

The background of the slide is a black field filled with a dense, overlapping pattern of various blue script characters. These characters include Latin letters, Greek letters, and symbols from different alphabets, creating a complex and visually rich texture. The characters are scattered across the entire page, with some appearing larger and more prominent than others.

LINGUISTICS 183

WEEK 1

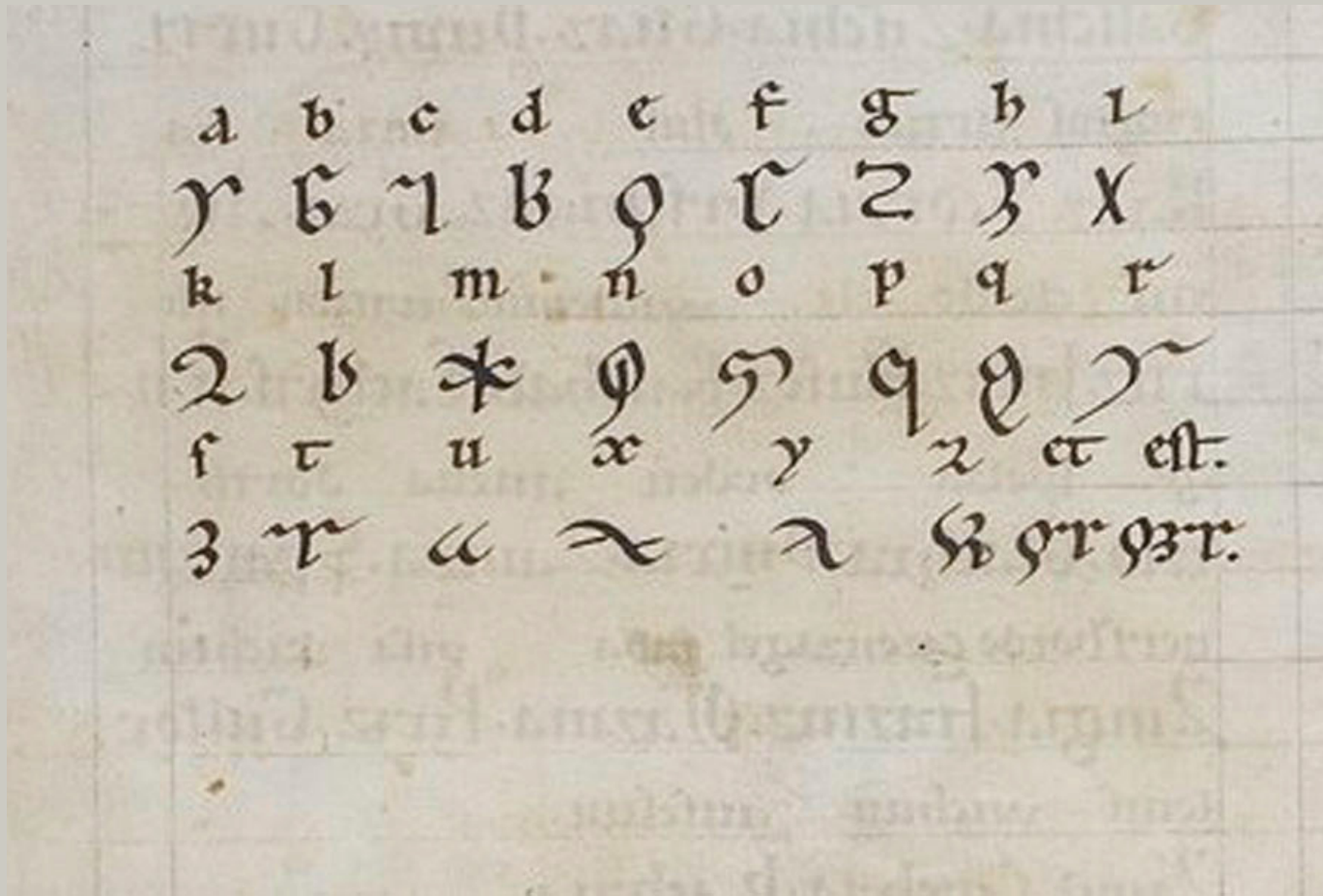


Hildegard von Bingen

Lingua Ignota
~1150

O *orzchis* Ecclesia, armis divinis
praecineta, et hyacinto ornata, tu es
caldemia stigmatum *loifolum* et urbs
scienciarum. O, o tu es etiam *crizanta* in
alto sono, et es *chorzta* gemma.

aigonz “God”
aieganz “angel”
inimois “human being”
iur “man”
vanix “woman”
galschiriz “battle axe”



Universal Language 1668

John Wilkins



IX. BACCIFEROUS HERBS.	IX. BACCIFEROUS HERBS, may be distinguished according to their
	Qualities; into such as are
	Esculent; either in respect of the
	Fruit; being
Fragaria.	Most pleasant; a <i>Trefoil</i> propagating by strings or wires. 1. STRAWBERRY.
	Less pleasant; either that of a leaf like <i>Agrimony</i> , bearing round fruit of a bright red: or that of a broad hairy rough leaf, bearing a large fruit almost as big as a <i>Cowcumber</i> .
Pomum amoviu. Malum infernum.	2. APPLE OF LOVE. MAD APPLE.
Battata.	Root; bearing winged leaves, and a bell flower. 3. POTATO OF VIRGINIA.
	Malignant; whether such whose leaves are more
	Simple and undivided; either that which hath a broad leaf, bearing black berries: or that which hath a more long, broad, dark coloured leaf, a great root, bearing great berries on single stalks.
Solanum. Mandragera.	4. NIGHTSHADE. MANDRAKE.
	Compound; or made up of many segments; either that which bears light green berries in a cluster: or that which bears but one leaf divided into four or five parts, and but one black berry.
Aconitum racemosum. Herba Paris.	5. HERB CHRISTOPHER, Berry bearing <i>Wolves-bane</i> . HERB TRUE LOVE, One Berry.
	Manner of growth; of the
	Plants themselves; being Climbers, whether such as are considerable for
	Purgativeness; bearing red berries; either that of a great white root, having leaves like a <i>Vine</i> , but more rough: or that of a great black root, with leaves like those of <i>Ivy</i> .
Eryonia alba. Eryonia nigra.	6. WHITE BRIONY. BLACK BRIONY, <i>Wild Vine</i> , <i>Ladies-feal</i>
	Being full of crooked prickles; having a long triangular leaf.
Smilax aspera.	7. PRICKLY BINDWEED.
	Berries; whether in a
	Bladder; either that which is a low plant, which bears a red berry in a large bladder: or that whose leaves are like <i>Chickweed</i> , ramping upon other plants.
Alkermes. Cacubulum. Plini.	8. WINTER CHERRY. BERRY BEARING CHICKWEED.
Eubulus.	9. DANEWORT.



Esperanto
1887

L. L.
Zamenhof

Mi estas bona knabo.
“I am a good boy.”

Mi estas bono knaba.
“I am a boyish good thing.”

bono = good thing

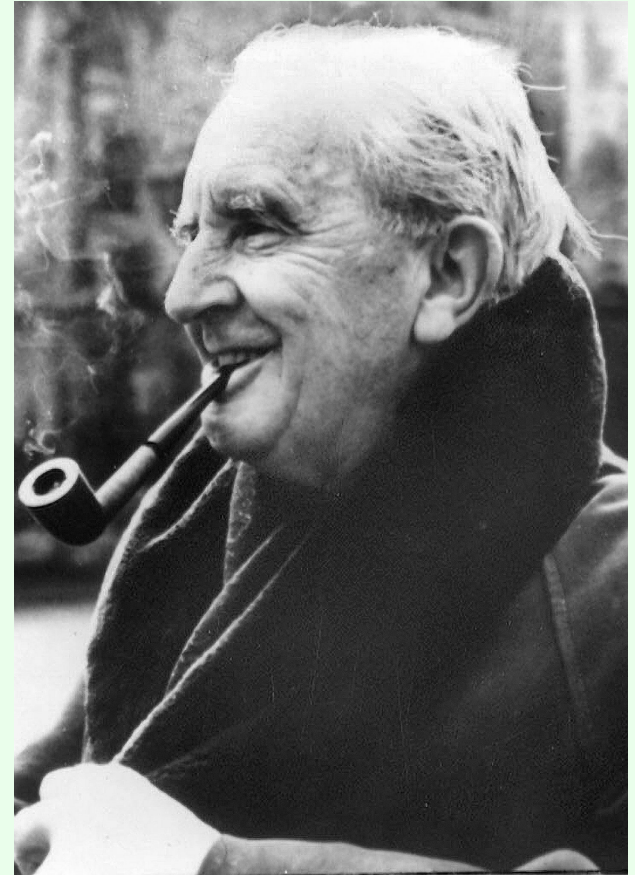
bona = good

boni = to be good

bone = well

bonu = be good

Quenya Sindarin ~1910



J. R. R. Tolkien

Sindarin "father"		Quenya "father"	
adar		atar	
Tehtar Mode	Mode of Beleriand	vowels on preceding consonants	vowels on following consonants
ada		atto	
Sindarin "father, daddy"		Quenya "father, daddy"	

**nelek > *nele > *nel > nêl* “tooth”
**neleki > *neliki > *neligi > nelig* “teeth”

Pakuni
1974



Victoria Fromkin



mura
“to befriend”

amura
“friend”

amurani
“friends”

emura
“friendship”

murasa
“friendly”

Klingon
1984



Marc Okrand

Indicative-mood prefixes ^[18]		Object						
		No object	1st person singular	2nd person singular	3rd person singular	1st person plural	2nd person plural	3rd person plural
Subject	1st person singular	jI-	—	qa-	vI-	—	Sa-	vI-
	2nd person singular	bI-	cho-	—	Da-	ju-	—	Da-
	3rd person singular	∅-	mu-	Du-	∅-	nu-	lI-	∅-
	1st person plural	ma-	—	pI-	wI-	—	re-	DI-
	2nd person plural	Su-	tu-	—	bo-	che-	—	bo-
	3rd person plural	∅-	mu-	nI-	lu-	nu-	lI-	∅-
	unspecified*	∅-	vI-	Da-	∅-	wI-	bo-	lu-



The Conlang Mailing List

Constructed Languages List

CONLANG@LISTSERV.BROWN.EDU

Web Interface

- [Search the archives](#)
- [Post to the list](#) (needs subscription)
- [Join or leave the list \(or change settings\)](#)
- [Manage the list](#) (list owners only)

Archives

You can also read this list [here](#).

- [May 2017, week 2](#)
- [May 2017, week 1](#)
- [April 2017, week 5](#)
- [April 2017, week 4](#)
- [April 2017, week 3](#)
- [April 2017, week 2](#)
- [April 2017, week 1](#)
- [March 2017, week 5](#)
- [March 2017, week 4](#)
- [March 2017, week 3](#)
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- [March 2017, week 1](#)
- [February 2017, week 4](#)
- [February 2017, week 3](#)
- [February 2017, week 2](#)
- [February 2017, week 1](#)
- [January 2017, week 4](#)

E-Mail Interface

- [Post to the list](#) (needs subscription)
- [List management \(a computer\)](#)
Mail body `HELP` to get a list of commands.
- [List owner \(a human being who helps you!\)](#)
The current list owners are Alex Fink and And Rosta.

Synopsis

Conlang is a mailing list for discussing constructed and artificial languages.

- [RSS 0.9](#)
 - [RSS 1.0](#)
 - [RSS 2.0](#)
- Discussions often include linguistical features and details about natural and constructed languages. The focus is on technical discussion and personal preferences and views of our enthusiastic conlangers rather than on advocacy, especially of international auxiliary languages (IALs), which are better discussed on the Auxlang list instead.

You can either [join the list by using the web interface](#), or subscribe via email by sending a mail to listserv@listserv.brown.edu with no subject but a body that contains exactly one line:

```
subscribe conlang FirstName LastName
```

To unsubscribe, [send the following mail body](#):

```
unsubscribe conlang
```

To get a list of commands, send a message with the following body to [the same address](#):

How to create a language

by [Pablo David Flores](#)

[Main page](#) | [Language Creation](#)

Table of Contents

The following are the topics and subtopics in the webpages of **How to create a language**.

- [Sounds](#)
 - [Phones and phonemes](#)
 - [Vowels vs. consonants](#)
 - [Consonants](#)
 - [New consonants](#)
 - [Vowels](#)
 - [New vowels](#)
- [Stress and pitch](#)
- [Tone](#)
- [Phonological constraints](#)
- [Sound change](#)
 - [Rules of sound change](#)
- [Harmony](#)
- [Sandhi or mutation](#)
- [Writing your language](#)
 - [Alphabets and other scripts](#)
 - [Ordering your script](#)
- [Grammar](#)
 - [Morphological typology](#)
 - [Inflection](#)
 - [Agglutination](#)
 - [Isolation](#)
 - [Analysis and synthesis](#)
 - [Social classification](#)





Artlang
Auxlang
Engelang

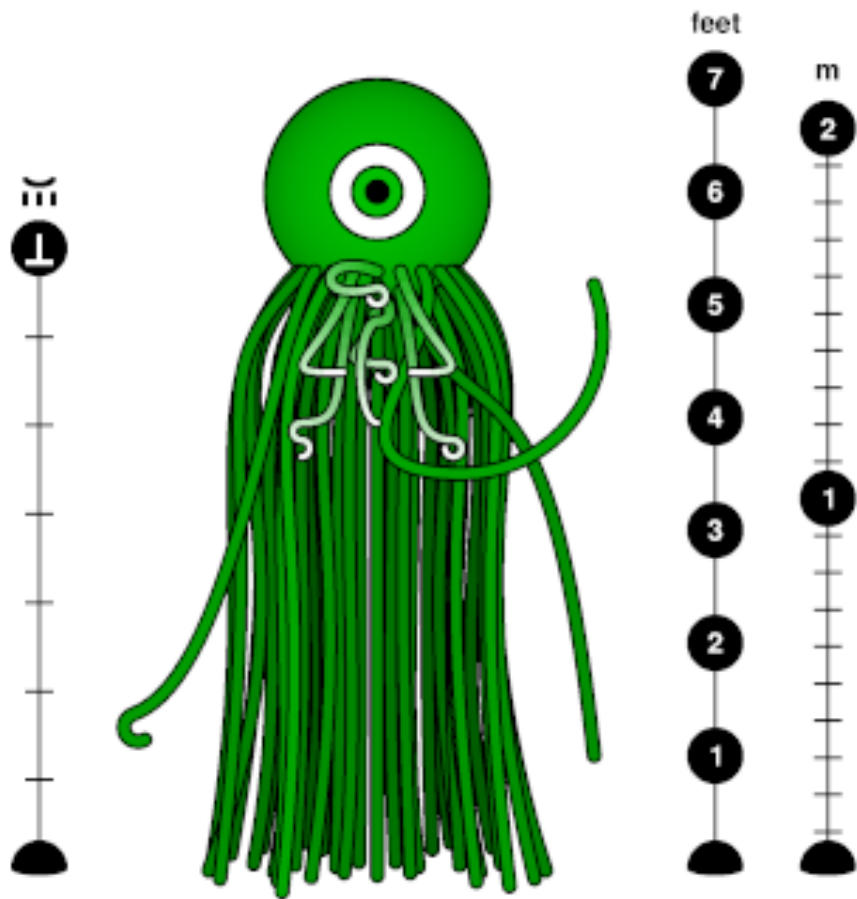
A Posteriori A Priori

	A POSTERIORI	A PRIORI
ARTLANG	Brithenig	Teonaht
AUXLANG	Esperanto	Sona
ENGELANG	Briefscript	Ithkuil

ts'omoyl inopaznoket six gevan aR.

/2SG.POS-chest IMP-be.exposed-V only night-this not/

“Yours is not the only heart broken this night.”





The insect eats the flower.



The insect eats in the flower.



The flower eats the insect.



Naturalism: the attempt to create a language that mirrors, as closely as possible, the quirks and idiosyncrasies of natural languages.

Phonological Evolution

*mu:s > maus

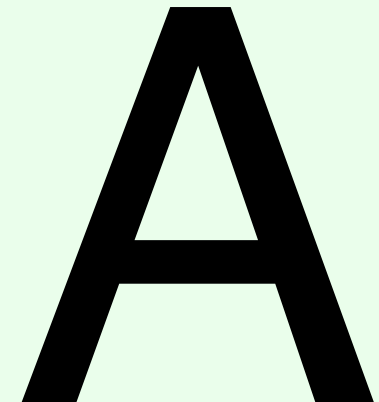
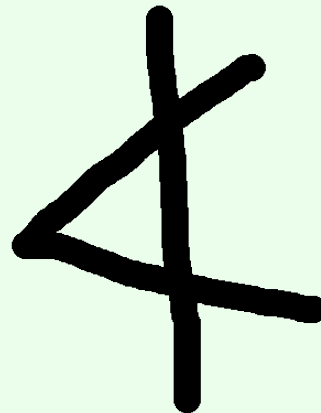
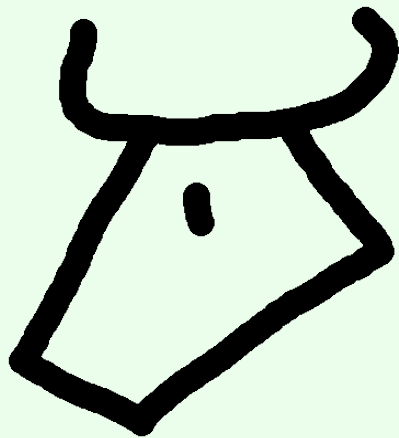
Grammatical Evolution

*lich “body” > -ly

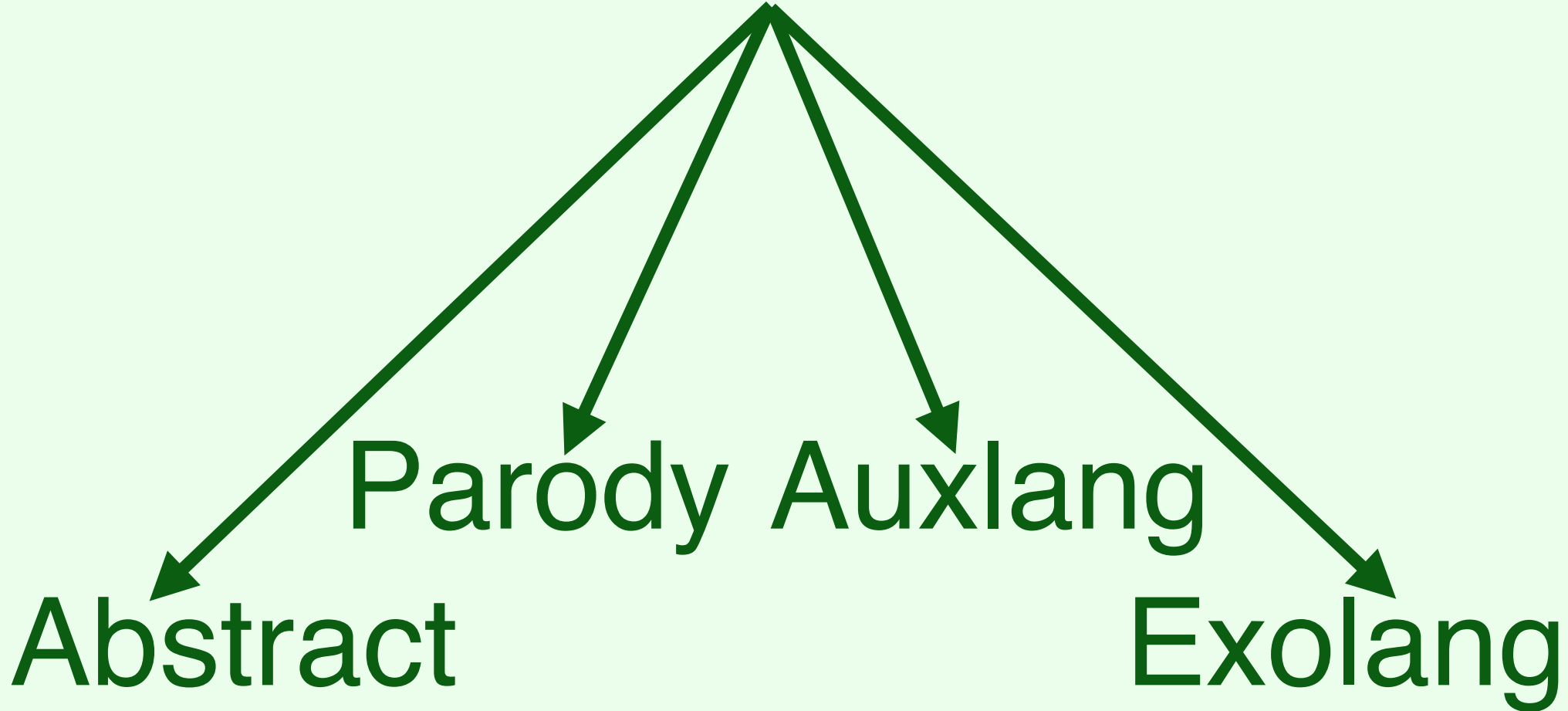
Lexical Evolution

*gesælig “holy” > silly

Orthographic Evolution



Naturalism















Create a language from
the *Song of Ice and Fire*
universe.

1. Phonology
2. Nominal Morphology
3. Verbal Morphology
4. Syntax/Typology
5. Orthography

M¹-Th¹ = Learn/Practice
Th¹-M² = Writeup
M²+ = Revise

Final = Revise and
Combine Writeups

Categories

- [Analysis](#)
- [Art](#)
- [Conlang Descriptions](#)
- [Essays](#)
- [Experiments](#)
- [Interviews](#)
- [Literature](#)
- [Presentations/Demonstrations](#)
- [Reviews](#)

Authors

- [Adelina Solis](#)
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- [Angela Carpenter](#)
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- [Cave Beck](#)
- [Celia Bourcy](#)
- [Charlotte Peak](#)
- [Christine Schreyer](#)
- [Danny Garrett](#)
- [David J. Peterson](#)
- [David Johnson](#)
- [Don Boozer](#)
- [Doug Ball](#)
- [Emily Ahn](#)

Three Lesser-Known Tools for Lexicon-Building in Your Conlang

May 1, 2017 — Fiat Lingua

John Quijada spent more than thirty years creating the philosophical language Ithkuil, whose notoriety has been featured in *The New Yorker* magazine. He also writes the "Conlang Curiosities" column for the Language Creation Society's *Language Creation Tribune* quarterly publication. He has a degree in linguistics, speaks five languages, has co-written a novel exploring the philosophical implications of quantum physics, and composes music, among many other hobbies and interests.

- [Download \(.pdf\)](#)

Abstract

At the Fifth Language Creation Conference in Austin, Texas, John Quijada presented on some advanced lexicon building techniques. Unfortunately, his talk was shortened due to some organizational mishaps. In this paper, John goes over the main thrust of his talk, and uses the opportunity to share some of the examples and ideas he wasn't able to share at the talk itself.



Version History

- [fi-000044-00 \(Original Version\)](#)



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Posted in [Presentations/Demonstrations](#). Tags: [John Quijada](#). Comments Off on [Three Lesser-Known Tools for Lexicon-Building in Your Conlang](#) »

Links

- [Language Creation Society](#)
- [The Conlang Blog Aggregator](#)
- [The Conlanger's Library](#)

Archives

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- [November 2015](#)
- [October 2015](#)

**Presentations
Throughout the Term
Starting Next Wednesday
(~4 Per Week)**

1. Class Participation
2. Slack Participation
3. Practice Assignments
4. Mastery Assignments

Practice Assignments



Mastery Assignments

Graded (out of 20)

Writeup Steps = Mastery Assignments

Assignments

Reading

- *The Art of Language Invention* (hereafter AoLI) Introduction (*Optional*)
- AoLI Chapter 1, pp. 25-60

Practice

- Set up your Slack account, sign in to [our course Slack](#), and introduce yourself.
- [Assessment Test](#)

Mastery

- (*None Today*)

Backburner

- Start looking over the language options for your final assignment [here](#).

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Due by Next Class Period



Backburner

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Mastery

- (*None Today*)

NOT Due by Next Class Period



Backburner

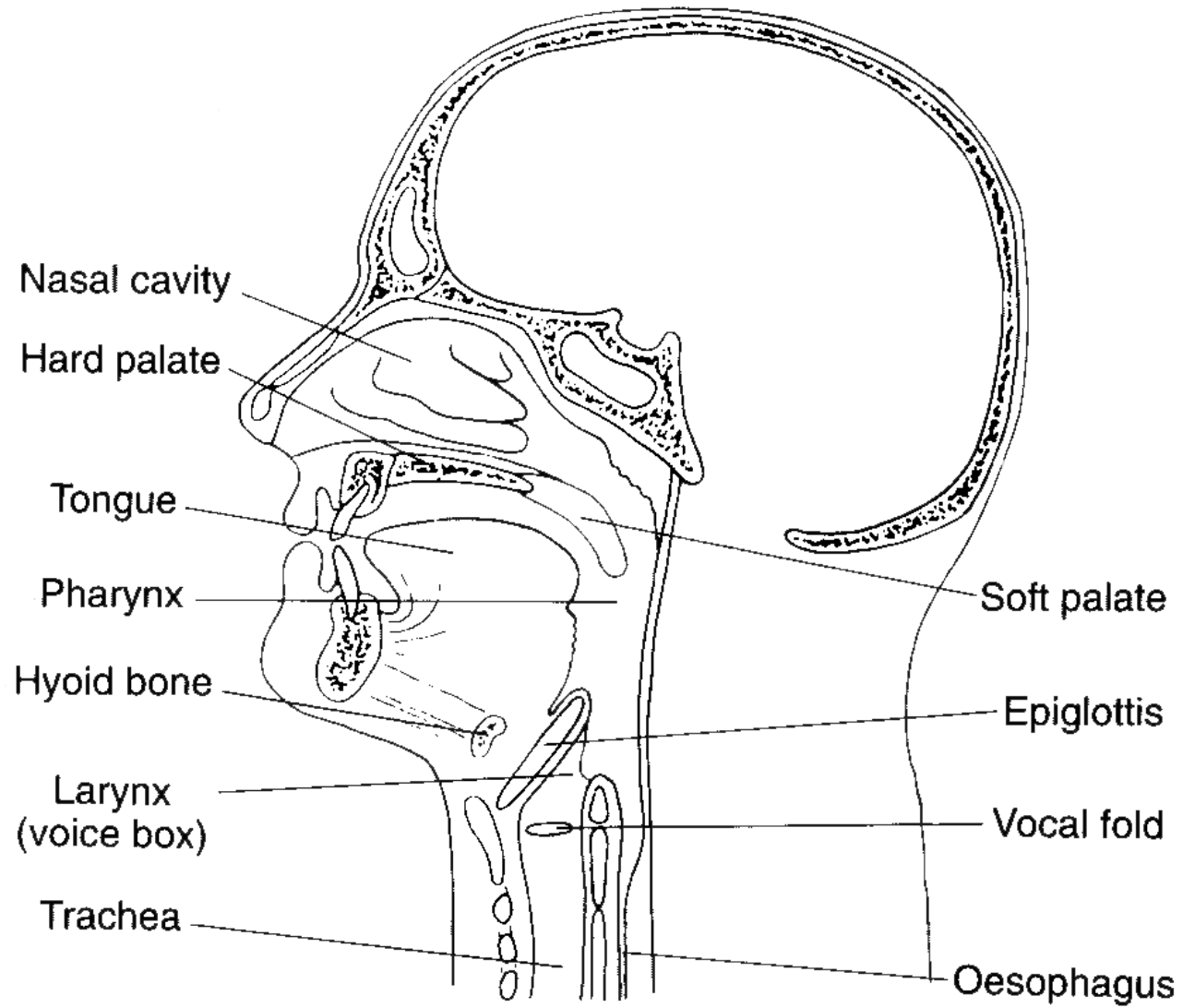
- Start looking over the language options for your final assignment [here](#).



SYLLABUS READING

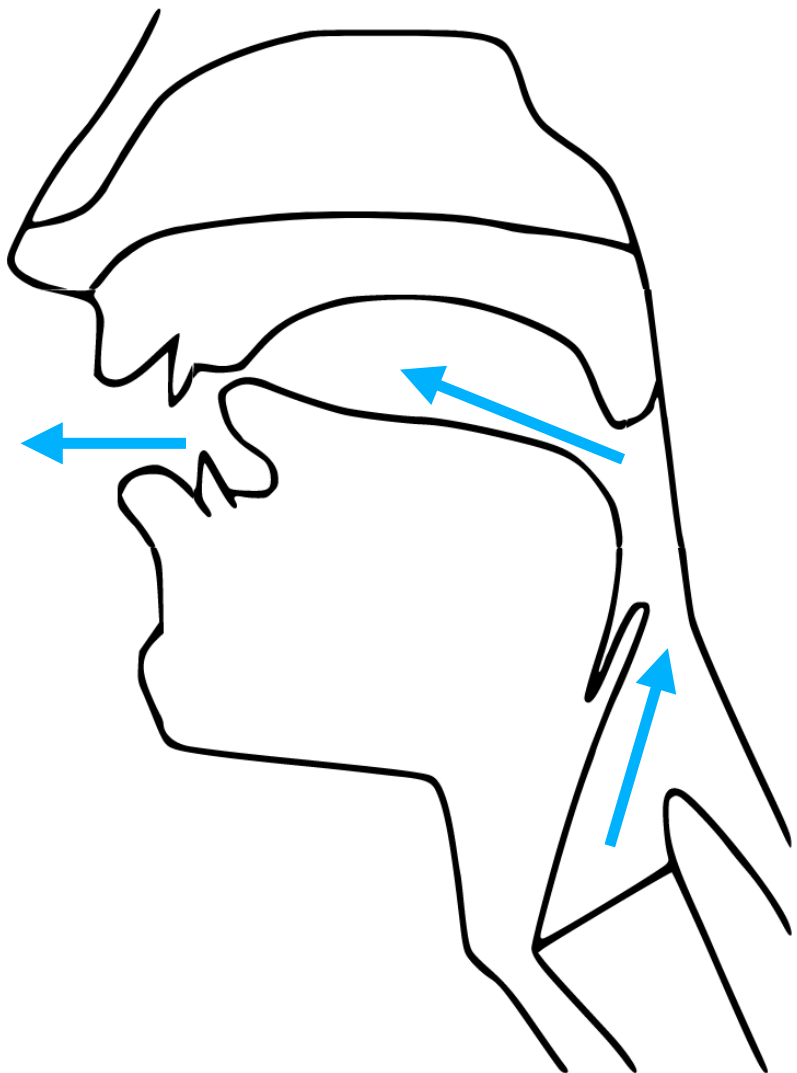


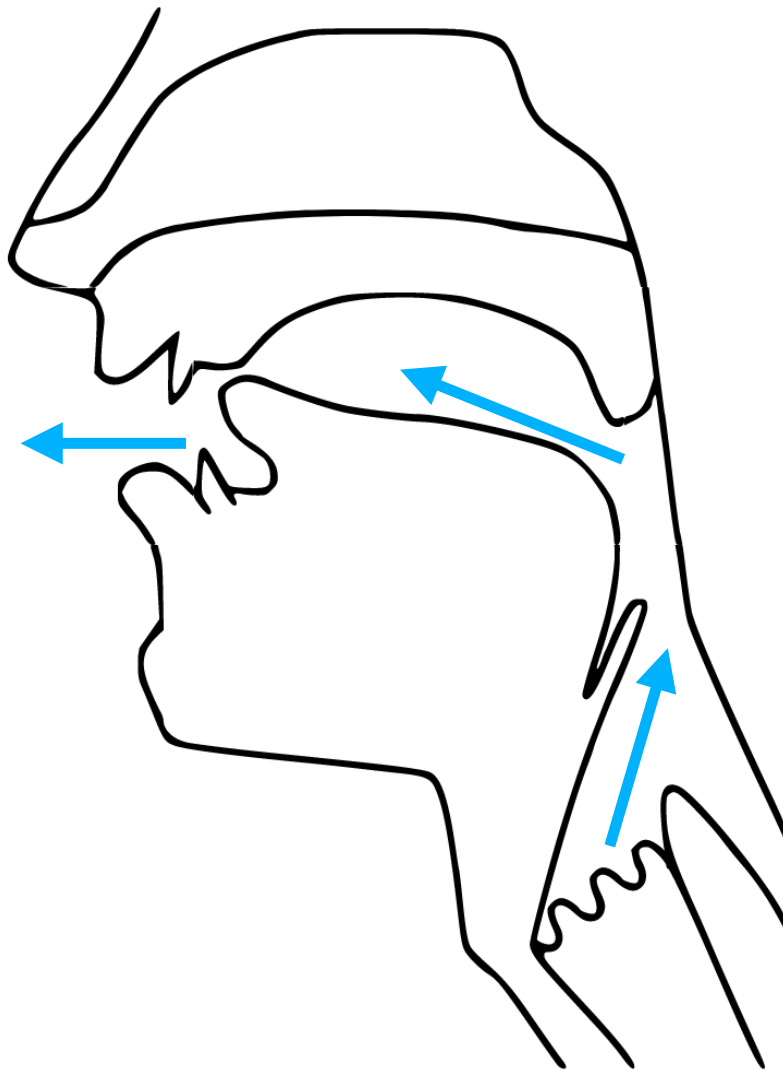
PHONOLOGY

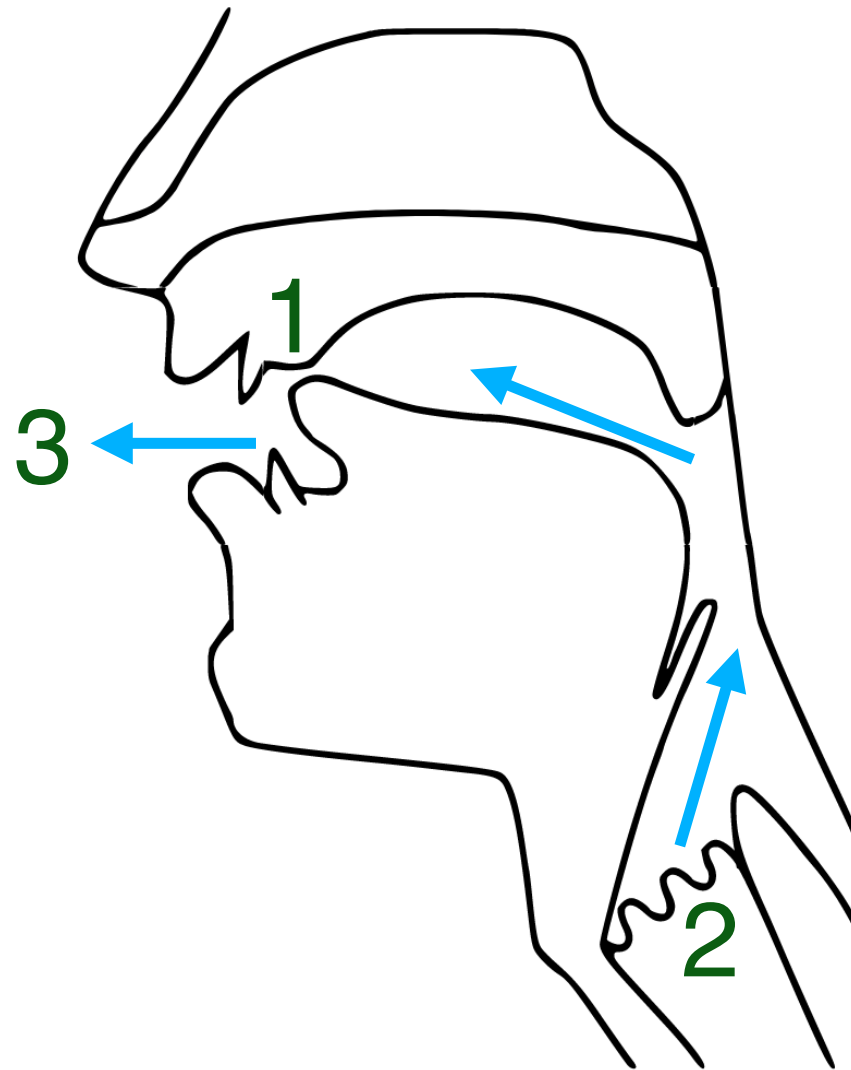


PLACE MANNER

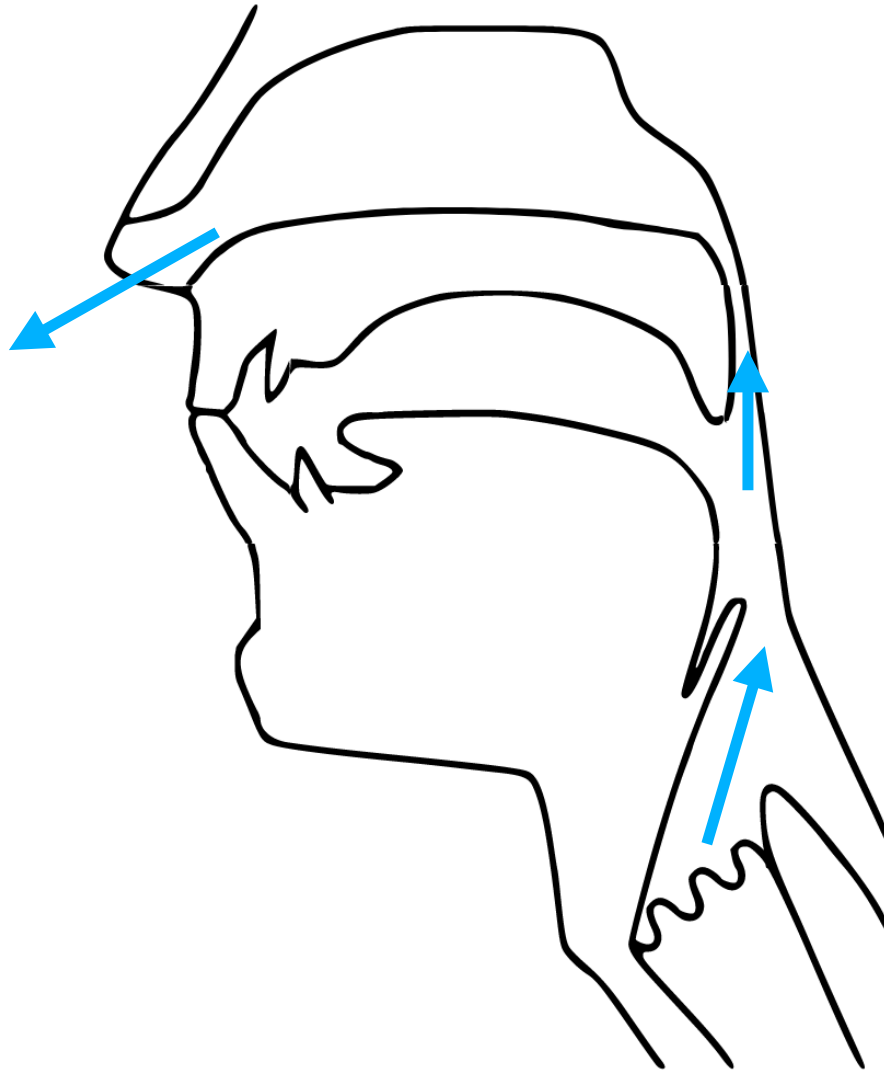
	BILABIAL	ALVEOLAR	PALATAL	VELAR
STOP	p/b	t/d	c/ɟ	k/g
FRICATIVE	ɸ/β	s/z	ç/ʝ	x/χ
NASAL	m	n	ɲ	ŋ

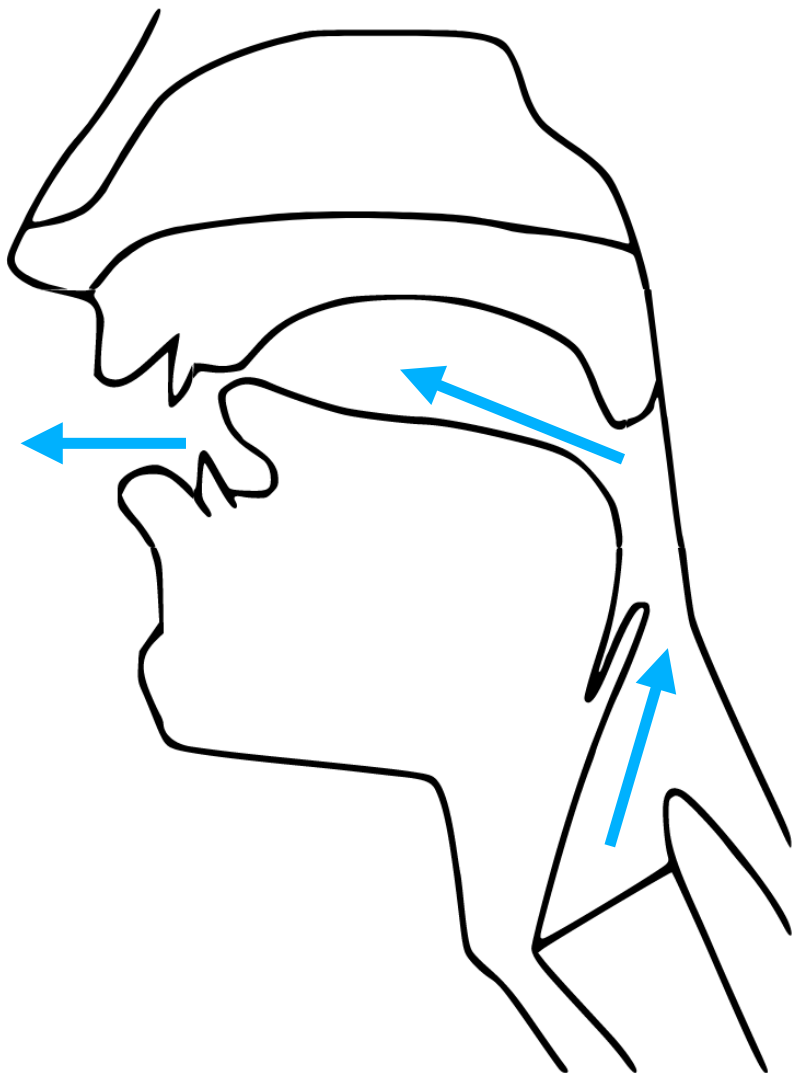


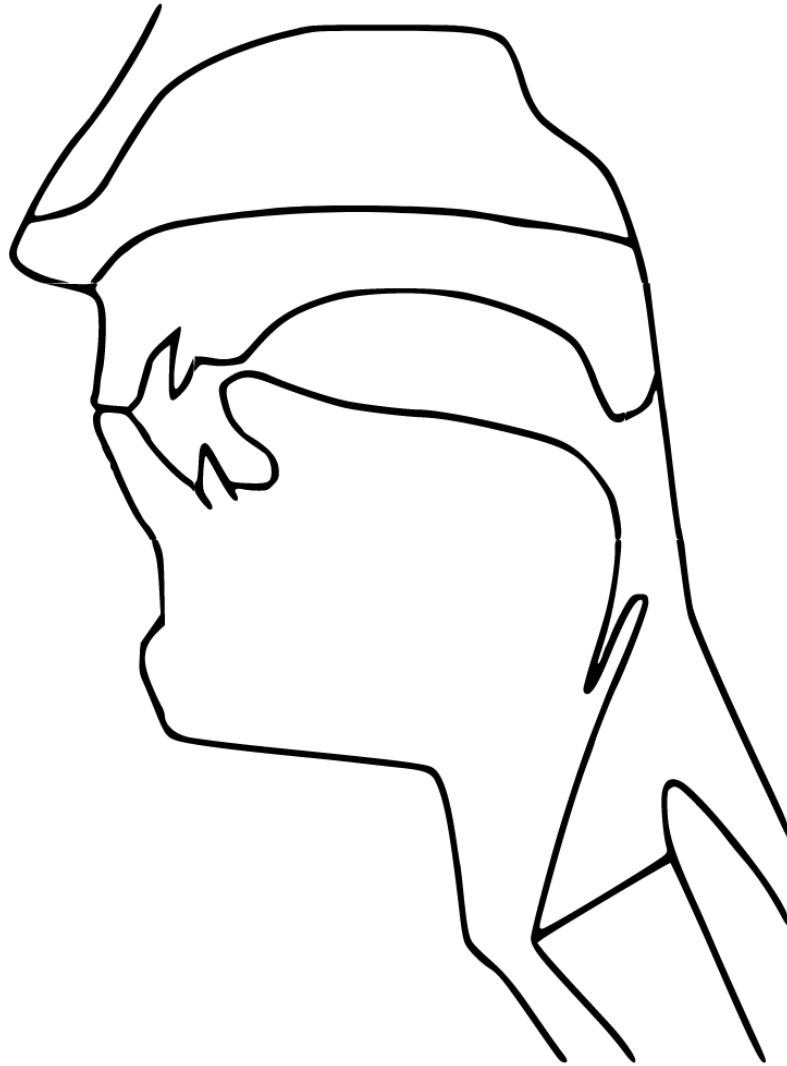




Thompson
*Thom's son







[q] = voiceless uvular stop
[k] = voiceless velar stop

Mark

[mɑrk] vs. [mɑrɔ]

[kalb] vs. [qalb]
“dog” vs. “heart”

make vs. mech
[mek] vs. [mɛk]

vague
[veg] not [vεg]

negative

	LABIAL		DENTAL		ALVEOLAR	PALATAL		VELAR	
NASAL	m				n	ɲ			
STOP	p	b	t	d		tʃ	dʒ	k	g
CONTINUANT	f				s			x	
LATERAL					l				
FLAP					ɾ				
TRILL					r				

In designing a phonology,
only the sounds you use
exist.