM: lo-
F/In: yako-
F/N: yo-
D/PM: loti-
F/In/N: yoti-

Transitive: First Person Agent

<table>
<thead>
<tr>
<th>Agent</th>
<th>2S</th>
<th>2D</th>
<th>2P</th>
<th>3SM</th>
<th>3SF/In &amp; 3 D/P M/F/In/N</th>
<th>3SF/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>ko-</td>
<td>keni-</td>
<td>kwa-</td>
<td>li-</td>
<td>khe-</td>
<td>k-</td>
</tr>
<tr>
<td>D</td>
<td>keni-</td>
<td>keni-</td>
<td>kwa-</td>
<td>(h)sakeni-</td>
<td>yaki-</td>
<td>yakeni-</td>
</tr>
<tr>
<td>P</td>
<td>kwa-</td>
<td>kwa-</td>
<td>kwa-</td>
<td>(h)sakwa-</td>
<td>yaki-</td>
<td>yakwa-</td>
</tr>
</tbody>
</table>

Transitive: Second Person Agent

<table>
<thead>
<tr>
<th>Agent</th>
<th>1S</th>
<th>1D</th>
<th>1P</th>
<th>3SM</th>
<th>3SF/In &amp; 3 D/P M/F/In/N</th>
<th>3SF/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>(h)sek-</td>
<td>(h)skeni-</td>
<td>(h)skwa-</td>
<td>ts-</td>
<td>(h)se-</td>
<td>(h)s-</td>
</tr>
<tr>
<td>D</td>
<td>(h)skeni-</td>
<td>(h)skeni-</td>
<td>(h)skwa-</td>
<td>tsi-seni-</td>
<td>yetsi-</td>
<td>(h)seni-</td>
</tr>
<tr>
<td>P</td>
<td>(h)skwa-</td>
<td>(h)skwa-</td>
<td>(h)skwa-</td>
<td>tsi-sewa-</td>
<td>yetsi-</td>
<td>(h)sewa-</td>
</tr>
</tbody>
</table>

Transitive: Third Person Agent

<table>
<thead>
<tr>
<th>Agent</th>
<th>1S</th>
<th>1D</th>
<th>1P</th>
<th>2S</th>
<th>2D</th>
<th>2P</th>
</tr>
</thead>
<tbody>
<tr>
<td>SM</td>
<td>lak-</td>
<td>(h)sukeni-</td>
<td>(h)sukwa-</td>
<td>(h)ya-</td>
<td>(h)tsi-seni-</td>
<td>(h)tsisewa-</td>
</tr>
<tr>
<td>SF/In &amp; D/P M/F/In/N</td>
<td>yuk-</td>
<td>yukhi-</td>
<td>yukhi-</td>
<td>yesa-</td>
<td>yetsi-</td>
<td>yetsi-</td>
</tr>
<tr>
<td>SF/N</td>
<td>wak-</td>
<td>yukeni-</td>
<td>yukwa-</td>
<td>sa-</td>
<td>seni-</td>
<td>sewa-</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Agent</th>
<th>SM</th>
<th>SF/In</th>
<th>SF/N</th>
<th>D/P M/F/In/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>SM</td>
<td>lo-</td>
<td>(h)sako-</td>
<td>la-</td>
<td>(h)sako-</td>
</tr>
<tr>
<td>SF/In &amp;</td>
<td>luwa-</td>
<td>yutat-</td>
<td>kuwa-</td>
<td>luwati- (M)</td>
</tr>
<tr>
<td>D/P M/F/In/N</td>
<td>lo-</td>
<td>yako-</td>
<td>yo-</td>
<td>kuwati- (F/In/N)</td>
</tr>
<tr>
<td>--------------</td>
<td>-----</td>
<td>-------</td>
<td>-----</td>
<td>------------------</td>
</tr>
</tbody>
</table>

**Pronominal Prefix Elements:**

**Singular Elements:**

First Person: -k-
Second Person: -s-
Third Person
   Masculine: -la-
   Feminine/Indefinite: -ye-
   Feminine/Neuter: -ka-

**Non-Singular Elements:**

Inclusive: -te-
Exclusive: -ya-
Dual: -ni-
Plural
   First/Second Person: -wa-
   Third Person: -ti-
Reciprocal: -(a)tat-
AKWESASNE MOHAWK PRONOMINAL SYSTEM

First Person
- Singular
- Dual
- Plural
  - Inclusive
  - Exclusive
  - Inclusive
  - Exclusive

Second Person
- Singular
- Dual
- Plural

Third Person
- Singular
- Dual
- Plural
  - Masculine
  - Feminine/Indefinite
  - Feminine/Neuter
  - Masculine
  - Feminine/Indefinite/Neuter

THE EVOLUTION OF IROQUOIAN GENDER

- Proto Iroquoian
- Proto Northern Iroquoian
- Mohawk

- Category
  - Indefinite
  - Specific
    - With/Without Masculine
    - Masculine
  - Feminine
    - Indefinite
    - Neuter
  - Masculine

Masculine introduced
Feminine split
TOKI PONA PHRASE STRUCTURE GRAMMAR 2.3

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

Phrase Structure rules

P1 <Sentence> ::= <Interjection>
| <Verb> ['ala']
| [<PreSentence>] [<Vocative>] <Subject> <Predicate>

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

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

P4 <Subject> ::= "o"
| <Nominal>
| "o" <Nominal>

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

P6 <Phrase> ::= <Noun-Phrase> (1)
| <Modifier>* (1)
| <Verb-Phrase>
(1) = ["ala" + repeat of the entity immediately before it], and may be applied only once.

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

P8 <Verb-Phrase> ::= <Verb>
| <Modal> (1) <Verb>
(The verb or modal after "ala" is the same as the one before "ala".)

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

P10 <Verb> ::= <Vi> (1) [<Modifier>]*
| <Vt> (1) [<Modifier>]* + <Direct-Object>*
| <Vx> (1) + <Noun-Phrase> | "li" <Predicate> <Predicate-Conjunction> <Predicate>

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

P12 <Noun-Phrase> ::= <Noun> [<Modifier>]*
| <Noun-Phrase> "pi" <Nominal>

TRANSFORMATIONAL RULES

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

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

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

tan jan Setepo
Transforms in tp

A li BC e D, \textit{jan li tawa tomo e poki} A man moves a box to a building
can lie behind

BCDA \textit{tawa tomo poki jan} A man’s moving a box to a building
BCD \textit{tawa tomo poki} Moving a box to a building
BD \textit{tawa poki} Moving a box, Box moving
BC \textit{tawa tomo} Moving to a building
B \textit{tawa} Moving, Motion
Typically from ABCD \ldots ni \ldots, replacing the ni

A(BCD) \textit{jan pi tawa tomo poki} A man who moves a box to a building
A (BD) \textit{jan pi tawa poki} A man who moves a box, a box-moving man
A(BC) \textit{jan pi tawa tomo} A man who moves to a building (implicit reflexive?)
AB \textit{jan tawa} A man who moves, A moving man
Typically from ABCD \ldots A\ldots

D(BCA) \textit{poki pi tawa tomo jan} A box (being) moved to a building by a man
A box (that) a man is moving/moved to a building
D(BC) \textit{poki pi tawa tomo} A box moved/moving/ being moved to a building
DB \textit{poki tawa} A moved/moving/ being moved box
DC \textit{poki tomo} A box for a building (covertly “destined for”)
DA \textit{poki jan} A man’s box
Typically from ABCD \ldots D\ldots

BCD \textit{tawa tomo poki} A mover of a box to a building
BD \textit{tawa poki} A mover of a box, A box-mover
BC \textit{tawa tomo} A mover to a building (implicit reflexive?)
Typically from ABCD \ldots A \ldots

Rare?:
BCA \textit{tawa tomo jan} What a man moved to a building
BC \textit{tawa tomo} What was moved to a building
BA \textit{tawa jan} What a man moved
Typically from ABCD \ldots D \ldots

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

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

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

About James Gang:

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

1. **Design: Entertaining Patterns**
   Word invention and Language creation are design challenges. Apply design principles to vocabulary invention and language creation.

2. **Story: Fulfilling your Premise**
   Each word we use exists in a context -- a sentence or a story. Learn how to create your word in a context and reveals its meaning. And decide what I more important to your conlang logic or drama?

3. **Symphony: A Repetitive Complex**
   Big ideas are complicated. Word are simple. Great words can fuse together a bunch of disparate ideas, and make understanding of complexity, easy.

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

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

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

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

How Verbotomy Works

1. Each day you publish a new definition and comic.
The definition appears on the Verbotomy page of your website with the Verbotomy comic. The definition can also be delivered by SMS to subscribers who request that it be sent to their phones.

2. Players create words to match the definition.
Each player has the opportunity to create a word to match the definition and can submit their verboticisms (invented words) on your website. A complete list of words submitted by your registered players is published on your site.

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

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

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

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

Verbotomy Featured Authors

We have featured several authors on the site including:

Robert J. Sawyer: Get a Science-Fiction Verbotomy

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

Timothy Johnson: Verbotomy for Office Politicians

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

Cory Doctorow: Overclocked

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

Kurt Vonnegut: Vonnegut’s Invented Words

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

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

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

Placebull: /pla-see-bull/ A harmless untruth, intended to comfort simple souls. 
Sentence: 'Hard work always pays off' - a placebull to keep workers motivated
Etymology: placebo + bull (as in bullshit)
(had to put the second e in my word to emphasize sound)
Created by: Jabberwoky.
и - plural - FBIи - multiple FBI agents
с - adjective - FBIс - pertaining to the FBI
ґ - ongoing - FBIґ - undergoing an FBI investigation
d - completed - FBIд - underwent an FBI investigation
ґґ - verbal noun - FBIґґ - process of going through an FBI investigation
† - feminine - FBI† - feminine FBI agent
〜 - negative -〜FBI - non-FBI

- "FBIи searched office today"
- "Forward all FBIс docи to attyи"
- "If FBIґ, do not call"
- "FBIд council membи 〜 trustд"
- "Comp破产 after FBIґґ"
- "VP Sales talked to FBI†"
- "〜FBI̅ investigator in lobby."
1. The Evolution of Sidaan
   Curiosity and the Instability of Language

2. What Is Language Creation?
   Language creation = creating new languages.
   Not just vocab, morphology generation.
   Work with what you’ve got to create something new.

3. In the Beginning…
   David Peterson = commitment issues
   Languages: Megdevi, Gweydr, Sheli, Kamakawi, Zhyler, Sathir, Njaama, Epiq, Kelenala, Kelenala Sign Language, X, Tan Tyls, some language sketches no one’s ever seen…

4. But…
   Every language of mine begins with something: an orthography, a phonology, a paradigm, or a language sample.
   Sidaan began with the following:
   Sidaan is [si.da.an]. The [-an] is a suffix meaning "language of", and is added to the end of a word, no matter how the word ends—kind of like "-y" in English

5. Kayardild!
   Maku-ntha yalawu-jarra-ntha yakuri-naa-ntha…
   /woman.OBL. catch-PAST-OBL. fish-MABL.-OBL./
   “The woman must have caught fish…”
   …dangka-karra-nguni-naa-ntha mijil-nguni-naa-ntha.
   /man-GEN.-INST.--MABL.-OBL. net-INST.--MABL.-OBL./
   “…with the man's net.”
   (Dench and Evans, 1988)
   I saw this example in Johanna Nichols's book Linguistic Diversity in Space and Time. Credit goes to Taliesin the Storyteller from the CONLANG-L for finding the exact spot in the text whence the sentence comes, and to George Gibbard for providing me with the Kayardild text itself. If you're wondering what MABL stands for...read Dench and Evans (1988). They claim that Kayardild has two types of case: nominal and verbal. My hat is off to them.

6. Hmm… What if you…
   Sidaan: Each NP agrees with each other NP.
   Intransitive Sentence:
   lemba mazahe.
   /girl sleep-PRES./
   “The girl's sleeping.”
   Each Sidaan example in this presentation will be presented in this way:
   Sidaan Script: §§§§§§§§§§§§§§§§ (utilizing a font I made)
   IPA Transcription: aaβbçcðdeeyfgq (utilizing an IPA font I made)
   Interlinear: AaBbCcDdEeFfGg (using a Courier mono-spaced font)
   English Gloss: AaBbCcDdEeFfGg (using my favorite font Palatino)

7. Now an Interesting Example…
   Transitive Sentence:
8. Beware the Ditransitive!
Ditransitive Sentence:
"The girl gives the apple to the boy."

9. So Now...
A language with a bizarre agreement system that results in case marking. That is, case “marked” by agreement (or absence thereof) rather than by case markers.

10. Alas!
It was boring!
A new question...

11. Tinkering
Can an SOV language become a VSO language naturally?
What’s the deal with languages of “the Philippine type”?
What to do with passives, etc.?
In the linguistics literature, languages of the Philippine type are languages like Malagasy, Chamorro, and Tagalog which make extensive use of passives and applicatives to draw attention to a particular argument in the sentence (not just the subject).

12. New Goal
Take Sidaan from state X to state X+n.
State X: SOV, no verb agreement.
State X+n: VSO, verb agreement.
Important: No new morphology!

13. State X
Three different genitives.
Complex nominal agreement.
Irrealis/non-finite marker.

14. Step 1: Reusable Parts
Genitive 1: Gen. Pronoun + Noun
Genitive 2: Noun + Gen. Noun
stox maza  maza klEmba
15. Step 1A: Reusable Slides
   Genitive 3: Noun-Person Suffix + Noun/Pronoun (Plain)
   
   mazat’øx
   mazas lemba
   /apple-1sg. (I)/   /apple-3sg. girl/
   “My apple.”       “The girl’s apple.”

16. Step 2: Non-finite Thingummy
   (1) lemba kazele.
       /girl swim-PRES./
       “The girl is swimming.”
   (2) lemba saŋgazele.
       /girl NONF.-swim-PRES./
       “The girl will/might/may swim.”

17. Step 3: Agreement?
   Agreement is sooooo tiresome…
   Any way we can ditch it?

18. Step 1 + 2 + 3 = Step Yay!
   Teh Mirror Principle sez…
   ZOMG!11!ONE! NP = IP/TP/S, etc. (“Chomsky”)
   (Before) lemba kazele.
       /girl swim-PRES./
       “The girl is swimming.”

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

19. After!
   saŋgazele lembas tox ŋodehe.
   /NONF.-swim-3sg. girl-D.O.AGR. I amuse-PRES./
   “The girl’s swimming amuses me.”

   The most important thing to take away from this example is that the subject of
   the verb "swim" is equivalent to the possessor of the noun "swimming". The
   main difference between this fronted verb and the verb used in slide 16, example
   2 is that this verb does not have tense. Morphologically, then, its arguments are
   not marked like verbal arguments, and it doesn't act like a verb, but a noun.
20. But What If…
To avoid having to fiddle with agreement, what if Sidaan speakers decided to run with that whole fronted clause thing?

21. Auxiliaries Galore!
Intransitive example:
\[
\text{sāngazels lemba çelajane.}
\]
/\text{NONF.-swim-3sg. girl do-PASS-PRES./}
“The girl’s swimming (is done).”

22. !erolaG seirailixuA
Transitive example:
\[
\text{sanlo≤Gus lemba cimaza çelajane.}
\]
/\text{NONF.-swim--3sg. girl GEN.-apple do-PASS-PRES./}
“The girl’s eating an apple.”

23. Too Many Genitives!
An example with all three genitives:
\[
\text{sanlo≤Gus lemba stox cimaza çelajane.}
\]
/\text{NONF.-swim-3sg. girl my GEN.-apple do-PASS-PRES./}
“The girl’s eating my apple.”

24. Philosophizing
There should be a purpose behind a medium.
What does the medium of a conlang allow us to do?

25. Out of Time
“Why conlang?” they say. “No one speaks your language but you.”
Why not use that to our advantage?

26. No Compromise!
Sidaan has two verb slots, both of which can take arguments.
V NP…NP V
Why not use them?

27. If Verbs Take Arguments…
How to Mark Beneficiaries:
\[
\text{sāngazels lemas xespa nasqano.}
\]
/\text{NONF.-swim-3sg. girl-D.O.AGR. boy help-PAST/}
“The girl swam for the boy.”
Note how the old agreement marker now neatly divides the main verb NP's from the auxiliary verb NP's, even though neither are case marked. Though it's intended to show agreement, what it does, in effect, is signal the end of the fronted NP (the new domain of the main verb).
28. Some Other Examples
   How to Mark Comitative NP's:
   \( \text{sangaz\'els lembat xespa kanajano.} \)
   /NONF.-swim-3sg. girl-I.O.AGR. boy accompany-PASS.-PAST/
   "The girl swam with the boy."

29. Some Other Examples 2
   Biclausal Causatives:
   \( \text{sangaz\'cit lemba \text{\c{e}jejejano.}} \)
   /NONF.-swim-1sg.-I.O.AGR. girl do-CAUS.-PASS.-PAST/
   "The girl made me swim."
   There's a sound change at work here which changes a /t/ to [c] before a palatalizing vowel (the palatalizing vowels in Sidaan are [e] and [i]).

30. More?
   Exceptional Case Marking (ECM):
   \( \text{sangaz\'lm\'it tox tozajano.} \)
   /NONF.-swim-2sg.-I.O.AGR. I see-PASS.-PAST/
   "I saw you swim."

31. Not Raising!
   Raising:
   \( \text{sangaze\'ejit tox ne\'ngijane.} \)
   /NONF.-swim-PRES.-1sg.-I.O.AGR. I want-PASS.-PAST/
   "I want to swim."

32. Combination...?!
   Four Verbs:
   \( \text{sandost cizanasqas sangaz\'els xespa lembat tox ne\'ngijane.} \)
   /NONF.-see-1sg. GEN.-NONF.-help-3sg. NONF.-swim-3sg. boy GEN.-girl-I.O.AGR. I want-PASS.-PRES./
   "I want to see the boy swim for the girl."

33. Most Importantly...
   This was all done without resorting to the creation of new morphology.
   Instead, analogy and reanalysis allow one to take an old language and refurbish it.

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

36. Old Hawai‘i
Proto: C[+glot.] > ø / EVERYWHERE
So: *ha/e > ae
But they missed their glottals!

37. Come Back, Glotty!
Next: *s, *f > h
The Great Pull Chain: *k > /, *t > k
Result: *takele > ka/ele “empty”
For those unfamiliar with linguistic rules, what this says is that glottal consonants (the "h" in "Honolulu" and the apostrophe in "pua’a") disappeared from the language entirely. Additionally, in historical linguistics, an expression like *X > Y means that at some previous point in time in the history of a given language, there was a segment (or word) X that has since changed to become Y. The asterisk indicates that the form is antiquated.

38. So What?
Natural languages evolve, and tend to resolve problems one way or another.
Say Old Hawai‘i has five words: *take, *ka/e, *kate, */ake, */ae.

39. At Some Time X…
Speaker A: take, ka/e, kate, /ake, /ae.
Speaker B: ka/e, /ae, /ake, a/e, ae.
Assuming Old Hawai‘i also has both *ae and *a/e, and both speaker A and B are alive at the same time…ACK!

40. Yet, No Problem
The issue was bound to resolve itself, of course.
But, since our languages are constructed, why not exploit that instability that natural languages can’t handle?
For the curious, though the pull chain did, indeed, happen, /t/ and /k/ continue to be in free variation in spoken Hawaiian, except on the island of Ni‘ihau, where /t/ is used exclusively. (It's like stepping back in time!)
Tenata: Dissolving Lexical Categories
Lila Sadkin

Phonology & Writing Conventions

Vowels: i e a o u
These have their traditional phonemic values as in the standard IPA

Consonants

<table>
<thead>
<tr>
<th>IPA</th>
<th>Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>/p/</td>
<td>p</td>
</tr>
<tr>
<td>/t/</td>
<td>t</td>
</tr>
<tr>
<td>/k/</td>
<td>k</td>
</tr>
<tr>
<td>/q/</td>
<td>q</td>
</tr>
<tr>
<td>/f/</td>
<td>f</td>
</tr>
<tr>
<td>/s/</td>
<td>s</td>
</tr>
<tr>
<td>/ɕ/</td>
<td>ɕ</td>
</tr>
<tr>
<td>/x/</td>
<td>x</td>
</tr>
<tr>
<td>/p/</td>
<td>pf</td>
</tr>
<tr>
<td>/s/</td>
<td>ps</td>
</tr>
<tr>
<td>/t/</td>
<td>ts</td>
</tr>
<tr>
<td>/k/</td>
<td>tc</td>
</tr>
<tr>
<td>/q/</td>
<td>ks</td>
</tr>
<tr>
<td>/x/</td>
<td>kx</td>
</tr>
<tr>
<td>/m/</td>
<td>m</td>
</tr>
<tr>
<td>/n/</td>
<td>n</td>
</tr>
<tr>
<td>/ɲ/</td>
<td>ɲ</td>
</tr>
<tr>
<td>/ŋ/</td>
<td>ŋ</td>
</tr>
<tr>
<td>/w/</td>
<td>w</td>
</tr>
<tr>
<td>/ɾ/</td>
<td>r</td>
</tr>
<tr>
<td>/l/</td>
<td>l</td>
</tr>
<tr>
<td>/j/</td>
<td>j</td>
</tr>
</tbody>
</table>

Definitions

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

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

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

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

**ruma** -- validity marker
- indicates a person's belief about the truth of the sentence

EXAMPLE SENTENCES

Sotsofimi ruxamemen waxotitse slatus.
so.tsofi.mi  ru.xame.men  wa.xo.ti.tse  sla.tus
actor.bird.living recipient.bread.food  ind.owb.intent.habit  speaker.true
"The bird eats bread."

Somenyaci rukinyamen fikelmimi wastetitse slatus.
so.menya.ci  ru.kinya.men  fi.kelmi.mi
actor.person.human  recipient.water.food  beneficiary.tree.living
wa.ste.ti.tse  sla.tus
ind.other-benefit.intent.habitual  speaker.true
"The person waters the trees."
The (dead) tree fell.

Your bread fed me.

The flower is beautiful (to me).

The tree's leaves were beautiful to you.

Does the bird eat bread?

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

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

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

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

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

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

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

Alex: Kstore?

S: Huh? You distracted. Huh sh?

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

S: Ah. Sh psh memory?

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

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

A: Causation p huh?

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

A: Huh?

S: Tyou asked pme, tI explain ppkt.

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

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

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

Wind: Fssssssh…

A: Huh your email?

W: Fsssssssh…

S: T not t pkt. Maybe teach later?

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

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

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

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

The rules:

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

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

My first idea with Fauleethik was basically, what if there had never been a “Tower of Babel” in some far-off world? Fauleethik is the archaic and first form of language that was supposedly taught to the first people in the world by God.

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

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

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

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

**Ee tisu den eemau een leeth ee een fauth. Ee tau putoo od dausu ee naumoo paviru**
(And the whole world had one language and one speech. And they travelled from the east and found the plain)

**nau Shinaur ee fesoo tum. Ee adeemu kasau nau een dilu – Kenu du teefa ee pira**
(of Shinar and settled there. And the men said to each other: let us go and make)

**birish ee tau fena fu seelu.**
(brick and bake them in fire.)

Fauleethik Calligraphy

Fauleethik Calligraphy
<table>
<thead>
<tr>
<th>Name</th>
<th>Email &amp; Website</th>
<th>Affiliations / Degrees</th>
<th>Conlangs</th>
<th>Language interest</th>
<th>Talk to me about…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amber Dance</td>
<td><a href="mailto:amber.dance@latimes.com">amber.dance@latimes.com</a></td>
<td>Los Angeles Times</td>
<td></td>
<td>I'm researching for an article about conlanging.</td>
<td>why you do it, how you do it...whatever you're interested in!</td>
</tr>
<tr>
<td>And Rosta</td>
<td><a href="mailto:and.rosta@gmail.com">and.rosta@gmail.com</a></td>
<td>University of Central Lancashire</td>
<td>Livagian</td>
<td>mainly engelanging</td>
<td></td>
</tr>
<tr>
<td>Arika Okrent</td>
<td><a href="mailto:arika@okrent.com">arika@okrent.com</a> wickedoasis.org/rika</td>
<td>Linguistics--MA Gallaudet, PhD U of Chicago</td>
<td>Too many to count</td>
<td>Too many to list</td>
<td>conlanging as an art form</td>
</tr>
<tr>
<td>Arthaey Angosii</td>
<td><a href="mailto:arthaey@gmail.com">arthaey@gmail.com</a> conlang.arthaey.com</td>
<td>BS in computer science, minor in linguistics; Cal Poly SLO</td>
<td>Asha’ille</td>
<td>artlangs, natlangs, concultures</td>
<td></td>
</tr>
<tr>
<td>Brien Willard-Southward</td>
<td><a href="mailto:bnwillard-southward@utulsa.edu">bnwillard-southward@utulsa.edu</a> kutjara.com</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christopher Husch</td>
<td><a href="mailto:chusch@gmail.com">chusch@gmail.com</a></td>
<td>Anas</td>
<td></td>
<td>These days, mostly I am studying natlangs for my own enjoyment.</td>
<td>Oh, anything! I find most things interesting, unless they're tedious, but I seldom find things tedious.</td>
</tr>
<tr>
<td>Cindy Morris</td>
<td><a href="mailto:milami.equine@gmail.com">milami.equine@gmail.com</a></td>
<td>Linguistics Student at UT Austin</td>
<td>Atlantean</td>
<td>How natlangs are seen within conlangs</td>
<td>Talk to me about anything, I'm just eager to know more!</td>
</tr>
<tr>
<td>Clint Hutchison</td>
<td><a href="mailto:Virtuelincarnate@hotmail.com">Virtuelincarnate@hotmail.com</a></td>
<td>BA Linguistics - University of Washington - Seattle</td>
<td>Universal semantic markers</td>
<td>Open codes, machine shorthand, criminal argot</td>
<td>Open codes, machine shorthand, criminal argot</td>
</tr>
<tr>
<td>David Peterson</td>
<td><a href="mailto:dedalvs@gmail.com">dedalvs@gmail.com</a> dedalvs.free.fr</td>
<td>BA UC Berkeley; MA UCSD; Faculty Fullerton College</td>
<td>Zhyler, Kamakawi</td>
<td>Morphology, Orthography, Phonology</td>
<td>Morphology!</td>
</tr>
<tr>
<td>Don Boozer</td>
<td><a href="mailto:donaldboozer@yahoo.com">donaldboozer@yahoo.com</a> geocities.com/donaldboozer</td>
<td>Subject Department Librarian, Literature, Cleveland Public Library; MLS, Kent State University</td>
<td>Works in progress: Umod, Drushek, Elasin; Admirer of: Quenya, Sindarin, Klingon, Ayeri, Almean languages</td>
<td>Case systems, phonology, scripts, novel approaches, well-done websites (Ayeri, Verduria, etc.)</td>
<td>Spreading awareness of conlanging (i.e., &quot;conlang evangelism&quot;)</td>
</tr>
<tr>
<td>Name</td>
<td>Email &amp; Website</td>
<td>Affiliations / Degrees</td>
<td>Conlangs</td>
<td>Language interest</td>
<td>Talk to me about…</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------------------------------------------</td>
<td>------------------------</td>
<td>----------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Doug Ball</td>
<td><a href="mailto:tsketar@gmail.com">tsketar@gmail.com</a> tsketar.tripod.com; tsketar.googlepages.com</td>
<td>Stanford University Grad Student</td>
<td>Skerre</td>
<td>Syntax, Morphology, Realism in conlangs, using theory for conlanging</td>
<td>Different theories of grammar, Austronesian lgs, any aspects I'm interested in</td>
</tr>
<tr>
<td>Elizabeth A Smith</td>
<td><a href="mailto:smith_beth_ann@yahoo.com">smith_beth_ann@yahoo.com</a> writing.com/authors/peonyfoxburr</td>
<td>AA - Vis Comm, BA - Bib Lit</td>
<td>created - Selowan, currently working on its sister language</td>
<td>pretty much the whole shabang</td>
<td></td>
</tr>
<tr>
<td>G. Nicholas DAndrea</td>
<td><a href="mailto:nick@gnidan.org">nick@gnidan.org</a> gnidan.org/</td>
<td></td>
<td></td>
<td>Esperanto</td>
<td>translation</td>
</tr>
<tr>
<td>George Baker</td>
<td><a href="mailto:gbpe@yahoo.com">gbpe@yahoo.com</a></td>
<td></td>
<td></td>
<td>Esperanto</td>
<td>translation</td>
</tr>
<tr>
<td>Heather Rose Jones</td>
<td><a href="mailto:heather.jones@earthlink.net">heather.jones@earthlink.net</a></td>
<td>PhD in Linguistics (UCB)</td>
<td>Kaltaoven (appears in a series of fantasy short stories published in the &quot;Sword and Sorceress&quot; anthology series)</td>
<td>conlangs as fictional worldbuilding, creating historic depth for conlangs</td>
<td></td>
</tr>
<tr>
<td>Jeff Burke</td>
<td><a href="mailto:rtoennis@yahoo.com">rtoennis@yahoo.com</a></td>
<td>BA Music</td>
<td></td>
<td>The Central Mountain family, including Noyahtowa</td>
<td>Diachronics, morphology, morphosyntactic alignment, semantics</td>
</tr>
<tr>
<td>Jeffrey S. Jones</td>
<td><a href="mailto:jsjonesmiami@yahoo.com">jsjonesmiami@yahoo.com</a> qiihoskeh.googlepages.com/home</td>
<td>B.M. Composition, B.S. Computer Science</td>
<td>‘Yemls, Valles, Naisek</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jim Henry</td>
<td><a href="mailto:jimhenry@pobox.com">jimhenry@pobox.com</a> pobox.com/~jimhenry</td>
<td></td>
<td></td>
<td>gjā-zym-byn</td>
<td>engineered languages; optimization for redundancy, conciseness, parsimony....</td>
</tr>
<tr>
<td>John E. Clifford</td>
<td><a href="mailto:clifford-j@sbcglobal.net">clifford-j@sbcglobal.net</a></td>
<td>Univ/Missouri - St. Louis (ret) MA (Ling) PhD (Philosophy)</td>
<td>Loglan, Lojban, toki pona (Esperanto)</td>
<td>Vocabulary development</td>
<td>Anything -- I was a Philosophy professor.</td>
</tr>
<tr>
<td>Name</td>
<td>Email &amp; Website</td>
<td>Affiliations / Degrees</td>
<td>Conlangs</td>
<td>Language interest</td>
<td>Talk to me about…</td>
</tr>
<tr>
<td>-----------------------</td>
<td>----------------------------------</td>
<td>------------------------</td>
<td>------------</td>
<td>-----------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------</td>
</tr>
<tr>
<td>John Quijada</td>
<td><a href="mailto:jq_iithkuil@inreach.com">jq_iithkuil@inreach.com</a></td>
<td>B.A. in Linguistics, 1981</td>
<td>Ithkuil, Ilaksh</td>
<td>cognitive linguistics, morpho-syntax, philosophical languages, Sapir-Whorf, teaching Linguistics 101 to newbies</td>
<td>conlanging, sci-fi, Tolkien, travel, quantum physics, classical and world music, anything else</td>
</tr>
<tr>
<td>Joshua Foer</td>
<td><a href="mailto:joshuafoer@yahoo.com">joshuafoer@yahoo.com</a></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kate and Sean Healy</td>
<td><a href="mailto:khorwi1@lsu.edu">khorwi1@lsu.edu</a></td>
<td>working on a PhD in Linguistics</td>
<td>Esperanto, Klingon</td>
<td>How language and identity differs for created languages vs natural languages</td>
<td></td>
</tr>
<tr>
<td>Kelly Drinkwater</td>
<td><a href="mailto:mizunomi@gmail.com">mizunomi@gmail.com</a></td>
<td></td>
<td>Skuigelz (script only), Tharithad</td>
<td>Anything, particularly cognitive aspects</td>
<td>Anything you want</td>
</tr>
<tr>
<td>Leland Paul Kusmer</td>
<td><a href="mailto:lelandpaul@gmail.com">lelandpaul@gmail.com</a></td>
<td>B.A. in Linguistics, U. Florida</td>
<td>Tükwäi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lila Sadkin</td>
<td><a href="mailto:lilamrta@gmail.com">lilamrta@gmail.com</a>, athenrein.com</td>
<td>Tenata, Koquomad</td>
<td></td>
<td>linguistic relativity, language and culture, non-Indo-European structure, science-fiction use</td>
<td>linguistic postulates</td>
</tr>
<tr>
<td>Margaret Lauderdale</td>
<td><a href="mailto:greenleafpas@sbcglobal.net">greenleafpas@sbcglobal.net</a></td>
<td>BA English/Philosophy; MA Education</td>
<td>Quenya, Sindarin</td>
<td>Translations, vocabulary development, Tengwar calligraphy</td>
<td>music</td>
</tr>
<tr>
<td>Michael Hoffman</td>
<td><a href="mailto:archangel.associate@gmail.com">archangel.associate@gmail.com</a></td>
<td>BA in Mathematics in progress</td>
<td>Any and all aspects, I'm new to conlanging</td>
<td>Anything related to conlanging</td>
<td></td>
</tr>
<tr>
<td>Patricia Rudisill</td>
<td><a href="mailto:p.rudisill@umiami.edu">p.rudisill@umiami.edu</a>, patricarudisill.com</td>
<td>BM in violin performance (07)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patrick Jemmer</td>
<td><a href="mailto:PatrickJemmer@yahoo.co.uk">PatrickJemmer@yahoo.co.uk</a>, PatrickJemmer.co.uk</td>
<td>BA (Hons) CertPgSt MA (Cantab) MA (Oxon) PhD (Birm)</td>
<td>Lapine / Gallifreyan</td>
<td>all</td>
<td>Anything</td>
</tr>
<tr>
<td>Name</td>
<td>Email &amp; Website</td>
<td>Affiliations / Degrees</td>
<td>Conlangs</td>
<td>Language interest</td>
<td>Talk to me about…</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------------------------</td>
<td>------------------------</td>
<td>-----------------------------------</td>
<td>------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>Peter Ara Guekguezian</td>
<td><a href="mailto:pag-conlanglist@soapboxindustries.com">pag-conlanglist@soapboxindustries.com</a></td>
<td></td>
<td>Old Sanhr (Zagra)</td>
<td>Grammar (especially Morpho-Syntax); Conscripting; Outlets to Conculturing</td>
<td></td>
</tr>
<tr>
<td>Rachel Cristy</td>
<td><a href="mailto:rcristy@stanford.edu">rcristy@stanford.edu</a></td>
<td>Stanford undergraduate</td>
<td>Interested in Tolkien's Elvish</td>
<td>Everything!</td>
<td>Everything! Taking a class with Merritt Ruhlen, Hungarian</td>
</tr>
<tr>
<td>Richard Futrell</td>
<td><a href="mailto:rikutrell@stanford.edu">rikutrell@stanford.edu</a></td>
<td></td>
<td>Hiktal (created), anything but Klingon (interested)</td>
<td>Everything!</td>
<td></td>
</tr>
<tr>
<td>Robert Szasz</td>
<td><a href="mailto:rszasz@saxon.dhs.org">rszasz@saxon.dhs.org</a></td>
<td></td>
<td>Non-linear fully 2d writing systems</td>
<td>Spread and Early Development</td>
<td></td>
</tr>
<tr>
<td>Sai Emrys</td>
<td><a href="mailto:conlangs@saizai.com">conlangs@saizai.com</a>, saizai.livejournal.com</td>
<td>BA CogSci Berkeley, LCS Director</td>
<td>Rokbeigalmki, Gabwe, Judajca</td>
<td>Historical linguistics, adstrate influence, phonology</td>
<td></td>
</tr>
<tr>
<td>Stephen 'Steg' Belsky</td>
<td><a href="mailto:sebelsky@gmail.com">sebelsky@gmail.com</a></td>
<td></td>
<td>BA Linguistics Berkeley</td>
<td>Kēlen</td>
<td>all of the above</td>
</tr>
<tr>
<td>Sylvia Sotomayor</td>
<td><a href="mailto:terjemar@gmail.com">terjemar@gmail.com</a>, terjemar.net/Kelen</td>
<td>BA Linguistics Berkeley</td>
<td>Kēlen</td>
<td>Universals, syntax, worldbuilding</td>
<td></td>
</tr>
<tr>
<td>Tony Harris</td>
<td><a href="mailto:tony@alurhsa.org">tony@alurhsa.org</a>, alurhsa.org</td>
<td></td>
<td>Alurhsa, Tāriatta, Ku Tal</td>
<td>Holistic conlanging, spiritual connections of conlanging</td>
<td></td>
</tr>
</tbody>
</table>