

MASTER FILE
Esperanto, Elvish, and Beyond: The World of Constructed Languages
Revision 04/01/08

Title: Esperanto, Elvish, and Beyond: The World of Constructed Languages

Original Exhibit Dates: May-August 2008, Cleveland Public Library

CASE 1: (large single case) Exhibit Title: **Esperanto, Elvish, and Beyond: The World of Constructed Languages**

1.A.1. Image: Shakespeare

1.A.2. Text: (QUOTE)

My language! heavens!

I am the best of them that speak this speech,

Were I but where 'tis spoken.

~ Shakespeare, *The Tempest* (Act I, Scene 2)

1.B.1. Image: Virginia Woolf

1.B.2 Text: (QUOTE)

But language is wine upon his lips.

~ Virginia Woolf, *Jacob's Room*

1.C. Text: (QUOTE)

La plus part des occasions des troubles du monde sont grammairiennes.

The greater part of the world's troubles are due to disputes about grammar.

~ Michel de Montaigne, *Essays, Book 2*

1.D. Text: (QUOTE) (**NOTE to GRAPHICS: If no room in this case, place in Exhibit Case 3 with 3.C.2.)**)

Colorless green ideas sleep furiously.

~ Noam Chomsky, *Syntactic Structures* (Chomsky cites this sentence as one which makes no *semantic* sense but can make *grammatical* sense.)

1.E. Text (place in center of case): (MINI-POSTER)

Esperanto, Elvish, and Beyond: The World of Constructed Languages
What are *Constructed Languages*?

Many people are familiar with languages like English, French, Spanish, Chinese, Arabic, Japanese, Swahili, and German. Lesser-known languages include Basque, Georgian, Tibetan, Mohawk, Quechua, and Guguyimidjir. Some languages that are no longer spoken include Etruscan, Gothic, Gaulish, Tocharian, Hittite, Akkadian, and Ancient Egyptian. The one thing that all these languages share is that they all evolved naturally, arising organically within a group of people through various natural forces. No single person defined their vocabularies, designed their syntaxes, or deliberately decided to create them.

Of course, this is a continuum. Some languages (French, for example) are regulated by government bodies like *l'Académie Française*. Some (like Korean or Cherokee) have had writing systems created for them but otherwise have evolved naturally.

Constructed languages, or **conlangs** for short, stand at the other end of the spectrum: a single person (or a small group) defines the vocabulary, designs the syntax, and deliberately decides to create a language. Why would someone want to do this when there are so many "real" languages to learn? The reasons are legion: from the simple artistic desire to play with linguistic concepts to the obsession to provide the

world with a universal language. **Conlangers** (those who construct languages) bring a myriad of skills, tastes, and goals to the art and craft of **conlanging**. Conlanging is a worldwide phenomenon practiced by people of all ages. It is hoped that this exhibit will provide a glimpse into the fascinating world of conlangs and those who take part in this art. As J.R.R. Tolkien may have said in *Quenya: Á harya alassë!* Enjoy!

1.F. Text: (QUOTE)

...und in irgend einer fernen Zukunft wird es eine neue Sprache, zuerst als Handelssprache, dann als Sprache des geistigen Verkehrs überhaupt, für Alle geben, so gewiss, als es einmal Luft-Schiffahrt giebt.

...and in a future as far removed as one may wish, there will be a new language which will first serve as a means of business communication, later as a vehicle for intellectual relations, just as certainly as there will be some day travel by air.

~ Friedrich Nietzsche, "Anzeichen höherer und niederer Cultur," *Menschliches, Allzumenschliches* (1876) (Nietzsche's skeptical late-nineteenth-century prophecy of the possibility of *both* an international language *and* air travel.)

1.G.1. Image: Lawrence Ferlinghetti leaning on lamppost

1.G.2. Text: (QUOTE)

Invent a new language anyone can understand.

~ Lawrence Ferlinghetti, "Challenges to Young Poets" (excerpt)

1.H.1. Image: Kahlil Gibran

1.H.2. Text: (QUOTE)

We shall never understand one another until we reduce the language to seven words.

~ Kahlil Gibran, *Sand and Foam*

1.I.1. Image: Ralph Waldo Emerson

1.I.2. Text: (QUOTE)

Language is a city to the building of which every human being brought a stone.

~ Ralph Waldo Emerson, *Letters and Social Aims: Quotation and Originality*

1.J.1. Image: Tom Robbins

1.J.2. Text: (QUOTE)

...language is not the frosting, it's the cake.

~ Tom Robbins, "What is the Function of Metaphor?" *Wild Ducks Flying Backward*

1.K. Text: (QUOTE)

"In the places I go there are things that I see

"That I *never* could spell if I stopped with the Z.

"I'm telling you this 'cause you're one of my friends.

"My alphabet starts where *your* alphabet ends!

~Dr. Seuss, *On Beyond Zebra!*

1.L. Text (small rectangular disclaimer; place in one bottom corner of case please):

NOTE: Translations from *The Bible* (Genesis 11:1-9 (Tower of Babel text) and Genesis 6:6-7) should not be taken as an endorsement of any specific religion. The use of verses from *The Bible* for illustrative purposes is due to the prevalence of translations of this work across both time and languages.

CASE 2 (flat/2-panel) Introduction & Conlang Jargon Definitions

2.A. Right Panel Text: (POSTER)

The Conlang Manifesto David J. Peterson

To me, it seems odd to have to defend language creation, and yet it's been repeatedly attacked, mainly by linguists (which is the most baffling part about the whole business), and decried as a form of frivolity which should not and cannot be taken seriously by anyone, or even wickedness (I've heard it). To such claims, I say the following things:

I would hope that many would agree that doing something that neither harms the doer nor anyone else is not wrong. That said, creating languages, to my knowledge, has never resulted in the harming of another human being or of the language creator...Like any other hobby or activity, the only requirement is a requirement of time, and time management has nothing to do with the activity itself, but only with the one performing it. Thus, it can't be argued that language creation is "a waste of time," it can only be argued that certain people are wasters of time—how they do it is irrelevant.

The other argument—whether language creation can be taken seriously—is a bit stickier. The main problem I see that people have with language creation is that it's "weird"—that is, “not usual.” As such, anything that is “not usual” will be regarded with apprehension initially; it's as old as Copernicus—even older than that. If you point this out to the arguer, s/he will usually counter with the argument that language creation is useless, and therefore, frivolous. And, looking only at the utilitarian end of it, if the creator isn't going to use his/her language for communication, and since language can be viewed only as a means of communication, language creation is pretty useless.

But is this all language is: A method of communication? If so, what is poetry? What is literature? What possible use could [James Joyce's Ulysses](#) have? I suppose if you were on a desert island and needed to smash crabs, it would do the trick—it's pretty thick, after all. But beyond that? According to them, it would have no use. And why stop there? What good do paintings do anyone? They just sit there, after all, doing nothing for nobody. And along with this goes any other form of visual art: Pottery, jewelry, tapestry, mosaic, sculpture, animation... And what about architecture? You just need a roof over your head; no reason it needs to look fancy. So out the window it goes, too. And music?! My word! There's not even any functional value in music! So let's burn all our musical instruments and albums: Goodbye Tchaikovsky, bye-bye Beatles, see ya' Enya, aloha Israel Kamakawiwo'ole (that's the "aloha" that means "goodbye", not "hello"). Pretty soon what you're left with is a world without art.

At this point, the argument should come to an end...Millions of people every year study useless, frivolous art. So why not language creation? Nearly every serious subject has an art associated with it that's also studied: Literature has poetry and prose; computer science has computer graphics and video games (another underappreciated form of art); functional architecture has artistic architecture; art history has art; music theory has music. If you take this to its natural conclusion, is not language creation the art most closely associated with linguistics?

This is particularly why I find the condemnation of language creation by linguists so befuddling. Aside from art, though, language creation has other uses. First, creating a language allows one to better understand language itself. One who creates an ergative language is far more likely to understand ergativity in natural languages than one who does not, I say. What's more, this same understanding can ease foreign language learning considerably—not to mention linguistics itself. More importantly, it gets one thinking about the multifariousness and beauty of language, and one who can appreciate this is less likely to misunderstand, deprecate and stereotype those speaking other languages, which is one of the main causes of racism and ethnocentrism. In short, language creation is one of the keys to social harmony and world peace. If one is going to take anything seriously, certainly world peace is it, and if so, shouldn't language creation be given some credit too?

~ Excerpted from “The Conlang Manifesto” available online at dedalvs.free.fr/notes/manifesto.php

2.B.1. Image: Cover of A Clockwork Orange

2.B.2. Text: (CAPTION)

Anthony Burgess's *A Clockwork Orange* is a masterpiece of conlang fiction. Burgess constructed the teen “slanguage” of Nadsat using a brilliant combination of Russian, Cockney English, and other languages. The reader learns Nadsat as the story progresses, allowing the violent world of Alex and his droogs to unfold, literally, in their own words.

2.C.1. Image: Cover of The Color of Distance

2.C.2. Text: (CAPTION)

The Color of Distance provides a unique perspective on the problem of alien languages. When she becomes stranded on their planet, a human is saved by the frog-like Tendu at a terrible price. Not only must she adapt to a new body, but she must also learn the Tendu's language which involves changing patterns and colors on her new skin. A fascinating first-contact novel!

2.D. Right Panel Text: (POSTER) (NOTE to GRAPHICS: Several cases have “Practice Your Pronunciation” posters in them. Please format these to look similar to each other.)

Practice Your Pronunciation:
Conlang Terminology

Conlanging, like any specialization, has acquired its own set of distinctive terms...

artlang: Short for “artistic language.” A language created for artistic or aesthetic reasons, whether to stand on its own merits or to be used in fiction. Examples include Ayeri, Verdurian, Teonaht, Tolkien’s Elvish languages, Klingon, Lapine (*Watership Down*), Drac (*Enemy Mine*), etc.

auxlang: Short for “auxiliary language.” These **conlangs** are designed for the express purpose of serving as a means of international communication, with lesser or greater degrees of success. The best known **auxlang** is Esperanto, which was devised as a neutral means of communication. Other **auxlangs** include Ido, Volapük, Interlingua, Solresol, and Ro.

Babel text: Genesis 11:1-9. This text, the story of the Tower of Babel, is frequently used by **conlangers** as a translation exercise. By utilizing a common text, **conlangs** can be compared both with each other and with **natlangs**. The concept of using these verses as the standard translation “test drive” was devised by Jeffrey Henning, creator of *Langmaker.com*.

canon: The “official” source of information on a particular **conlang**.

conlang: Short for “constructed language.” Types of **conlangs** include **artlangs**, **auxlangs**, and **engelangs**. Other names for **conlangs** include **model languages**, **artificial languages**, **imaginary languages**, **invented languages**, or **planned languages**.

conlanger: One who invents languages.

engelang: Short for “engineered language.” These **conlangs** include **loglangs** as well as unique languages (like **Ithkuil**) designed to meet specific *objective* criteria.

loglang: Short for “logical language.” These **conlangs** are designed using philosophical and/or logical parameters, often allowing only unambiguous statements. Examples include Loglan and Lojban.

natlang: Short for “natural language.” These include English, French, Spanish, Gaelic, Finnish, Tibetan, Quechua, Basque, etc., etc., etc.

glossopoeia: (gloss-o-pea-ah). From the Greek words γλῶσσα “tongue/language” and ποιῶ “to make.” Another term for the artistic construction of languages. An alternative form is glossopoesis. Glossopoeic is the adjective and a glossopoeist is a **conlanger**. The word was coined by Steve Deyo (former editor of *Glossopoeic Quarterly*) in the early 1990s. Compare to the English word *mythopoeia* “myth-making.”

naming language: A minimalist conlang used for the purpose of creating names for people, places, and things either in fiction or in a gaming environment. A naming language usually concentrates on sounds and words only, without any major focus on grammar.

neography: Literally, “new-writing.” A writing system designed for a **conlang**. A **neography** can also be designed to stand on its own (without a **conlang**) as an artistic exercise.

2.E.1. Image: Cover of *West of Eden*

2.E.2. Text: (CAPTION)

In Harry Harrison's *West of Eden*, dinosaurs have evolved into intelligent beings known as Yilané. But their old cities are dying, and they must colonize a new land across the ocean to survive. On an expedition, they find the land already occupied by humans and capture a child. The boy Kerrick must learn to live among the reptiles and learn their language, where one misunderstanding can mean the difference between life and death. The story continues in *Winter in Eden* and *Return to Eden*.

2.F.1. Image: Cover of *Watership Down*

2.F.2. Text: (CAPTION)

This classic work of speculative fiction contains what Jeffrey Henning of *Langmaker.com* has called “arguably the best naming language ever created” and “a minimalist virtuoso performance, a haiku of a language compared to the sonnet of [J.R.R. Tolkien's] Sindarin.” Richard Adams gives us a glimpse of the rabbits' distinctive language (Lapine) and culture in *Watership Down* with sentences like: “But a Mark that's on ni-Frith and fu-Inlé silflay can generally spare Owsla for a Wide Patrol.”

2.G. Text: (QUOTE)

Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue.
~ Shakespeare, *Hamlet* (Act III, Scene 2)

2.H. Text: (QUOTE)

Suppose someone to assert: *The gostak distims the doshes*. You do not know what this means; nor do I. But if we assume that it is English, we know that *the doshes* are *distimmed* by the *gostak*.
~ C. K. Ogden and I. A. Richards, *The Meaning of Meaning* (This sentence illustrates the ability to discern relative meanings of words from a sentence's construction.)

2.I. Text: (QUOTE)

I personally think we developed language because of our deep inner need to complain.
~ Jane Wagner, *The Search for Signs of Intelligent Life in the Universe* (as performed by Lily Tomlin)

2.J. Text: (QUOTE)

Wer fremde Sprachen nicht kennt, weiß nichts von seiner eigenen.
Those who do not know foreign languages know nothing of their own.
~ Johann Wolfgang von Goethe, *Kunst und Alterthum*

CASE 3 CASE TITLE: **Conlangers' Inspiration: Languages & Linguistics**

3.A. Text (Introductory Text at top of case under case header):

Conlangers, by the very nature of their craft, are intensely interested in languages and how they work. A few conlangers have chosen linguistics as a profession, but most are simply amateurs fascinated by the intricacies of syntax, grammar, phonology, and vocabulary of languages as diverse as English, French, Basque, Georgian, Tibetan, Zulu, and Murrinh-Patha. They assuage their curiosity by learning the differences between phonemes and morphemes, in investigating different case systems, and in collecting as much information as they can about how people across the world communicate. Conlangers then apply this knowledge to creating a language to see how these different facets of communication interact in a new context. Eventually, when they are confronted by a novel challenge or need a new way to construct a phrase, conlangers will once again plunge into the deep well of languages and surface with yet another interesting specimen with which to work.

3.B.1. Image: cover of *Describing Morphosyntax*

3.B.2. Text (Caption):

Describing Morphosyntax: A Guide for Field Linguists
by Thomas Payne
“The Conlanger’s ‘Bible’”

“Even though this book is intended for linguists doing fieldwork, it is an absolute must for those who create languages for fun. Why? Well, the purpose of the book is to teach a fieldworker how to write a descriptive grammar for the language s/he's working on. It points out everything that should be recorded, and gives examples of different phenomena from different languages. Well, guess what? A language creator is essentially a fieldworker working on an undiscovered language: his/her own. This book will guide a language creator in creating a grammar of his/her own language, and, when you get stuck, it's always helpful to see how natural languages do things. As a language creator, I highly recommend this book to anyone who creates languages.” ~ Amazon.com review by David J. Peterson

3.C.1. IMAGE: Photo of **Noam Chomsky**

SOURCE: <http://www.spunk.org/library/writers/chomsky/images/sp000321.jpg>

SOURCE: <http://upload.wikimedia.org/wikipedia/commons/archive/6/6e/20061014164127!Chomsky.jpg>
Attribute to”

3.C.2. Text (Caption):

Noam Chomsky

The *MOST INFLUENTIAL* and *MOST CONTROVERSIAL* figure in modern linguistics

“Chomsky has been called Copernican, Newtonian, Einsteinian, Planck-like. For both its significance and its revolutionary character, his work has been compared to that of Spinoza, Pierce, Wittgenstein, Darwin, and Freud. He is an angel, a God, an enfant terrible. Supporters criticize him with the inevitable caveat ‘Noam Chomsky is one of the half-dozen great geniuses of the twentieth century.’...Alternately, Chomsky has been described as satanic, the Enemy, a crank, an embarrassment. Generative linguistics [Chomsky’s theory of language] has been called a cult; generative linguists have been described as ‘born again.’... Today, people writing in Internet mailing lists work themselves into apoplectic rages about statements he allegedly made twenty years ago.” ~ Christine Kenneally, *The First Word: The Search for the Origins of Language* (Viking, 2007) (Photo by Duncan Rawlinson.)

3.D.1. Image: Cover of Complete Idiot's Guide to Latin

3.D.2. Image: Cover of Teach Yourself Finnish

3.D.3. Text: (MINI-POSTER)

Case Systems:
Making a Single Word Do Extra Duty

A **case system** is where each word in a language receives a number of affixes to signify its function in a sentence. Putting a word through its paces in a case system is known as **declining** it or its **declension**. The one most familiar to many is **Latin**:

Declension of *agricola* “farmer”

Name of Case	Function	Latin Singular/Plural	English
Nominative	Subject	agricola/ agricolae	farmer/s
Genitive	“of”	agricolae/ agricolarum	of the farmer/s
Dative	“to, for”	agricolae/ agricolis	for the farmer/s
Accusative	direct object	agricolam/ agricolas	farmer/s
Ablative	“by, with, from, in”	agricola/ agricolis	(by) the farmer/s
Vocative	“Hey!”	agricola/ agricolae	Hey, Farmer/s!

Latin’s **case system** can be seen to change the ending of a root word, in this case **agricol(a)** “farmer.” As can be seen in the English translations above, many words in a **case system** must be translated in English by a phrase.

A **case system** unfamiliar to many English speakers is the native language of Finland. **Finnish** takes the **case system** to a whole new level:

Name of Case	Suffix	Function	Finnish Example	English
Nominative	--	basic form	talo	House
Genitive	-n	possession	talon	of a house, a house’s
Accusative	--, -t, -n	direct object	Ostan talon.	I will buy the house.
Partitive	-(t)a, -(t)ä	some/part of	valoa	some light
Inessive	-ssa, -ssä	inside, in	talossa	inside the house
Elicative	-sta, -stä	out from	talosta	out of the house
Illative	-on	into	taloon	into the house
Adessive	-lla, llä	on, at	pöydällä	on the table
Ablative	-lta, ltä	(off) from	pöydältä	off the table
Allative	-lle	onto	pöydälle	onto the table
Essive	-na, -nä	as (a state)	kirjailijana	as a writer
Translative	-ksi	(change a state)	kirjailijaksi	(become) a writer
Abessive	-tta, -ttä	without	rahatta	without money
Comitative	-ine-	(together) with	ystävini	with my friends
Instructive	-n	(with the aid of)	jalan	on foot

As you can see, **Finnish** has fifteen cases as opposed to **Latin**’s puny six. Once again, single words in **Finnish** must often be translated as a phrase in **English**. The last case, **instructive**, is idiomatic: The **Finnish** word **jalan** (in the **instructive case**) literally means something like “*with the aid of the feet*” but is translated into everyday **English** as “*on foot*” as in “*We traveled to town on foot.*”

J.R.R. Tolkien based his Elvish language of **Quenya** in large part on **Finnish**.

- 3.E.1 Image: cover of: The Basque History of the World
- 3.E.2. Image: cover of Beginner's Basque
- 3.E.3. Text: (MINI-POSTER)

Ergativity: When a Subject Isn't Always a Subject

A language displays **ergativity** when it treats the **subjects of intransitive verbs** and the **patients of transitive verbs** the same and the **agent of a transitive verb** differently. Let's break this down:

An **intransitive verb** has only a **subject**:

The fish swims.
The fish = the "subject" (*Who swims?*)
swims = the intransitive verb (*What does the fish do?*)

A **transitive verb** is one that transfers action from its **agent** (the do-er) to its **patient** (the thing that had the action done to it, sometimes called the **object** of the verb):

The shark eats the fish.
The shark = the "agent" (*Who eats the fish?*)
eats = the transitive verb (*What does the shark do to the fish?*)
the fish = the "patient" (*Who does the shark eat?*)

As you can see, the words "**the fish**" don't change in English whether it's a subject or a patient. However, many languages mark the functions of words in sentences with suffixes. Let's take a look at **Basque**, a language spoken in parts of Spain and France. **Basque** is an **ergative language**, which means (remember) the **subjects of intransitive verbs** and the **patients of transitive verbs** are treated one way and the **agent of a transitive verb** is treated differently:

Basque: **Otsoa etorri da.** (An intransitive sentence)
English: "**The wolf** has arrived."

Basque: **Ehiztariak otsoa harrapatu du.** (A transitive sentence)
English: "**The hunter has caught the wolf.**"
 (Literally: "**The hunter the wolf caught has**")

Notice **otsoa** "wolf" is the same no matter whether it is the **subject of an intransitive verb** (**Otsoa** etorri da. "**The wolf** has arrived.") or the **patient** of a transitive verb (Ehiztariak **otsoa** harrapatu du. "The hunter has caught **the wolf**."). Look at **ehiztariak** "the hunter." Now, how would you say "**The wolf** has caught **the hunter**"? Would you say...

"Otsoa ehiztariak harrapatu du"?

Actually, this still means "**The hunter** has caught **the wolf**."
Why?

Otsoa and **ehiztariak** are *STILL* in the form used as the **patient** and **agent** of transitive verbs. It doesn't matter in Basque what order they're in.

The correct way to say it is...

Otsoak ehiztaria harrapatu du.
“**The wolf has caught the hunter.**”

Otsoa “the wolf” is NOW the **agent of a transitive verb**; the **-k** in **ehiztariak** is what marks that function. So, it is dropped from **ehiztariak**, since that word is now the **patient of a transitive verb**.

This is a VERY simplified explanation of **ergativity** but illustrates that not all languages treat different kinds of sentences the same as English, a prime source of inspiration for conlangers.

- 3.F.1. Image: photo of Mark Twain
- 3.F.2. Image: cover of Zulu language book
- 3.F.3. Text: (MINI-POSTER)

Noun Classes: Lady-like Turnips and Edible Airplanes

Many people are familiar with gender in languages such as French, German, or Spanish where words are classified as “masculine,” “feminine,” or “neuter.” Grammatical gender has nothing to do with sex and simply refers to how a particular language classifies its nouns. A “masculine” noun isn’t any more manly than a “feminine” one. However, Mark Twain made much of this in his essay “The Awful German Language” from *A Tramp Abroad*:

Every noun has a gender, and there is no sense or system in the distribution; so the gender of each must be learned separately and by heart. There is no other way. To do this one has to have a memory like a memorandum-book. In German, a young lady has no sex, while a turnip has. Think what overwrought reverence that shows for the turnip, and what callous disrespect for the girl...

As aggravated as Twain was over German, he would have been apoplectic had he known about **Gurr-goni**, a language spoken in Australia’s Northern Territory. Its grammatical “gender” classes include an “edible vegetable” class into which the borrowed word “airplane” (or **erriplen** in **Gurr-goni**) is placed. The reasoning for this, as Guy Deutscher explained in his book *The Unfolding of Language*, goes as follows: Originally, the “edible vegetable” class was extended to all plants, then to things made out of plants (i.e., wooden objects). This was extended to wooden canoes and then to all modes of transportation, hence “airplanes” are included in the “edible vegetable” class.

In addition to masculine, feminine, neuter, and “edible vegetables,” many languages include other types of “genders” or noun classes. **Zulu**, a **Bantu** language spoken in southern Africa, has **fifteen** noun classes:

Zulu Noun Classes

Noun Class #	“Prefix”	Includes...	Zulu Example	English
1 (singular)	um-	humans only	umfana	boy
1a (singular)	u-	proper names, some humans	ubaba	father
2 (plural)	aba-	humans only	abafana	boys
2a (plural)	o-	proper names, some humans	obaba	fathers
3 (singular)	um-	long objects, natural things	umfula	river
4 (plural)	imi-	long objects, natural things	imifula	rivers
5 (singular)	i-	inanimate objects, liquids	igama	word, name
6 (plural)	ama-	inanimate objects, liquids	amagama	words, names
7 (singular)	isi-	man-made things, language	isiZulu	Zulu language
8 (plural)	izi-	man-made things, language	izihlalo	seats

9 (singular)	in-	humans by age, animals	inkomo	head of cattle
10 (plural)	izin-	humans by age, animals	izinkomo	cattle
11 (singular)	u-	weightier concepts in 9 & 10	uphondo	horn
10 (plural)	izim-	weightier concepts in 9 & 10	izimpondo	horns
14	u-	Abstracts	utshani	grass
15	uku-	verbal nouns	ukukhala	crying

The **noun class numbers** are based on a numbering system for all **Bantu** languages; Zulu does not include classes 11, 12, or 13. It should be remembered that the “prefix” is not really a prefix but a part of the word itself, not something tacked on. It *MUST* be used with the word: *Umfula* is the word for “river,” NOT *fula* plus a prefix *um*, and each word associated with *umfula* in a sentence has to match or “agree” with it. There are different adjective prefixes, different verb forms, and different ways of agreeing with EACH noun class in **Zulu**.

Some conlangers love adding this level of complexity to their conlangs, and inspiration comes from languages like **Zulu**.

3.G.1. Image: IPA Chart

3.G.2. Text: (MINI-POSTER)

Phonetics: Nasals and Trills and Clicks, Oh My!

The sounds of a language are what give it its distinctive flavor. English speakers hear French as “romantic;” German, “demanding;” Italian, “musical,” and Japanese as “exotic.” The clicks of some African languages are parodied on *Saturday Night Live*. This “flavor” of a language is called its *Sprachgefühl* (German for “language feeling”).

All the sounds of the world’s languages are standardized in the **International Phonetic Alphabet** or **IPA**. Each sound can be described according to its **articulation** (how and where it’s produced in your mouth and throat). For example, when an English-speaker pronounces the word “*cat*” you hear a **voiceless velar plosive**, a **near-open front unrounded vowel**, and a **voiceless alveolar plosive**.

Huh?

That’s a lot of jargon. Let’s take the first sound as an example: the “k” sound in *cat*. It is...

Voiceless

“You don’t vibrate your vocal cords.”

Velar

“You use the back part of the tongue against the soft palate or **velum** to produce the sound”

Plosive

“The airflow from your lungs is momentarily stopped and then released.”

English uses 42 different sounds (written using only 26 letters), but this is only a sampling of the available sounds in all the world’s languages. For example, that throat-clearing sound in **German** words like *Bach* and *sprachen* is a **voiceless velar fricative**. That **French** “r” pronounced in the back of the throat is a **uvular fricative**. **Fricatives** are those sounds which are produced by “friction.” In **English**, for example, we have “f” (an **unvoiced fricative**) and “v” (a **voiced fricative**).

Let's stick with "f" and "v" for a second. There's friction made by the air passing between your upper teeth and lower lip, but the difference in sound is produced by whether or not your vocal cords are vibrating. In other words, you can't hum and pronounce an "f" at the same time. Go ahead, try it.

So, you can have **voiced** and **voiceless** sounds. The "th" in *this* and the "th" in *thin* are examples of a **voiced/voiceless** pair in **English**. Other common pairs of this type are "b" and "p," "d" and "t," and "g" and "k." That throat-clearing **German** "ch" is a voiceless sound that has a voiced counterpart as well (often spelled "gh") and it occurs in **Greek, Armenian, Navajo, and Arabic**. In **English**, you can approximate this sound by humming and gargling at the same time (NOTE for Beginners: Careful not to choke!).

Another difference between English and other languages is the location of sounds within words. English speakers have no trouble with the "ng" sound that comes at the end of words like *sing*, *thing*, or *long*. However, **Tibetan** uses the "ng" at the beginning of words like *nga* "I" and *ngagpa* "lay tantric practitioner." **English** "k" and "sh" cannot occur next to each other at the beginning of a word, but in **Hindi** they can: *kshatriya* "a member of the warrior caste."

Even more exotic to English-speakers' ears are the **clicks** of several African languages like **Xhosa** and **Zulu**. There are a number of different clicks with the two easiest for English-speakers to approximate being:

Bilabial click

A "smacking" of the lips (like a kiss without rounded lips)

Dental click

The "tsk-tsk" sound made when scolding someone

In **Zulu**, the dental click is written as a "c," and the word for "earring" is *icici*. Try it: Just separate the vowel sounds ("i" = *beet*) with a single "tsk." (ee-tsk-ee-tsk-ee).

Conlangers love including "exotic" sounds in their creations to make them instantly recognizable as something other than English or another familiar language. **Klingon** uses sounds familiar to speakers of **Tlingit** and other Native American languages (but no clicks unfortunately).

3.H. Text: (MINI-POSTER)

Affixes:

The LEGO® Blocks of Language

Prefixes like **inter-** "between" (e.g., **international** "between nations") and **suffixes** like **-ness** "state of being" (e.g., **carelessness** "the state of being careless") are familiar to speakers of **English**. These are known as **affixes** because they are *affixed* or attached to words. What may be less familiar are other affixes in addition to **prefixes** and **suffixes**:

- Infixes -

Attached in the middle of a word

In **Tagalog**, a language of the Philippines, one form of the verb is made by adding the **infix -um-** near the beginning of the word. For example, the **Tagalog** word for "buy" is **bili**; "bought" is **bumili**. **Tagalog** has borrowed the **English** word "graduate" as a verb: **gradwet**. To say "I graduated," a speaker uses the form

grumadwet. Many Austronesian languages, especially those of Indonesia and the Philippines, use numerous infixes.

- Circumfixes -

Attached to both the beginning AND end of a word at the same time

Berber, a language of northern Africa, marks feminine nouns with a circumfix **t- -t**: **agmar** “horse,” **tagmart** “mare;” **afunas** “bull,” **tafunast** “cow.” This circumfix is also used for some feminine natural phenomenon: **tafukt** “sun;” **takat** “fire.”

- Suprafix -

A change within a word's tone or stress that produces a change in meaning

The **English** word **produce** has two meanings depending on how one stresses the syllables: **PROduce** is what you buy in a grocery store; **proDUCE** is what you do at your job.

- Simulfix -

A change or replacement in vowels or consonants that changes the meaning of a word

A good example of this is the **English tooth** and **teeth**.

Prefixes and suffixes are common elements in many conlangs, but conlangers also take advantage of the other affixes to add complexity to their languages.

3.I.1. Image: picture of Yoda from Star Wars

3.I.2. Text: (MINI-POSTER)

Word Order:

Why Yoda Sounds Funny

Take a typical sentence in English:

The boy threw the ball.

If we break this down, we have:

A **Subject** (the do-er of the action: “Who threw the ball?”): **The boy**

The **Verb** (the action: “The boy did what?”): **threw**

An **Object** (what was acted upon: “The boy threw what?”): **the ball**

Therefore, the basic word order of a sentence in English is:

Subject -Verb-Object or **SVO**

Many languages follow this **Subject -Verb-Object** formula including English, French, Hausa, and Vietnamese.

Is this the only order sentences can come in?

NO!

Just taking those three components (**S**, **V**, and **O**), we come up with **SIX** different possibilities:

Subject -Object-Verb or **SOV**: The boy the ball threw.
Subject -Verb-Object or **SVO**: The boy threw the ball.
Verb- Subject -Object or **VSO**: Threw the boy the ball.
Verb-Object- Subject or **VOS**: Threw the ball the boy.
Object-Verb- Subject or **OVS**: The ball threw the boy.
Object- Subject -Verb or **OSV**: The ball the boy threw.

The next question might be:

How many of the world's languages follow each of these word orders?

Subject -Object-Verb or SOV	51%
Subject -Verb-Object or SVO	23%
Verb- Subject -Object or VSO	10%
Verb-Object- Subject or VOS	9%
Object-Verb- Subject or OVS	.75%
Object- Subject -Verb or OSV	.25%

(Source: *Proceedings of the Twenty First Annual Conference of the Cognitive Science Society, 1999*)

Almost 75% of all the world's languages fall into the **SOV** or **SVO** categories.

Only 1% of all the world's languages fall into the **OVS** or **OSV** categories.

So, why does Yoda sound funny?

Yoda, the Jedi sage of the *Star Wars* movies, has a distinctive way of speaking. Many people parody it, but why does it sound so weird to English speakers? Yoda's language falls into the **OSV** order followed by **only .25% of all languages**. Not only does Yoda's speech sound weird to English speakers, it would sound just as strange translated into French or Vietnamese:

Lost a planet, Master Obi-Wan has. (*Star Wars*, Episode II)

Truly wonderful, the mind of a child is. (Episode II)

Not if anything to say about it I have! (Episode III)

Your father he is. (Episode VI)

When nine hundred years old YOU reach; look as good YOU will not, hmm? (Episode VI)

The rarity of **OVS** and **OSV** sentences in "real life" makes these two word orders attractive to conlangers. For example, both **Klingon (OVS)** and **Teonaht (OSV)** take advantage of this to add uniqueness to their grammar.

3.J.1. Image: Indo-European Family Tree

3.J.2. Text: (MINI-POSTER)

Language Change: Linguistic Cousins and Grandparents

Just like clothing, weapons, and tastes in food, language changes over time. Take this example from the book of Genesis:

Gode...cwæð: ‘Ic adylgie ðone man, ðe ic gesceop, fram ðære eorðan ansyne, fram ðam men oð ða nytenu, fram ðam slincendum oð ða fugelas: me ofðingð soðlice ðæt ic hi worhte.’

Are you able to understand this? How about this?

God...seide: ‘Y schal do awei man, whom Y made of nouyt, fro the face of the erthe, fro man til to lyuyngre thingis, fro crepyngre beeste til to the briddis of heuene; for it repentith me that Y made hem.’

Or this?

The Lord said: ‘I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.’

And, finally...

So the Lord said, "I created man on the earth. But I will wipe them out. I will destroy people and animals alike. I will also destroy the creatures that move along the ground and the birds of the air. I am very sad that I have made man."

Believe it or not, these are all **English**, albeit from vastly different time periods, namely around **1000**, **1300**, **1600**, and **2000** respectively. The differences between the versions from **1000** and **2000** are drastic; however, taken in steps, one can see how **“fram ðam slincendum oð ða fugelas”** changed to **“(from) the creatures that move along the ground...(to) the birds of the air.”** (Compare, for example, **slincendum** to **"slink"** and **fugelas** to **"fowls."**)

This kind of language change is taking place all the time all over the world. Many people call **Latin** a “dead language,” but, in reality, its “genes” are alive and well in its grandchildren: **French, Spanish, Italian, and others.**

If we go back even further in time, we find entire families of languages descended from a common ancestor. **Proto-Indo-European (PIE)**, a prehistoric language existing over 8,000 years ago, was “discovered” by comparing existing languages. **PIE** gave rise to languages as diverse as **Greek, Sanskrit, Russian, Latin, Spanish, French, German, and English** through regular sound changes. To get an idea of the connections among languages in this **Indo-European Family**, take a look at these words having to do with “knowing” and “seeing”:

Proto-Indo-European roots: wid-, weid-, woid- “see” or “know,” **gno-** “know”
Greek: idea “appearance, kind, form;” **gignōskō** “I know”; **agnōstos** “not known”
Sanskrit: vidya “knowledge, learning”, **avidya** “ignorance”
Russian: videt “to see,” **znat** “to know”
Latin: videre “to see,” **cognoscere** “to know”
Spanish: vista “sight, view,” **conocer** “to know” (via the Latin **cognoscere**)
French: voir “to see,” **connaître** “to know” (via the Latin **cognoscere**)
German: wissen “to know,” **kennen** “to know”
Old English: witan “to know, understand,” **cnawan** “to know”
Middle English: knowen “to know”
Modern English: wise, wit, witty, know

Conlangers use both single-language changes over time (like **Old English** changing into **Modern English**) and related-language families (like **Indo-European's** descendants) as inspiration. Both **J.R.R. Tolkien** and **Mark Rosenfelder** are prime examples of conlangers who created a number of related languages descending from a common ancestor.

3.K. Text: (MINI-POSTER)

Greenberg's Universals: "Rules" Were Meant to Be Broken

Joseph H. Greenberg (1915-2001) was an influential American linguist and anthropologist. The idea of **linguistic universals** grew out of Greenberg's research with languages from diverse geographic regions. There are two basic kinds of universals: **absolute** and **implicational**. An **absolute universal** is something which all languages have in common. An **implicational universal** could be worded something like "Given *this*, we always find *that*," although the opposite ("if we find *that*, we will find *this*") is not to be inferred unless specifically noted. Greenberg's universals should not be taken as unbending linguistic laws or rules. Exceptions do occur; however, these should be seen to "prove the rule" rather than negate it. The exceptions fall outside the expectations given a certain language's structure.

A few specific examples from Greenberg's multi-volume *Universals of Language* (1963) include:

Universal 1. In declarative sentences with nominal **subject** and **object**, the dominant order is almost always one in which the subject precedes the object.
*This gives us the "dominant" options of **subject-object-verb**, **subject-verb-object**, or **verb-subject-object**, just as we found in looking at word order (see **Word Order: Why Yoda Sounds Funny elsewhere in this exhibit case.**)*

Universal 20. When any or all of the items (demonstrative, numeral, and descriptive adjective) precede the noun, they are always found in that order. If they follow, the order is either the same or its exact opposite.
*So, in languages like English where the adjectives come before the noun, we are always going to find phrases like **these seven red cars** and not **these red seven cars** or **seven red these cars**. In languages where adjectives follow the noun they describe, we could find the order as **cars red seven these**.*

Universal 42. All languages have pronominal categories involving at least three persons and two numbers.
*This absolute universal means that all languages have pronoun categories with at least three persons (i.e., **I, you, he**) and two numbers (**singular** and **plural**, i.e., **I** and **we**, **he** and **they**, etc.). Some languages have more, such as separate "he/she/it" categories for things near and far and number categories like singular, plural, and dual (for things that come in pairs).*

So, what are the implications of Greenberg's universals for conlangers? Remember that these are meant to describe languages spoken by *humans* on *Earth*. Just as conlangers enjoy playing with the sounds of language to give them an exotic feel, they can toy with the structure of language. If one wanted to enhance the alien-ness of a conlang, inverting or altering some of Greenberg's universals would instantly alert someone to the fact that "something wasn't right" (i.e., the difference between **these seven red cars** and **these cars red seven**).

[Note: A list of linguistic universals can be found online at <http://angli02.kgw.tu-berlin.de/Korean/Artikel02/>]

3.L. Text: (MINI-POSTER)

Practice Your Pronunciation:

Linguistics Terminology

etymology: [eh-tim-o-lo-gee] The study of the origins and history of the form and meaning of words. For example, the Modern English word *library* is from the Latin *librarium* "a chest for books." To go back further, *librarium* is derived from the Latin word *liber* meaning "paper, book, parchment" but originally "the inner bark of a tree." *Liber* comes from the Proto-Indo-European root *leub(h)-* meaning "to strip or peel" (i.e., to strip the bark off a tree).

Great Vowel Shift: A major transformation in the way English was pronounced taking place primarily between the fifteenth and early sixteenth centuries. The Great Vowel Shift was first studied by Otto Jespersen (creator of the international auxiliary language of **Novial** and one of the founders of the International Phonetic Association) who coined the term. This is why speakers of Middle English (the language of Chaucer) pronounced *hous* "house" to rhyme with **Modern English** *goose*, *me* "me" to rhyme with *may*, and *sheep* "sheep" with *shape*. The vowel shift was not uniform across all English speakers, which is why so many regional variations still exist today.

Grimm's Law: First discovered by linguist Jakob Grimm of fairy tale fame in the early 1800s, this law demonstrates the regular way in which Proto-Indo-European sounds transformed into the Germanic languages like English and German. For example, Proto-Indo-European *p*, *t*, and *k* were changed into *f*, *th*, and *h* in the Germanic languages; Proto-Indo-European *b*, *d*, and *g* into Germanic *p*, *t*, and *k*. This is why one sees pairs like Latin *ped-* and English *foot*, and Ancient Greek *tritōs* and English *third*. Other laws influenced Germanic, but Grimm's Law is a fundamental reason for the language family's distinctive sound.

International Phonetic Alphabet (IPA): A uniform way of writing the sounds of all languages maintained by the International Phonetic Association established in Paris in 1886. Regular revisions and additions keep the IPA updated. Its use is limited online due to its multitude of unique characters. Many conlangers prefer to use the system known as **X-SAMPA** (Extended Speech Assessment Methods Phonetic Alphabet) to transcribe the sounds of their languages. For example, the English words **ship** and **foot** would be transcribed in X-SAMPA as [SIp] and [fUt]. The reason for using IPA or X-SAMPA is to provide an objective pronunciation of a word unaffected by an individual's speech patterns.

morpheme: [more-feem] The smallest unit of a language that has meaning, divided into "free" and "bound" morphemes. For example, the word *unwashed* has three morphemes: the free morpheme *wash* and two bound morphemes: *un-* and *-ed*. They are termed "bound" because they must be attached to another morpheme; they cannot occur alone. Free morphemes can appear both alone (*wash*, *cat*, *night*) and with other morphemes (*car wash*, *cat food*, *midnight*).

phoneme: [fone-eem] The smallest unit of a language's speech that distinguishes different words. The concept of **minimal pairs** helps establish that two phonemes are separate in a language. For example, *pet* and *bet* show that English distinguishes between the phonemes *p* (an *unvoiced* labial stop) and *b* (a *voiced* labial stop). In some languages, *pet* and *bet* would simply be two ways of pronouncing the same word.

pidgin: [pi-jin] An artificial language used for trade between speakers of different languages which blends two or more languages together. Also called a **contact language**. **Creoles** develop when a subsequent generation begins using the **pidgin** as their native language. A famous example of a creole is **Tok Pisin**, spoken in Papua New Guinea.

Sapir-Whorf hypothesis: [suh-PEER-wharf] A controversial linguistic theory (named for linguist Edward Sapir and his student Benjamin Whorf) that states that the language one uses directly affects how

one sees the world. Examples of this hypothesis' use in novels are Orwell's Newspeak in *1984* and Suzette Haden Elgin's Láadan, a language created by and for women in a male-dominated society (*Native Tongue* trilogy).

Swadesh List: Developed by Morris Swadesh, this is a list of 100 basic vocabulary words for use in comparing and contrasting different languages. By comparing the same words across multiple languages, linguists attempt to draw connections among them. Conlangers like to use Swadesh Lists when creating vocabulary for their languages to allow the languages to have a core list of useful words.

3.M. Image: Cartoon: "We'll start out by speaking in simple declarative sentences."

3.N. Image: Cartoon: Calvin & Hobbes

3.O. Image: Cartoon: Monty

3.P. Text:

The Lord's Prayer in Tok Pisin (A creole language of Papua New Guinea):

Papa bilong mipela
Yu stap long heven.
Nem bilong yu i mas i stap holi.
Kingdom bilong yu i mas i kam.
Strongim mipela long bihainim laik bilong yu long graun,
olsem ol i bihainim long heven.
Givim mipela kaikai inap long tude.
Pogivim rong bilong mipela,
olsem mipela i pogivim ol arapela i mekim rong long mipela.
Sambai long mipela long taim bilong traim.
Na rausim olgeta samting nogut long mipela.
Kingdom na strong na glori, em i bilong yu tasol oltaim oltaim.
Tru.

The Lord's Prayer in English:

Our father,
who art in heaven,
hallowed be thy name.
Thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses
as we forgive those who trespass against us.
Lead us not into temptation,
but deliver us from evil,
for the kingdom, the power, and the glory are yours, now and forever.
Amen

(<http://www.christusrex.org/www1/pater/JPN-pisin.html>)

CASE 4 (large) Title: Early Conlangs and Universal Languages: From Ancient Greece to 20th-Century America

4.A. Text (Introductory - under Case Header):

Conlangs did not come into existence with Zamenhof's **Esperanto**, Okrand's **Klingon** and Tolkien's **Elvish**. Language creation has been around since the first humans began connecting the sounds they uttered to things in the real world. The relationship between words and their meanings has been analyzed by philosophers for ages. Numerous authors long before Tolkien added constructed languages to their works to provide verisimilitude to their imaginary worlds. Many people have theorized and even created languages to be used as international, neutral forms of communication including Volapük, Interlingua, Ido, Latino sine Flexione, Novial, Occidental, and many more. These are the founders, philosophers, writers, and visionaries who laid the groundwork for the conlangers of today.

4.B.1. Image: Cover of Enochian Dictionary (NOTE: Try to line up with date 1580s in timeline)

4.B.2.a. Image: Page from Francis Lodwick's book (NOTE: Try to line up with 1647 in timeline)

4.B.2.b. Text (Caption):

A page from Francis Lodwick's book (1647)

4.B.3.a. Image: Page from John Wilkins' book (NOTE to GRAPHICS: Try to line up with 1668 in timeline)

4.B.3.b. Text (Caption):

The Lord's Prayer in the language devised by John Wilkins in his *An essay towards a real character* (1668)

(4.B.1. through 4.B.3.a. are all IN FOLDER)

4.B.4. Text: (POSTER)

An Historical Timeline from Plato to Swift

360 B.C.E.

Plato

Cratylus

early 3rd century C.E.

Athenaeus of Naucratis

The Deipnosophists (Banquet of the Philosophers)

12th century

Hildegard of Bingen

"Lingua Ignota"

1516

Sir Thomas More

De Optimo Reipublicae Statu deque Nova Insula Utopia

(More's work, commonly referred to simply as *Utopia*, includes information on the Utopian language)

1532

François Rabelais

Gargantua and Pantagruel

1580s

Dr. John Dee & Edward Kelly

Diaries

(Edward Kelly would enter trance states and receive messages from the Angels in their language, Enochian. Dr. John Dee faithfully transcribed all that Kelly would relate.)

1622

Paul Guldin

Problema arithmetikum de rerum combinationibus

(calculated the number of possible locutions generated by 23 letters)

1629

Marin Mersenne

Harmonie universelle

(wherein Mersenne considers the idea of a universal language)

1629

René Descartes

Letter to Marin Mersenne

(expressed a critical opinion of a universal language submitted anonymously to Mersenne; Descartes advocated a universal language built on philosophical principles)

1638

Francis Godwin

The man in the moone or A discourse of a voyage thither by Domingo Gonsales

(the first English science fiction; describes the "musical" Lunar language)

1647

Francis Lodwick

A common writing: whereby two, although not understanding one the others language, yet by the helpe thereof, may communicate their minds one to another

(the first universal language scheme to be published)

1652

Sir Thomas Urquhart

Ekskubalauron, or the Discovery of A most exquisite Jewel, more precious then Diamonds inched in Gold, the like whereof was never seen in any age ...

(includes Urquhart's "Introduction to the Universal Language")

1657

Cave Beck

The universal character: by which all the nations in the world may understand one anothers conceptions, reading out of one common writing their own mother tongues.

(Beck's universal language and script were based primarily on the use of numbers)

1659

Dr. Meric Casaubon

True and Faithful Relation of What Passed for Many Yeers between Dr. John Dee and Some Spirits

(Enochian)

1661

George Dalgarno

Ars signorum

(Dalgarno can be credited with devising the first universal language based on a systematic categorization of reality, from animals, humans, and plants to thoughts, feelings, and beyond. This idea would be refined further by John Wilkins in 1668)

1663

Athanasius Kircher

Polygraphia nova et universalis

(Kircher's language failed to catch on as a universal language, but was a pioneering work in cryptography)

1676

Gabriel de Foigny

La Terre Australe Connue

1677

Denis Vairasse d'Alais

Les Sévarambes

1668

John Wilkins

(brother-in-law of Oliver Cromwell)

An essay towards a real character and a philosophical language

(lays out a detailed categorization of reality accompanied by a universal languages based on this classification)

1669

John Webb

An Historical Essay Endeavoring a Probability That the Language of the Empire of China Is the Primitive Language

(proposes Chinese as the language spoken before the confusion of tongues at the Tower of Babel)

1726

Jonathan Swift

Travels into Several Remote Nations of the World, in Four Parts by Lemuel Gulliver

(Brobdingnagian, Laputan, and Houyhnhnm languages)

4.C.1. Image: PDF Image of Ruggles' book title page

4.C.2. Image: Page from Ruggles' book

4.C.3. Image: Another page from Ruggles' book

4.C.4. Text: (MINI-POSTER)

Ohio's Conlanging First

Ohio can claim a **first** in the world of conlanging: James Ruggles' sole book published in 1829 in Cincinnati entitled *A Universal Language Formed on Philosophical and Analogical Principles*. Ruggles is arguably the first person to develop a language which mixed the categorizing of knowledge typified by Wilkins and the streamlining of language epitomized by Esperanto. Johann Schleyer's **Volapük**, which most see as the first language of this type, would not appear until 1880. The Ohioan Ruggles beat Schleyer by over fifty years! However, **Volapük** would gain much wider notice than the Universal Language, and Ruggles would become one of the more obscure figures in conlanging.

Ruggles dedicated his book to “The Congress of the United States” and included a letter dated July 27, 1827, from Pres. John Quincy Adams who had "an opinion, long since formed, unfavorable to all projects of this character" but nonetheless credited Ruggles' "ingenuity."

In addition to a detailed grammar of his Universal Language, Ruggles included a dictionary and a collection of phrases and texts in the book's more than 170 pages. For a taste of Ruggles' work, here is the first paragraph of a selection entitled “An Introduction to Geography”:

Teljnszdxn honpx skjnztxn kolpx skrpzptol lokzpurs varhurs Telurp, naratoldui popzpurszr.

Geography is a science which gives a description of the different places on the Earth, and an account of their population.

And here is his praise of Spring:

Viszpxns langzdxr hektyonpxs skriptzport spegszbxr felhxr!

The powers of language are unequal to the description of this happy season!

4.D.1. Image: Title page from Alphabet of Ideas or Dictionary of Ro

4.D.2. Text: (MINI-POSTER)

**Edward Powell Foster:
Ohio's Conlanging Celebrity**

While James Ruggles of Cincinnati and his “Universal Language” have been relegated to conlanging trivia, Edward Powell Foster was much more successful in his language creation efforts. From 1906 to 1931 from his hometown in Marietta, Foster published several books, a dictionary, and a newsletter using his language which he named **Ro** meaning "tell, say" in the language itself. Foster designed Ro to convey the meanings of words by their form. A number of supporters are listed in his books including Melvil Dewey, creator of the Dewey Decimal System. On March 2, 1914, Rep. George White of Ohio even introduced H. Res. 432 to the Committee on Education of the U.S. House of Representatives “providing for an investigation of a new language known as Ro,” securing a mention in the *Congressional Record* for Foster's language. *The World Almanac & Book of Facts* mentioned Ro for several years in the early 1930s in its “Principal Languages of the World” section.

Foster died in 1937 and is buried, along with his wife, in Riverview Cemetery in Parkersburg, West Virginia, just across the river from Marietta, Ohio. The inscription on Foster's headstone gives him credit as the “Originator of RO Universal Language.” For a sample of the language, here is the last stanza of William Cullen Bryant's “Thanatopsis” translated into Ro by Foster himself (transcribed from the Library of Congress by Paul O. Bartlett):

Asi lib, ut avit ace vodas,

So live, that when thy summons comes to join

Em kep eb cok zudod pibaf av keb

The innumerable caravan, which moves

Id bofwo dacagz ov bocnap, avid

To that mysterious realm, where each shall take

Ak hek dugac in dufalz ov lobu

His chamber in the silent halls of death,

Ac en ket iqk futoq rambar taji,

Thou go not, like the quarry-slave at night,

Paksolo id datag, ub, poboso

Scourged to his dungeon, but, sustained and soothed

Ip en mojop rigam, kidjeb lotmag

By an unfaltering trust, approach thy grave

Iqk ra av dimgef doqab ov dodac

Like one who wraps the drapery of his couch

Ip ad, ud mobem id lastom rivalz.

About him, and lies down to pleasant dreams.

4.E.1. Image: Plato sculpture

4.E.2. Image: Greek Text

4.E.3. Text: (Medium Caption)

Ancient Greece

Cratylus

Although not a conlanger, the character of Hermogenes in Plato's dialogue *Cratylus* espouses the basic concepts behind the art. Hermogenes argues that words are not inherently linked to what they refer to; that men apply "a piece of their own voice...to the thing." Cratylus counters that "everything has a right name of its own, which comes by nature." Hermogenes may even agree that words in Esperanto are just as valid in referring to an object as words in Greek.

The Deipnosophists

Athenaeus of Naucratis, in Book III of *The Deipnosophists*, tells the story of two figures that could very well be called ancient conlangers: Dionysius of Sicily and Alexarchus.

Dionysius of Sicily made up words like *menandros* "virgin" (from *menei* "waiting" and *andra* "husband"), *menekratēs* "pillar" (from *menei* "it remains in one place" and *kratei* "it is strong"), and *ballantion* "javelin" (from *balletai enantion* "thrown against someone"). Incidentally, the normal Greek words for those three are *parthenos*, *stulos*, and *akon*.

Alexarchus, the brother of King Cassander of Macedon, was the founder of the city of Ouranopolis. Athenaeus recounts a story told by Heracleides of Lembos that Alexarchus "introduced a peculiar vocabulary, referring to a rooster as a "dawn-crier," a barber as a "mortal-shaver," a drachma as "worked silver"...and a herald as an *aputēs* [from *ēputa* "loud-voiced"]. "He once wrote something...to the public authorities in Casandreia...As for what this letter says, in my opinion not even the Pythian god could make sense of it." One wonders what they would have made of a letter written in Klingon.

4.F.1. Image: Cover of Norwegian language learning text or book in Nynorsk

4.F.2. Image: Cherokee syllabary

4.F.3. Text: (Medium Caption)

Official Constructed Languages: Norwegian and Cherokee

Being a land of various spoken dialects of Norwegian, Norway originally had one official written language based on Danish due to a centuries-long union with Denmark. Wishing to differentiate their nation from Denmark after independence, the Norwegians looked for a new written language. Ivar Aasen, a linguist and scholar of dialects, created a written language from various spoken Norwegian dialects which he called **Landsmål** "language of the country." Aasen received an allowance from a private institution in Trondheim to collect data on different dialects for his studies. He published his definitive grammar of **Landsmål** in 1864 and a dictionary in 1873. In 1885, the parliament gave official status to

Landsmål, and in 1892 it could be used in school instruction. In 1929, the name of the language was changed to **Nynorsk** “New Norwegian.” The country’s other official language, **Bokmål**, is actually the more common form of Norwegian; however, **Nynorsk** and **Bokmål** peacefully co-exist (for the most part) in modern Norway.

Nynorsk always had a script with which to write their sounds; however, many minority languages such as Native American languages lacked this means of transmission. A noteworthy example of a **neography** or “constructed alphabet” is the **Cherokee** syllabary. Syllabaries differ from alphabets in that each sign stands not for a single sound (a, b, c, d, etc.) but a syllable (ma, mi, mo, mu, etc.). Sequoyah, a Cherokee scholar, devised a writing system for his nation’s language which was officially adopted by the tribal leaders in 1812. The first Native American newspaper, *Tsalagi Tsulehisanvhi* or *Cherokee Phoenix*, printed in Cherokee and English, was published in 1828 using Sequoyah’s script.

4.G.1. Image: John Tenniel illustration of Jabberwock

4.G.2(a). Text: (MINI-POSTER)

Jabberwocky
by
Lewis Carroll
(a.k.a. Charles Lutwidge Dodgson)

"T'WAS brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

[NOTE: Following Text is an Explication of the poem above. Please place directly beside
“Jabberwocky” poem or as a second column on the same “poster”]

4.G.2(b). Text:

“Jabberwocky” is one of the most famous excerpts from Carroll’s *Through the Looking-Glass* (1872). The poem’s playful use of language has allowed a wide range of interpretations, from a mere nonsense poem to an extremely detailed allegory. Carroll himself gave definitions for some of the words including:

brillig: “(derived from the verb to *bryl* or *broil*). The time of broiling dinner, i.e., the close of the afternoon.”

slithy: “(compounded of *slimy* and *lithe*). Smooth and active.”

wabe: “(derived from the verb to *swab* or *soak*). The side of a hill (from its being *soaked* by the rain.)”

He goes on to say that *toves* are a species of badger with horns, to *gyre* is to “scratch,” and to *gimble* is to “dig holes.” The first two lines thus “translated” would be something like: “’Twas late afternoon, and the active horned badgers were scratching and digging on the grassy hillside...” The magic of the original, however, is lost in this kind of translation. Furthermore, Carroll coined at least one word in the poem that has become part of commonplace English: **chortled**, a combination of **chuckle** and **snort**.

The image is the famous illustration by John Tenniel of the manxome Jabberwock.

4.H.1. Image: Cover of Gulliver's Travels

4.H.2. Text: Gulliver Quote 1: (QUOTE)

“...one of them, who ventured so far as to get a full Sight of my Face, lifting up his Hands and Eyes by way of Admiration, cried out in a shrill but distinct Voice, *Hekinah Degul*: the others repeated the same Words several times...”

~ Jonathan Swift, *Gulliver’s Travels* (Part I, Chapter i) (describing Gulliver’s first encounter with the Lilliputians...*Hekinah Degul* probably means something similar to “What in the Devil!” according to Paul Odell Clark’s *A Gulliver Dictionary* (Chapel Hill, 1953))

4.H.3. Text: Gulliver Quote 2: (QUOTE)

“But I should have mentioned, that before the principal Person began his Oration, he cried out three times, *Langro Dehul san*: (these Words and the former were afterwards repeated and explained to me). Whereupon immediately about fifty of the Inhabitants came, and cut the Strings that fastened the left side of my Head, which gave me the Liberty of turning it to the right, and of observing the Person and Gesture of him that was to speak.”

~ Jonathan Swift, *Gulliver’s Travels* (Part I, Chapter i)

4.H.4 Text: (QUOTE)

The Word *Houyhnhnm*, in their Tongue, signifies a Horse, and in its Etymology, the *Perfection of Nature*.

~ Jonathan Swift, *Gulliver’s Travels* (Part IV, Chapter iii)

4.H.5. Text: (CAPTION for 4.H.1. Image)

***Travels into Several Remote Nations of the World
by Lemuel Gulliver***

Travels into Several Remote Nations of the World by Lemuel Gulliver, better known as ***Gulliver's Travels*** by Jonathan Swift, is a watershed novel in the history of conlanging in fiction. Although several novels used imaginary languages prior to Swift's 1729 work, his is the first to continue to be widely known to the present day. Swift includes tantalizing snippets of several languages in ***Travels*** like Brobdingnagian, Laputan, and Houyhnhnm, but there is no record of his going any further in the development of his conlangs.

4.I.1. Image: King James IV

4.I.2. Text: (MINI-POSTER)

***What Was The Original Universal Language?
"Experiments" Through the Ages***

664 B.C.

Herodotus, the ancient Greek historian, tells the story of King Psammetichus of Egypt in ***The Histories*** (Part 2, Book II). It seems there was a debate between the Egyptians and the Phrygians as to who was the more ancient nation. Psammetichus devised a plan to put the matter to rest by taking two newborn children of common parents and giving them to a shepherd to raise. The shepherd was instructed to take care of them in a secluded hut but to never speak to them. In time, Psammetichus surmised, the children would give up their infant babbling and begin speaking the "first" language of the world. After two years, the shepherd reported that one day he opened the door to the hut and the children ran to him saying "Bekos!" Psammetichus later heard the children for himself and inquired which people uttered the word ***bekos***. He found it to be a Phrygian word for "bread," and thus it was agreed that the Phrygians were more ancient than the Egyptians.

13th Century

The 13th-century Holy Roman Emperor, Frederick II of Hohenstaufen, was also intrigued by the question of the "original" language. According to the contemporary ***Chronicle*** of Salimbene de Adam, Frederick II instructed foster-mothers to take care of several babies without making any noises to them. He wanted to see if they would speak Hebrew, Greek, Latin, Arabic, or their natural-born parents' language.

Unfortunately, Salimbene explains, Frederick was disappointed because the infants never acquired any language and communicated only with clapping, gestures, and facial expressions, and the children died very young.

1493

The last reported "experiment" was conducted at the behest of King James IV of Scotland (pictured here) according to Robert Lindsay of Pitscottie (***The History of Scotland***). The king had a mute woman and two children transported to Inchkeith, an isle in the Firth of Forth. They would be provided with "meat, drink, fire, and clothes, with all other kind of Necessaries." King James hoped that the children would, unencumbered by human speech, naturally begin talking in the world's original language. According to Pitscottie, "some say they spake good Ebrew: But as to myself, I know not, but by the Author's Report."

4.J.1. Image: Image of Hildegard of Bingen

4.J.2. Text: (MINI-POSTER)

**Hildegard of Bingen
(1098-1179)
*Unofficial Saint of Conlanging***

This abbess and Christian mystic would have been an extraordinary woman in any time, let alone an age when women had few choices open to them. It is believed she suffered from terrible bouts of migraines; however, she saw these episodes as the source for her religious visions. When she was in her early 40s, she felt she received a command from God through these visions to write down all that she experienced. This provided her with the inspiration to complete her book *Scivias* (*Know the Ways of the Lord*) which was given official approval by Pope Eugenius III. With the distribution of *Scivias*, Hildegard's fame began to spread beyond her native Rhineland.

Hildegard's talents went well beyond the recording of her visions. She was an author of natural history and medical texts, a composer of music, and a writer of plays. In addition to running the convent at Bingen, she also founded a second one just to the north in Eibingen.

Hildegard's connection to conlanging comes via her *Lingua Ignota* or "unknown language," a collection of 1,012 nouns which Hildegard attributed to divine revelation. The abbess used Latin for the grammar of her language but also wrote the *Lingua Ignota* in an accompanying script, *Litterae Ignotae* or "unknown letters." The glossary contained in *Ignota lingua per simplicem hominem Hildegardem prolata* in the Riesencodex is arranged hierarchically, with God and divine beings first, followed by humans (with their relations, occupations, crafts, etc.), then on to animals, birds, plants, and insects. This categorization approach to a universal language would be echoed centuries later by Dalgarno, Wilkins, and others. Some of Hildegard's words include *aigonz* "God," *aieganz* "angel," *inimois* "human being," *iur* "man," *vanix* "woman," *peueriz* "father," *maiz* "mother," *limzkil* "infant," *subizo* "servant," *zizia* "beard," *galschiriz* "battle axe," *ualueria* "bat," *gabia* "quail," *gluziaz* "spearmint," *orschibuz* "oak," and *sapiduz* "bee,"

Hildegard's canticle "In dedicatione ecclesiae" contains five *Lingua Ignota* words (in italics) within its Latin structure:

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.

Unfortunately, only one of these, *loifol* "people" (+ the Latin genitive ending *-um*) is in Hildegard's surviving glossary list. The others can only be guessed at. The translation of the Latin (plus *loifolum*) reads:

"O *orzchis* Ecclesia, girded with divine arms, and adorned with hyacinth, you are the *caldemia* of the wounds of the people, and the city of sciences. O, o, you are the *crizanta* in high sound, and you are the *chorzta* gem."

The image is of Hildegard in the scriptorium in the process of receiving a divine message. She is attended by the nun Richardis and the monk Volmar (from *Hildegard of Bingen: The Woman of Her Age* by Fiona Maddocks). Dr. Sarah Higley of the University of Rochester has written the definitive study on Hildegard's *Lingua Ignota*: *Hildegard of Bingen's Unknown Language: An Edition, Translation, and Discussion* (Palgrave Macmillan, 2007).

4.J.3. Image: Hildegard of Bingen's Alphabet

4.J.4. Text (Caption):

Hildegard's *Litterae Ignotae* as written in the Riesencodex (from *Hildegard of Bingen's Unknown Language* by Sarah L. Higley)

4.K.1. Image: Cover of *The First Word* by Christine Kenneally

4.K.2. Text: (MINI-POSTER)

The Ban

For years, the subject of the origin of language AND the construction of universal languages was officially banned in academic circles. The 1866 constitution of the **Société de linguistique de Paris** bluntly stated..

[I]a Société n'admet aucune communication concernant, soit l'origine du langage, soit la création d'une langue universelle.

*"The Society does not accept papers on either the **origin of language** or the **creation of a universal language**."*

In 1872, the **London Philological Society** followed suit. Almost a century later, Noam Chomsky would echo this skepticism of research into the prehistory of language, and this would be enough to stifle this subject in academia for decades.

Luckily, the origin of language has now become a topic of serious academic research by noted linguists like Steven Pinker, Sue Savage-Rumbaugh, and Simon Kirby. ***The First Word*** by Christine Kenneally does a wonderful job of presenting the history of this debate and the current state of research.

In the realm of conlangs, the Internet has provided an unsurpassed opportunity for artificial languages to flourish. Entire web sites, forums, and listservs dedicated to (and written in) Esperanto, Klingon, and thousands of other personal and international languages are now commonplace online.

4.L. Image: Hieroglyphics and translation

CASE 5 (large)

Case Title: **The Shakespeare of Conlangs: J.R.R. Tolkien**

5.A.1. Image: BIG photo of Tolkien copied from book (IN FOLDER with several alternatives)

5.A.2.a. Image: Edith and JRR Tolkien (**NOTE to GRAPHICS: Place next to 1916 in timeline 5.A.3.**)

5.A.2.b. Text (CAPTION): J.R.R. Tolkien (in his military uniform) and his wife Edith in 1916.

5.A.3. Text: (POSTER) (**NOTE to GRAPHICS: Please format similar to 4.B.4. Timeline above**)

A Tolkien Timeline

January 3, 1892

John Ronald Reuel Tolkien (pronounced “toll-keen”), known to family and friends as “Ronald,” is born in Bloemfontein, South Africa. Although spending less than four years in Africa, young Ronald’s terrifying encounter with a huge, hairy spider would one day figure prominently in his writing.

February 15, 1896

Tolkien’s father, Arthur Reuel Tolkien, dies. His mother, brother, and he soon move back to his parents’ native England.

November 14, 1904

Tolkien’s mother, Mabel Tolkien, dies. By this time, Ronald had mastered Latin and Greek, was competent in Gothic and Finnish, and was already coming up with his own languages.

1911

Ronald enters Exeter College, Oxford, and immerses himself in his studies of Classics, Old English, Germanic languages, Welsh, and Finnish. After receiving decent but disappointing grades in his Classics major, he switches to English Language and Literature. He receives his degree in 1915.

March 22, 1916

After a long courtship, Tolkien marries Edith Bratt.

1916

Tolkien sees service in World War I on the front lines in the Battle of the Somme and contracts “trench fever.” After recovering in hospital for a month from this serious condition, he resumes service on the home front and eventually achieves the rank of Lieutenant. Tolkien composed early versions of his stories and languages of Middle-earth during this time including ones about the wars against Morgoth, the siege and fall of Gondolin, and of the romance between the mortal hunter Beren and the Elf-maiden Lúthien.

1917

The first of Ronald and Edith’s children is born. They would eventually have four: John (1917 – 2003), Michael (1920 – 1984), Christopher (born 1924) and Priscilla (born 1929). Christopher would become the literary executor of his father’s papers and will be instrumental in bringing much of J.R.R. Tolkien’s unpublished material to light including *The Silmarillion*, *The History of Middle-earth* series, and *The Children of Húrin*, among others.

1918

Tolkien gets a job as an Assistant Lexicographer on the staff of the *Oxford English Dictionary*.

1920

Tolkien becomes an “Assistant Professor” at the University of Leeds.

1925

Tolkien becomes a Professor of Anglo-Saxon at Oxford University.

1930

Absentmindedly writes "*In a hole in the ground, there lived a hobbit*" on the blank page of a student's exam book he was grading.

1936

"The Monster and the Critics," Tolkien's groundbreaking lecture on *Beowulf*, revolutionizes the way that poem is regarded.

September 21, 1937

The Hobbit, or There and Back Again is published. It becomes a huge, unexpected success.

1954

The Fellowship of the Ring and *The Two Towers*, the first and second parts of *The Lord of the Rings*, are released.

1955

The Return of the King, the final part of *The Lord of the Rings* is released.

1959

Tolkien retires from his professorship at Oxford.

November 29, 1971

Edith Tolkien dies after a short but severe illness.

1972

Tolkien is made a "Commander of the Order of the British Empire," one step below Knighthood.

September 2, 1973

J.R.R. Tolkien dies at the age of 81 and is buried next to his beloved wife in Wolvercote Cemetery, Oxford. In addition to their names and dates, Tolkien and Edith's single gravestone bears the names of *Beren* and *Lúthien*.

5.B.1. Image: Helge Fauskanger

5.B.2. Text: (CAPTION)

Helge Kåre Fauskanger
Tolkienian Linguist
Norway

Helge Kåre Fauskanger ("helgeh kaw-reh fevskahnger" according to Helge himself) is best known as the creator of *Ardalambion*, THE premier location on the Internet for all things pertaining to Tolkien's invented languages. *Ardalambion*, which celebrated its tenth anniversary in May 2007, includes not only material Fauskanger has compiled from innumerable sources but also original articles, language courses, and much more that he has personally written. Born in 1971, Fauskanger is also an active participant on the *elfling* listserv (dedicated to discussion of Tolkien's Elvish languages) and has also presented talks at both biennial **International Conferences on J.R.R. Tolkien's Invented Languages** (also known as **Omentielva**). Fauskanger has the Norwegian equivalent of a Master's degree in Nordic languages.

Ardalambion, literally “Of the Tongues of Arda (the invented world of J.R.R. Tolkien)” can be visited online at www.uib.no/People/hnohf. The photo shows Helge Fauskanger at the 2005 International Conference on J.R.R. Tolkien’s Invented Languages held at the University of Stockholm, Sweden. (Photo courtesy of Måns Björkman)

5.C.1. Image: Photo of **Måns Björkman**

5.C.2. Text: (CAPTION)

Måns Björkman
Elvish Alphabet Expert & Font Designer
Sweden

Björkman, born in 1978, lives in Hägersten, Sweden, and is an expert on the writing systems invented by Tolkien for his various constructed languages. He is a graphic designer in "real" life and has created a number of free fonts based on Tolkien’s scripts (including Tengwar Eldamar, Sarati Eldamar, Tengwar Parmaite) available for download at his web site, *Amanye Tenceli* (at.mansbjorkman.net). Björkman has also been a member of *Forodrim* (the Tolkien Society of Stockholm) since 1994 and is active in their “language guild” known as *Mellonath Daeron*. Like Helge Fauskanger, Björkman has also presented talks at both biennial **International Conferences on J.R.R. Tolkien’s Invented Languages**. (Photo courtesy of Måns Björkman)

5.D.1. Image: Calligraphy in Elvish by Måns Björkman

5.D.2. Text: (LARGE CAPTION: includes translation)

A calligraphy project by Måns Björkman of the poem known as “Markirya,” the longest work in Quenya composed by J.R.R. Tolkien. The English version is Tolkien’s own (with slight alterations by Helge Fauskanger) and is available at <http://www.uib.no/people/hnohf/markirya.htm>. (Image courtesy of Måns Björkman)

**Man cenuva fána cirya
métima hrestallo círa,
i fairi néce
ringa súmaryasse
ve maiwi yaimie ?**

*Who shall see a white ship
leave the last shore,
the pale phantoms
in her cold bosom
like gulls wailing?*

**Man tíruva fána cirya,
wilwarin wilwa,
ear-celumessen
rámainen elvie
ear falastala,
winga hlápula
rámar sisílala,
cále fifírula ?**

*Who shall heed a white ship,
vague as a butterfly,
in the flowing sea
on wings like stars,
the sea surging,
the foam blowing,
the wings shining,
the light fading?*

**Man hlaruva rávea síre
ve tauri lillassie,
ninqui carcar yarra
isilme ilcalasse,
isilme pícalasse,
isilme lantalasse
ve loicolícuma;**

*Who shall hear the wind roaring
like leaves of forests;
the white rocks snarling
in the moon gleaming,
in the moon waning,
in the moon falling
a corpse-candle;*

raumo nurrua, undume rúma ?	<i>the storm mumbling, the abyss moving?</i>
Man cenuva lumbor ahosta Menel acúna ruxal' ambonnar, ear amortala, undume hácala, enwina lúme elenillor pella talta-taltala atalantea mindonnar ?	<i>Who shall see the clouds gather, the heavens bending upon crumbling hills, the sea heaving, the abyss yawning, the old darkness beyond the stars falling upon fallen towers?</i>
Man tiruva rácina cirya ondolisse morne nu fanyare rúcina, anar púrea tihta axor ilcalannar métim' auresse ?	<i>Who shall heed a broken ship on the black rocks under broken skies, a bleared sun blinking on bones gleaming in the last morning?</i>
Man cenuva métim' andúne?	<i>Who shall see the last evening?</i>

5.E.1.Image: Cover of The Lord of the Rings (**LotR**)

5.E.2.Image: Cover of The Fellowship of the Ring (**FotR**)

5.E.3.Image: Cover of The Two Towers (**TT**)

5.E.4.Image: Cover of The Return of the King (**RotK**)

*NOTE to GRAPHICS: In addition to covers, an "equals" sign (=) and 2 pluses (+) should be printed to allow the following arrangement near the text below for 5.E.1 through 5.E.4: [Cover of] **LotR** = [Cover of] **FotR** + [Cover of] **TT** + [Cover of] **RotK***

5.E.5. Text (MINI-POSTER)

The Lord of the Rings: A Trilogy or Not?

The success of *The Hobbit* in 1937 led the publisher, George Allen & Unwin, Ltd., to request a sequel from Prof. Tolkien. Expecting another book geared toward children, the publisher was surprised when Tolkien presented (several years later) his magnum opus, *The Lord of the Rings*. Well over three times the size of its predecessor, *The Lord of the Rings* was cut into three parts by the publisher (for fear the entire work at once would not sell) and released sequentially in July and November 1954 and October 1955. The three volumes were entitled *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. Tolkien himself had suggested *The War of the Ring* as the title for the final volume, but this was rejected.

The three books came out to mixed reviews. W.H. Auden wrote a famous review praising the first part ("No fiction I have read in the last five years has given me more joy than 'The Fellowship of the Ring.'"), but also calls it "the first volume of a trilogy." Tolkien himself does refer to the work as a "Trilogy," but this was in a letter to W.H. Auden in 1955 answering some questions the reviewer had about *The Return of the King*. However, in another letter (1954 to Rayner Unwin, the publisher), Tolkien clearly states that he does not think this is an apt description: "**The (unavoidable) disadvantage of issuing in three parts has been shown in the 'shapelessness' that several readers have found, since that is true if one**

volume is supposed to stand alone. ‘Trilogy,’ which is not really accurate, is partly to blame.” Tolkien didn’t even like *The Lord of the Rings* to be called a “novel”: “My work is *not* a ‘novel,’ but an ‘historic romance’ a much older and quite different variety of literature.” In 1999, HarperCollins even published a Millennium Edition of *The Lord of the Rings* in seven volumes, mirroring the divisions in the book itself plus the Appendices and Indexes.

Whether in one, three, or seven volumes, *The Lord of the Rings* has become one of the most popular works of fiction in the English language. In 1999, Amazon.com users voted it “The Book of the Millennium,” and, in 2003, *The Lord of the Rings* was chosen as Britain’s “best-loved book” in the BBC’s Big Read.

5.F. Text: (MINI-POSTER)

Quenya & Sindarin: The Basics

Pronunciation of Words and Names (an excerpt from Appendix E of The Return of the King)

C has always the value of *k* even before *e* and *i*: *celeb* ‘silver’ should be pronounced as *keleb*.

CH is only used to represent the sound heard in *bach* (in German or Welsh), not that in English *church*.

DH represents the voiced (soft) *th* of English *these clothes*.

F represents *f*, except at the end of words, where it is used to represent the sound of *v* (as in English *of*). [Editor’s note: This means then that the wizard Gandalf’s name should be pronounced “*Gandalv*”).

G has only the sound of *g* in *give, get*.

PH has the same sound as *f*.

S is always voiceless, as in English *so, geese*.

TH represents the voiceless *th* in *thin cloth*.

For vowels the letters *i, e, a, o, u* are used, and (in Sindarin only) *y*...the sounds were approximately those represented by *i, e, a, o, u* in English *machine, were, father, for, brute*...

Quenya

Tolkien based Quenya primarily on Finnish, therefore, Quenya has ten cases with their respective suffixes (see Exhibit Case #3: **Case Systems**):

Nominative – the basic form of the word: *lómë* "night"; *aurë* "day"

Accusative – formed by lengthening the final vowel: *ciryá* "ship" (nominative), *ciryá* "ship" (accusative)

Genitive – ends in **-o** (**-on** for plural): *rámar aldaron* “wings of the trees” (e.g., “leaves”)

“**Possessive**” – ends in **-va**: *róma Oroméva* "Oromë's horn" (Another form of **Genitive -o**)

Dative – ends in **-n**: *ni* “I” > *nin* “me”

Locative – ends in **-ssë**: *Lóriendessë* “in Lóriende (e.g., another name for the forest of Lórien)

Ablative – ends in **-llo**: *sindanóriello* "out of a grey country" (*sinda-nórie-llo*: "grey-country-from")

Allative – ends in **-nna**: *Endoreнна* “to Middle-earth (Endorë)”

Instrumental – ends in **-nen**: **i carir quettar ómainen**, "those who form words *with voices*"

"Respective" – ends in **-s or -is**: This case is rarely used and is called "the mystery case" by some.

NOTES: 1) According to Michael Poxon, the actual **Locative**, **Ablative**, and **Allative** endings are most likely simply **-së -lo** and **-na**. The double letters (called "gemination") are due to where the endings usually occur in words. 2) Where a word ends in a consonant, an **-e-** is often added between the word and the suffix: **Elendilenna** "to Elendil (a person's name)" (Although, once again, Michael Poxon theorizes that this should be **Elendinna** with a "geminated n" taking the place of the final -l.)

This is only a sampling of Quenya grammar. For a fuller presentation, see the **Quenya Course** at Helge Fauskanger's **Ardalambion** site (www.uib.no/People/hnohf)

Sindarin

Tolkien's inspiration for Sindarin was Welsh, and Tolkien's language displays the characteristic consonant mutations of that language. The word "mutations" refers to changes in letters when they come before or after certain other letters:

Soft mutation turns **p, t, c** into **b, d, g**; original **b** and **d** turn into **v** and **dh**, and original **g** disappears; **h, s** and **m** turn into **ch, h** and **v**: **tâl** "foot" > **i dâl** "the foot"; **bess** "woman" > **i vess** "the woman"; **mellon** "friend" > **i vellon** "the friend" (also spelt **i mhellon**)

Aspirate mutation turns **p, t, c** into **ph, th, ch**: **perian** "hobbit" > **pheriain** "hobbits"

Nasal mutation turns **b, d, g** produces **mb, nd, ng**; plus even more variations, some having to do with final letters: **in** "the (plural)" + **beraid** "towers" = **i meraid** "the towers"; **an** "for" + **barad** "tower" = **am marad** "for a tower"; **hên** "child" > **a chên** "for a child"

This is only a sampling of the mutations used in Sindarin. For more information, see David Salo's book **A Gateway to Sindarin** (in the Literature department) or Helge Fauskanger's **Ardalambion** site (www.uib.no/People/hnohf)

5.G. Text: (MINI-POSTER) (NOTE to GRAPHICS: See 2.D. for formatting suggestion)

Practice Your Pronunciation:

Useful Phrases (and a Poem) in Quenya (Q) & Sindarin (S)

Elen síla lumenn' omentielvo!

[ell-ehn see-lah loo-men oh-men-tee-el-voh]

(Q) "A star shines on the hour of our meeting!" (Probably the most famous phrase in any of Tolkien's languages)

Namárie [nah-maa-ree-ay] (Q) Farewell

Mae govannen! [my goe-vah-nen] (S) Hello! (literally, "Well met!")

Lasto! [lah-stow] (S) Listen!

Edro! [ay-drow] (S) Open!

Hannon le. [han-non lay] (S) Thank you.

...and finally the poem “Namárië” or "Galadriel's Lament," the longest piece in Quenya in *The Lord of the Rings*:

Ai! laurië lantar lassi súrinen,
Ah! like gold fall the leaves in the wind,
yéni únótimë ve rámar aldaron!
long years numberless as the wings of trees!
Yéni ve lintë yuldar avánier
The long years have passed like swift draughts
mi oromardi lissë-miruvóreva
of the sweet mead in lofty halls
Andúnë pella, Vardo tellumar
beyond the West, beneath the blue vaults of Varda
nu luini yassen tintilar i eleni
wherein the stars tremble
ómaryo airetári-lírinen.
in the voice of her song, holy and queenly.

Sí man i yulma nin enquantuva?
Who now shall refill the cup for me?

An sí Tintallë Varda Oiolossëo
For now the Kindler, Varda, the Queen of the stars,
ve fanyar máryat Elentári ortanë
from Mount Everwhite has uplifted her hands like clouds
ar ilyë tier undulávë lumbulë
and all paths are drowned deep in shadow;
ar sindanóriello caita mornë
and out of a grey country darkness lies
i falmalinnar imbë met,
on the foaming waves between us,
ar hísië untúpa Calaciryo míri oialë.
and mist covers the jewels of Calacirya for ever.
Sí vanwa ná, Rómello vanwa, Valimar!
Now lost, lost to those of the East is Valimar!
Namárië! Nai hiruvalyë Valimar!
Farewell! Maybe thou shalt find Valimar!
Nai elyë hiruva! Namárië!
Maybe even thou shalt find it! Farewell!

5.H.1. Image: Cover of *A Gateway to Sindarin*

5.H.2.Text: (CAPTION)

David Salo
Elvish Scriptwriter
Wisconsin

When Peter Jackson decided to include dialogue in Tolkien’s languages in his movie version of *The Lord of the Rings*, David Salo was the one chosen to create it. At the time, Salo was a graduate student in the Department of Linguistics, University of Wisconsin–Madison. The fact that Salo had done similar work for Iron Crown Enterprises, designer of the Middle-earth Role Playing system, no doubt helped his cause. Salo would go on to create song lyrics, dialogue, inscriptions, and other snippets of text in Quenya,

Sindarin, Khuzdul, the Black Speech of Mordor, and others. After his work on the film, Salo would go on to write *A Gateway To Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings*, the best introduction to that language currently in print. Although academic in tone, *A Gateway to Sindarin* provides Salo's invaluable perspective on Tolkien's language. Salo is currently working on his Ph.D. in linguistics with a thesis on Vedic Sanskrit.

5.I. Text: (MINI-POSTER)

“A Secret Vice”
by J.R.R. Tolkien
One of the Founding Documents of Conlanging

Written in the early 1930s, “A Secret Vice” was J.R.R. Tolkien's apologia for language creation and was given as an address at a linguistics conference. Tolkien begins with praise for Esperanto and then goes on to relate his lifelong fascination with languages, his first attempts at language creation when a young boy, and his finding out that he was not the only “devotee” of the art during a boring camp lecture in World War I: **“The man next to me said suddenly in a dreamy voice: ‘Yes, I think I shall express the accusative case by a prefix!’”** Tolkien surmises that the man is only one of many “hidden craftsmen.”

“A Secret Vice” provides a succinct but important definition of **“linguistic invention”**:

“...the fitting of notion to oral symbol, and *pleasure in contemplating the new relation established...*”

Presaging the ideas in David J. Peterson's "Conlang Manifesto" (see Exhibit Case #2), Tolkien goes on to say:

“In these invented languages the pleasure is more keen than it can be even in learning a new language...because more personal and fresh, more open to experiment of trial and error. And it is capable of developing into an art...”

Tolkien calls this new art **“language-construction”** or **“the construction of imaginary languages.”** The essay continues to define some other characteristics of these **“play-languages”** or **“art-languages”** until coming to some personal creations of Tolkien himself.

The essay ends with several poems Tolkien wrote in an early form of Elvish. Tolkien's languages are inextricably wrapped up with the mythology he created for Middle-earth, the setting for *The Lord of the Rings*. In fact, he clearly states that this is unavoidable:

“the making of language and mythology are related functions; to give your language an individual flavour, it must have woven into it the threads of an individual mythology...your language construction will *breed* a mythology.”

In fact, in a letter to his son Christopher dated Feb. 21, 1958, Tolkien clearly says:

“Nobody believes me when I say that my long book [*The Lord of the Rings*] is an attempt to create a world in which a form of language agreeable to my personal aesthetic might seem real. But it is true. An enquirer (among many) asked what the L.R. was all about, and whether it was an allegory. And I said it was an effort to create a situation in which a common greeting would be *elen si-'la lu-'menn omentielmo* ['A star shines on the hour of our meeting'], and that the phrase long antedated the book.”

For those who wish to read “A Secret Vice” in its entirety, it can be found in the book *The Monsters and the Critics and Other Essays* in Cleveland Public Library’s Literature Department.

5.J.1. Image: Lord of the Rings movie poster

5.J.2. Text: (CAPTION)

The Lord of the Rings
Peter Jackson's Landmark Film Adaptation

New Zealand director Peter Jackson’s *The Lord of the Rings* movie trilogy released between 2001 and 2003 will most likely remain the definitive film adaptation of Tolkien’s work in most people’s minds for years to come. His meticulous attention to detail, his inclusion of authentic dialogue in Tolkien’s imaginary languages, and his obvious love of the source material all combine to make the three films unforgettable. Nominated for a total of thirty Academy Awards and winning seventeen of them, the film trilogy was a success with both the popular and critical audiences. Recent news has been released that Peter Jackson will be producing a film version of Tolkien’s *The Hobbit* as well as one other Tolkien-related film. The fans eagerly await them...

5.K.1. Image: Cover of *Bored of the Rings*

5.K.2. Text: (Large CAPTION)

Published originally in 1969, *Bored of the Rings* was a parody from the Harvard Lampoon of Tolkien’s work, although one which showed a keen knowledge of its subject matter. Tolkien’s languages were even given the Lampoon treatment. As an example, here is the *Bored of the Rings* version of “Namárie” or “Galadriel’s Lament” found in *The Fellowship of the Ring*:

"Dago, Dago, Lassi Lima rintintin
Yanqui unicycle ramar rotoroot
Telstar aloha saarinen cloret
Stassen camaro impala desoto?
Gardol oleo telephon lumumbal
Chappaqua havatampa muriel
U canleada horsta wata, bwana,
Butyu canna makit drinque!

Comsat melba rubaiyat nirvana
Garcia y vega hiawatha aloo.
O mithra, mithra, I fain wud lie doon!
Valdaree valdera, que sera, sirrah,
Honi soit la vache qui rit.
Honi soit la vache qui rit."

("Oh the leaves are falling, the flowers are wilting, and the rivers are all going Republican. O Ramar, Ramar, ride quickly on your golden unicycle and warn the nymphs and drag queens! Ah, now who shall gather lichee nuts and make hoopla under the topiaries? Who will trim my unicorns? See, even now the cows laugh, Alas, alas." Chorus: "We are the chorus and we agree. We agree, we agree, we agree.")

5.L.1. Image: Silly Songs with Elves *Lord of the Beans*

5.L.2. Text: (CAPTION)

Veggie Tales provided a take-off on *The Lord of the Rings* with its production of *The Lord of the Beans: A Lesson in Using Your Gifts*. This *Veggie Tales* episode relates the adventures of a flobbit [hobbit] named Toto Baggypants [Frodo Baggins] and his companions Randalf [Gandalf], Ear-A-Corn [Aragorn],

Leg-O-Lamb [Legolas], and Grumpy [Gimli]. Along the road they are confronted by evil Sporks [Orcs] and other hazards. The conlang connection comes with a segment entitled "Silly Songs with Elves" wherein a fake Elvish singer (who looks suspiciously like Elvis) is berated by a real female cucumber-elf in "Elvish" (with subtitles).

5.M.1. Image: The Tree of Tongues

5.M.2. Text: (CAPTION)

Tree of Tongues

Tolkien's own sketch of the interrelationships among the languages in his family of Elvish tongues. (Source: *The Lost Road and Other Writings*, History of Middle-earth series, vol. 5, p. 156.)

5.N.1. Image: Father Christmas Goblin Alphabet

5.N.2. Image: Father Christmas Letter in Goblin alphabet

5.N.3. Text: (CAPTION)

In addition to his complex languages connected with Middle-earth, Tolkien also created a language and writing system for his Christmas letters to his children written under the name of "Father Christmas." These annual correspondences from the North Pole were a Tolkien family tradition for years and are collected in *The Father Christmas Letters*. In one letter, Karhu the Polar Bear sent the children a letter in the "Goblin alphabet" and also revealed that the language spoken at the North Pole was *Arctic*. An example of Arctic was the sentence "**Mára mesta an ni véla tye ento, ya rato nea**" which meant "*Goodbye till I see you next, and I hope it will be soon.*" Some will see a similarity between Arctic and Quenya. Here you see the Goblin alphabet and the letter that Karhu sent written in it.

5.O. Text: (MINI-POSTER)

The Babel Text in Quenya

1. Ar ilya ambar arne er lambe ar quietie.
2. Ar martane, lelyentasse romenna, i hirmente nanda noresse Shinar; ar marnante tasse.
3. Ar quentante ilenilenen, "Lel, karealve (*brick*), ar urtealve te ilyave." Ar arnente (*brick*) ve ondo, ar(*bitumen*) arnente ve (*mortar*).
4. Ar quentente, "Lel, karealve osto, ar mindon, yo telme na menenna, ar karealve esselva; ikoi uu rernar nealve or ilya ambarwa."
5. Ar Eru nu-lende velienna i-osto ar i-mindon, ya i-atanion hini akarnente.
6. Ar Eru quente, "Vela, nante er lie, ar ilyar arante er lambe; ar sina na ya yestanente; ar si u avatanar nuvante (*any*) karyiello, yan noante.
7. Lel, nu-lendean, ar tasse handutean lambenta, ikoi uu hanyeante ilenilenwa quentie."
8. Take Eru rerne te pallave tallo or ambar; ar pustanente karie i-osto.
9. Take esserwa yenne Babel, ike Eru tasse handunte i-lambe ilya ambarwa; ar tallo Eru rerne te or i-ambar.

Translated by Anthony Appleyard (with emendations by Michael Poxon)

(<http://www.langmaker.com/babel/quenya.htm>)

5.P.1. Image: The One Ring Inscription

5.P.2. Text: (Caption)

The inscription on the One Ring as it appears in *The Fellowship of the Ring* in the Black Speech of Mordor. This is the longest example of that language in Tolkien's works. The message reads:

Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatulûk, agh burzum-ishi krimpatul.

In translation:

One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them

5.Q.1. Image: Gates of Moria from FotR

5.Q.2. Image: Sketch of Gates of Moria from Tolkien Biography

5.Q.3. Text: (Caption)

Two views of the gates of Moria: one an early sketch by Tolkien, the other the finished artwork that appears in *The Fellowship of the Ring*. The translation of the Sindarin below the artwork from the book reads:

The Doors of Durin, Lord of Moria. Speak friend and enter. I, Narvi, made them. Celebrimbor of Eregion drew these signs.

Gandalf originally mistranslated the second sentence as if a “friend” was being addressed (“Speak, friend, and enter.”) instead of “Speak [the word] friend and enter,” thus critically delaying the Fellowship’s entrance into Moria. The actual meaning is that the password to enter is the word “friend” in Sindarin, *mellon*.

5.R.1. Image: Tolkien’s calligraphy

5.R.2. Text: (CAPTION)

J.R.R. Tolkien’s own calligraphy of “Namárië” [“Galadriel’s Lament”] from *The Road Goes Ever On*, a song cycle with Tolkien’s Middle-earth poetry set to music by Donald Swann originally published in 1967.

5.S. 3-D Item: Red bound edition of The Lord of the Rings

5.S. Text: (Caption)

Tolkien’s explanation for the origin of *The Lord of the Rings* was that it was his translation of *The Red Book of Westmarch*, a book started by Bilbo and Frodo Baggins, expanded on by Sam Gamgee, and kept by Sam’s descendants up to the current Age. For those brave enough to tackle reading the Appendices at the end of *The Lord of the Rings*, they will be rewarded with a detailed description of how Tolkien “translated” the various languages and names in *The Red Book*. For example, one finds out that the name Sam Gamgee (Frodo’s trusted companion on his perilous journey to Mordor) in the hobbit-language was *Banazîr Galpsi*; Meriadoc Brandybuck was really named *Kalimac Brandagamba*. The hobbits’ own word for themselves was *kuduk*, and Sméagol (Gollum’s real name) was actually called *Trahald*. Tolkien explains in fine detail how he decided to translate all these and many more, allowing the reader to gain an appreciation of both the depth of Tolkien’s linguistic expertise and his love of language.

5.T. Text: (Large Caption under Case Title):

One of the first people to refer to John Ronald Reuel Tolkien as “the Shakespeare of model languages” was Jeffrey Henning in his *Model Languages* newsletters in the mid-1990s. Prof. Tolkien has earned this title for many reasons including his prominence in the conlanging community, his mastery of language (both “real” and imaginary), and his influence on generations of conlangers. Many conlangers first got interested in the art after reading *The Lord of the Rings*. Tolkien’s lifelong fine-tuning of his constructed languages mirrors that of myriad other language creators. Unpublished material on Tolkien’s languages continues to come to light as Tolkien’s son, Christopher, makes available information from his father’s papers. Tolkien brought his impressive scholarship to bear on his “secret vice,” and this dedication to the craft of language-creation continues to inspire today’s generation of conlanging enthusiasts.

CASE 6 (large)

TITLE: **International Conlangs: Esperanto & Other Auxiliary Languages**

6.A. Text (Introductory Text at top of case under case header):

The dream of creating a language understandable by the entire world has been around for centuries. Many early proponents of these universal languages advocated a return to the days before the Tower of Babel; others see their calling as a purely modern phenomenon. Providing the world with a neutral, universal language free of national and ethnic partisanship, in these people's view, would alleviate much suffering and misunderstanding in the world. The most well-known international auxiliary language is **Esperanto** but many others have been (and are still being) proposed. The dream lives on...

6.B.1. Image: photocopy of Jules Verne

6.B.2. Text: (CAPTION)

Jules Verne
Esperanto Enthusiast

The French novelist Jules Verne (1828-1905) was an early proponent of Esperanto. Although most likely unable to speak or read Esperanto at the time, Verne was made first honorary president of an Esperanto society in the town of Amiens, France, in 1903. Another direct link to the language is contained in an unpublished manuscript of a novel entitled *Voyage d'étude (Voyage of Discovery)*. This book contained a character who was an Esperanto admirer and contained these lines: **La clé d'une langue commune, perdue dans la Tour de Babel, peut être seulement construite par l'usage de l'Espéranto.** (*The key of a common language, lost in the Tower of Babel, can only be remade by the use of Esperanto.*); **L'espéranto, c'est le plus sûr, le plus rapide véhicule de la civilisation.** (*Esperanto is the surest, most rapid vehicle of civilization.*). The novel was revised and published posthumously by Verne's son, Michel, under the title *L'Étonnante Aventure de la Mission Barsac (The Astonishing Adventure of the Barsac Expedition)*. Michel removed all references to Esperanto in the final version.

6.C.1. Image: photocopy of Tolkien

6.C.2. Text: (CAPTION)

My advice to all who have the time or inclination to concern themselves with the international language movement would be: "Back Esperanto loyally."

~ J.R.R. Tolkien, *The British Esperantist* (1932)

6.D. Text: (QUOTE)

"...for the first time in human history we, members of very different peoples, stand one beside the other, not as competitors, but as brothers, who, not forcing one language on others, understand one another, do not suspect one another because of the darkness that divides; love one another and clasp hands, not in pretence, as members of different nations do, but sincerely, as one human being to another."

~ L.L. Zamenhof (at the first international Esperanto Congress) (quoted by William Auld)

6.E. Text: (QUOTE)

"There is no conflict between Esperanto and one's native language; the two may comfortably co-exist in a single psyche. This is because the languages have separate roles, to which they are perfectly adapted. English is not perfectly adapted for international use and performs that function with only limited success... The other difference between Esperanto and other languages is that it's artificial. This is frequently said derogatively, but that's because the word is usually misunderstood. What it means is that Esperanto is a work of art like a symphony or a painting, the creation of an artist of genius who was also, incidentally, a poet in every sense... In any case, after more than a century of widespread daily use - by radio stations, for example - its artificiality is no longer relevant."

~ William Auld, prolific Scottish Esperanto poet and translator (from an address at St. Andrews University)

6.F.1. Image: photo of Zamenhof

6.F.2. Text: (MINI-POSTER)

Ludwik Lejzer Zamenhof
“Dr. Esperanto”

L. L. Zamenhof was born in Bialystok (in what is now Poland) on Dec. 15, 1859. A Russian-speaking Jew living in an area of ethnic and national tension, Zamenhof saw first-hand the trouble that competing languages could create. His theory was that tolerance could be fostered by use of an international language unencumbered by a connection to a specific country, and Zamenhof dedicated himself to creating just such a language. Along with a group of friends in school, the young idealist created a workable language. His father, uneasy about the reaction to a “secret” language in the contemporary political climate, burned all of Zamenhof’s notebooks while Ludwik was away at the University of Warsaw. The dream of a universal language was widespread at this time, and, in 1880, Johann Martin Schleyer created **Volapük**, which attracted a sizable number of users and even held several conventions.

Undaunted by this competition, Zamenhof by 1887 had reconstituted his work from the burned notebooks and published a textbook entitled *Lingvo Internacia* under the pseudonym *Dr. Esperanto* (“Dr. Hopeful” in his new language). The book included a pledge to use the new language for people to sign and send back to Zamenhof. *Lingvo Internacia* quickly acquired the name of its founder, and **Esperanto** was born. Encouraged by the significant (albeit less than hoped for) return of pledges, the first **Esperanto** magazine, *La Esperantisto*, appeared in 1889. A number of **Volapük** clubs switched “allegiances” to **Esperanto**, due in large part to the fact that it was easier to learn than **Volapük**. Leo Tolstoy himself became an early supporter of **Esperanto**.

The first Esperanto World Congress was held in 1905 in Boulogne-sur-Mer, France, with over 600 people attending. The same year, Zamenhof published his *Fundamento de Esperanto*, which would become the canon for the language. The Universala Esperanto-Asocio or “Universal Esperanto Association” was established in 1908. Over the years, the language has ebbed and flowed, and, today, there are an estimated two million **Esperanto** speakers worldwide. The Internet has also opened up unlimited possibilities with lively online communities and informational websites using Esperanto. *Google* (www.google.com/intl/eo/) and *Wikipedia* (*Vikipedio* - eo.wikipedia.org) are even available in the language.

The first feature-length movie entirely in Esperanto was the 1965 film *Incubus* starring William Shatner, who would later go on to play Capt. James T. Kirk in *Star Trek*. The 1997 sci-fi thriller *Gattaca* included announcements in the corporate headquarters in Esperanto.

Zamenhof’s birthday is celebrated as Esperanto Day or *Esperanto-Tago*.

6.G. Text: (Medium Caption?)

Schisms in a Perfect World

Originally viewed as a means of bringing the world closer, **Esperanto** underwent a fracture early on when, in 1907, a group of Esperanto enthusiasts attempted to “correct” flaws they perceived in that language’s design. In fact, Zamenhof proposed most of the changes himself, but they were rejected by a poll of *La Esperantisto* readers. Zamenhof did not pursue instituting the changes, fearing a schism (which ended up happening anyway). The result of the revisionists was the language known as **Ido**, which is actually an Esperanto suffix meaning “derived from.”

One of the early advocates of **Ido** was Danish linguist Otto Jespersen. Jespersen continued to have difficulties with the revised-Esperanto grammar of **Ido** and set about creating an entirely new international auxiliary language. The result, in 1928, was **Novial**, a compromise between a completely regular language like **Esperanto** and **Ido** and a natural language. **Novial** also drew on more Germanic and Western European sources for its words than either of its predecessors.

Johann Martin Schleyer's **Volapük** was not immune to splintering as well. In 1887, the International Academy of Volapük or **Kadem Bevünetik Volapüka** set out to perfect the language. The result was called **Idiom Neutral**. In recognition of the major change, the name of the Academy was changed to **Akademi Internasional de Lingu Universal** in 1898. There are still speakers of **Volapük**, and *Vükiped* is the community's version of *Wikipedia*.

6.H.1. Image: Kimo Henriksen

6.H.2. Text: (CAPTION)

Kim “Kimo” Henriksen
Native Esperanto Speaker

Kimo's Danish father and Polish mother met through **Esperanto** and used the language as the everyday medium of their home life. Kimo grew up speaking both **Esperanto** and **Danish** but considers the invented language his “native” tongue. Kimo formed an **Esperanto** rock group **Amplifiki** (**Esperanto** for “amplify”). It was during this time that he wrote the song “Sola” (**Esperanto** for “alone”) which has become a mainstay at Esperanto gatherings. He has performed with the Danish-Bosnian-Polish group **Esperanto Desperado**, whose album *broKANTAĴOJ* contained covers of several songs by **Amplifiki**.

6.I.1. Image: George Soros

6.I.2. Text: (CAPTION)

George Soros
Native Esperanto Speaker

George Soros, the Hungarian-born billionaire-philanthropist-philosopher, is the son of Tivadar Schwartz, a proponent of Esperanto. Soros' father changed the family name ahead of a rising tide of anti-Semitism in Europe: “soros” is both Hungarian for “next in line” and Esperanto for “will soar.” George Soros survived Nazi-occupation by posing as a non-Jewish Hungarian and escaped Soviet occupation by attending an international Esperanto youth conference and emigrating to Britain. His advocating for open societies and international cooperation were, in part, likely shaped by the ideals of Esperanto instilled in him by his father.

Soros' father's memoir, *Maskerado ĉirkaŭ la morto: Nazimondo en Hungarujo* was translated into English from the original Esperanto in 2000 and entitled *Masquerade: Dancing Around Death in Nazi-occupied Hungary*.

6.J.1. Image: Moresnet Postcard

6.J.2. Image: Moresnet Postcard 2

6.J.3. Image: New York Times article (Feb. 23, 1908)

6.J.4. Image: Moresnet Map

6.J.5. Text: (MINI-POSTER)

Amikejo
The Esperanto Nation That Almost Was

In 1815, after the fall of Napoleon, the borders within Europe had to be re-established. Prussia and the Kingdom of the Netherlands experienced a disagreement over the territory known as Moresnet where an important zinc mine was located. As neither Prussia nor the Netherlands wanted the other one to own the mine, negotiations dragged on for a year. Finally, it was decided that Moresnet would be divided into three parts: One to the Netherlands, one to Prussia, and one declared a neutral territory around the disputed zinc mine called Neutral-Moresnet or Neutrales Gebiet “Neutral Region.” Neutral-Moresnet comprised only seventy acres but was strategically important.

In 1816, only 256 people lived in the disputed territory, but the number of inhabitants grew steadily, especially due to the development of the zinc mine. In 1830, there were 500 inhabitants, and, by 1858, this number had grown to 2,572. Of these, 695 were so-called “Neutrals” (mainly offspring of the first inhabitants); 852 were Belgians; 807, Prussians; 204, Dutch; and 14 were immigrants from other countries. Imports from the surrounding countries were toll free; the taxes were very low; and prices were lower and wages higher than in the surrounding countries. A disadvantage for the "Neutrals" was that they were stateless if they were abroad.

The Esperanto connection to Neutral-Moresnet comes with the legendary Dr. Wilhelm Molly. Born in Wetzlar, Germany, Dr. Molly emigrated to the territory and set up a medical practice. He became admired for his low fees and became even more popular when he helped to quell a cholera epidemic. In 1906, Dr. Molly met the French professor Gustave Roy. Roy and Molly, both avid Esperantists, decided to establish an Esperanto state and Neutral-Moresnet seemed the most suitable territory. In 1908, a great demonstration was held and glowing speeches were given for the establishment of the Esperanto free state to be called “Amikejo” (“friend-place” in Esperanto). During this gathering, the zinc miners’ band even played the proposed national anthem, “Amikejo-march.” The February 23, 1908, edition of the *New York Times* carried a short article heralding the “new European state,” albeit with some skepticism.

However, the fate of “Amikejo” was sealed when the local zinc mine was depleted. Prussia began to reassert claims over the territory, and the inhabitants of Moresnet petitioned for annexation by Belgium, which had declared independence from the Netherlands in 1830. The Prussians occupied the territory and asserted control. However, in 1919, final control of the territory was ceded to Belgium, bringing an end to the existence of Neutral-Moresnet and the dream of “Amikejo.”

6.K. Text: (MINI-POSTER)

***Practice Your Pronunciation:
Useful Phrases in Esperanto***

Esperanto	Approximate Pronunciation	English
Saluton!	[sah- loo -tohn]	Hello!
Mi lernas esperanton.	[mee lehr -nahs ehs-pehr- ahn -tohn]	I am learning Esperanto.
Kiel vi fartas?	[kee -ehl vee fahr -tahs]	How are you?
Mi fartas bone.	[mee fahr -tahs boh -neh]	I’m fine.
Mi estas laca.	[mee ehs -tahs laht -sah]	I’m tired.
Mi estas malsata.	[mee ehs -tahs mahl- sah -tah]	I’m hungry.

Kio estas via nomo?	[kee -oh ehs -tahs vee -ah noh -moh]	What is your name?
Mia nomo estas...	[mee -ah noh -moh ehs -tahs...]	My name is...
Dankon.	[dahn -kohn]	Thank you.
Nedankinde.	[neh-dahn- keen -deh]	You're welcome.
Mi ne komprenas.	[mee neh kohm- preh -nahs]	I don't understand.

6.L. Text: (MINI-POSTER)

Esperanto Basics

Pronunciation (with English equivalents):

a = father; e = pet; i = machine; o = November; u = moose

Consonants are pronounced similar to their English counterparts except:

c = bats; j = toy; ĉ = chocolate; ĝ = gem; ĥ = **ch** in Scottish loch; ĵ = s in pleasure; ŝ = **ship**; ŭ = like English **w**; r is tapped or trilled, as in Spanish; q, w, x, and y are unused

Word Class Endings:

All nouns end in **-o**

All adjectives end in **-a**.

All basic verb forms end in **-i**.

Most adverbs end in **-e**.

Verbs:

Infinitive (Basic form): ends in **-i**: **skribi** "to write"

Present Tense: change **-i** to **-as**: **Mi skribas**. "I write."

Past Tense: change **-i** to **-is**: **Mi skribis**. "I wrote."

Future Tense: change **-i** to **-os**: **Mi skribos**. "I will write."

Conditional Form: change **-i** to **-us**: **Mi skribus**. "I would write."

Command: change **-i** to **-u**: **Skribu!** "Write!"

Negate a verb using **ne**: **Mi ne skribos**. "I will not write."

Use **povi** "to be able," **devi** "to have to," **voli** "to want" for more complex verb constructions:

Mi povas skribi "I am able to write"; **Mi devas skribi** "I have to write"; **Mi volas skribi** "I want to write."

Nouns:

Plurals add **-j** (**-oj** is pronounced "oy" as in "boy"): **hundo** "dog," **hundoj** "dogs"

Objects of verbs add **-n**: **La knabo vidas la hundon**. "The boy sees *the dog*."

This is just a taste of the regular nature of Esperanto. To learn more, check out *en.lernu.net*.

6.M. Text: (QUOTE-sized)

Solresol

Named *Lingue Musicale Universelle* by its creator François Sudre, **Solresol** was the first conlang to be seriously proposed as a universal language. The basis of the language was the musical scale, and Sudre hoped this would facilitate easy learning by persons with diverse cultural backgrounds or even physical handicaps. Sudre's major work outlining the structure of the language was published posthumously in 1866. A unique feature of Solresol is that every word is a combination of only seven syllables, but those seven syllables can be represented as musical notes, spoken syllables (do, re, mi, etc.), colors (do=red, re=orange, etc.), numbers, hand gestures, or symbols. Due to this system, Solresol words can be sung, spoken, hummed, painted, represented by different colored flags, signed by hand, or written. This versatility intrigued a number of proponents including Victor Hugo. Solresol fell out of favor in the early 1900s but has attracted fans even up to the present day. The New-York-based art-rock-group Melomane titled their 2003 album *Solresol* in tribute to Sudre's language.

6.N. Text:

The Babel Text in Esperanto

1. Sur la tuta tero estis unu lingvo kaj unu parolmaniero.
2. Kaj kiam ili ekiris de la oriento, ili trovis valon en la lando Ŝinar kaj tie ekloĝis.
3. Kaj ili diris unu al alia: Venu, ni faru brikojn kaj ni brulpretigu ilin per fajro. Kaj la brikoj fariĝis por ili ŝtonoj, kaj la bitumo fariĝis por ili kalko.
4. Kaj ili diris: Venu, ni konstruu al ni urbon, kaj turon, kies supro atingos la ĉielon, kaj ni akiru al ni gloron, antaŭ ol ni disiĝos sur la supraĵo de la tuta tero.
5. Kaj la Eternulo malleviĝis, por vidi la urbon kaj la turon, kiujn konstruis la homidoj.
6. Kaj la Eternulo diris: Jen estas unu popolo, kaj unu lingvon ili ĉiuj havas; kaj jen, kion ili komencis fari, kaj ili ne estos malhelpataj en ĉio, kion ili decidis fari.
7. Ni malleviĝu do, kaj Ni konfuzu tie ilian lingvon, por ke unu ne komprenu la parolon de alia.
8. Kaj la Eternulo disigis ilin de tie sur la supraĵon de la tuta tero, kaj ili ĉesis konstrui la urbon.
9. Tial oni donis al ĝi la nomon Babel, ĉar tie la Eternulo konfuzis la lingvon de la tuta tero kaj de tie la Eternulo disigis ilin sur la supraĵon de la tuta tero.

Translation by L.L. Zamenhof

(http://eo.wikipedia.org/wiki/Babela_turo)

6.O. Text:

The Babel Text in Ido (Reformed Esperanto)

1. Nun la tota mondo havis unu linguo e komuna parol-maniero.
2. Dum ke homi movis este, li trovis plano en Shinar e lojeskis ibe.
3. Li dicis a l'uni l'altri, "Venez, ni fabrikez briki e par-koquez li." Li uzis briko vice petro, e gudro vice mortero.
4. Pose li dicis, "Venez, ni konstruktez urbego por ni, kun turmo qua extensas a la cielo, por ke ni darfas establisar nomo por ni e ne dis-semar sur la surfaco di la tota tero."
5. Ma la Siniro venis infre por vidar la urbego e la turmo quin la homi konstruktis.
6. La Siniro dicis, "Se kom un populio parolanta la sama linguo li komencis facar to, do nulo quon li projetos facar esos ne-posibla por li.
7. Venez, ni irez infre e konfundez lia linguo por ke li ne interkomprenos."
8. Do la Siniro dis-semis li de ibe sur la tota terglobo, e li haltis konstruktar la urbego.
9. To esas pro quo ol nomesis Babel - pro ke la Siniro konfundis la linguo di la tota mondo. De ibe la Siniro dis-semis li sur la surfaco di la tota terglobo.

(www.langmaker.com/db/Ido_Babel_Text)

6.P.1. Image: Esperanto flag

6.P.2. Text (caption):

The Esperanto Flag

Green has been the color associated with Esperanto since its very beginnings. In an article published in *La Esperantisto* in 1893, the Green Star (*verda stelo*) was proposed as a symbol to recognize fellow speakers with the star representing the traditional five continents.

6.Q. Text (QUOTE):

Ĉu esti aŭ ne esti, – tiel staras nun la demando.

To be or not to be, – that is the question.

~ Shakespeare, *Hamlet* (Act III, Scene 1)

CASE 7 (large): CASE TITLE: The Warrior's Conlang: Klingon

7.A.1. Image: Photo of Dr. Schoen (NOTE: Place 7.A.1/2 NEXT TO or ABOVE 7.B.1/2)

7.A.2. Text: (CAPTION)

Dr. Lawrence M. Schoen

With a Ph.D. in cognitive psychology and a concentration in psycholinguistics, Dr. Lawrence M. Schoen spent ten years as a college professor before leaving academia to work in administration at a series of mental health and addiction treatment facilities. Also having a lifelong attraction to writing stories, Dr. Schoen's interests in language and fiction came together in 1992 when he created and subsequently became director of the **Klingon Language Institute (KLI)**.

7.B.1. Image: KLI Logo

7.B.2. Text: (CAPTION)

The Klingon Language Institute

Founded in 1992 by Dr. Lawrence M. Schoen, The Klingon Language Institute's mission is to bring together individuals interested in the study of Klingon language and culture and to provide a forum for discussion and the exchange of ideas. KLI's motto is *qo'mey poSmoH Hol* "Language Opens Worlds." Since 1992, the KLI has grown to be an international organization with members in thirty countries. The Institute also publishes a scholarly journal (*HolQeD*), sponsors a Klingon language course and an annual conference (*qep'a'*), and has been instrumental in translating Shakespearean plays and the epic of Gilgamesh into **Klingon**. The official website of the Institute is www.kli.org where one can find information and a number of resources for the dedicated Klingonist.

7.C.1. Image: Cover of Klingon Hamlet

7.C.2. Image: Cover of Much Ado About Nothing

7.C.3. Image: Cover of ghIlghameS

7.C.4. Text: (CAPTION)

The Klingon Translation Project

"taH pagh taHbe' -- DaH mu'tlheghvam vIqelnIS"

"To be or not to be...That is the question"

The Klingon Hamlet

Chancellor Gorkon, in the film *Star Trek VI: The Undiscovered Country*, stated over a discussion of the Earthling dramatist that "You have not experienced Shakespeare until you have read him in the original Klingon." Inspired by those lines, *The Klingon Hamlet* was restored to its "original" language by Nick Nicholas and Andrew Strader with feedback and editorial assistance from Mark Shoulson, d'Armond Speers, and Will Martin. This was the first major work translated by the **Klingon Language Institute**. It would be followed by *paghmo' tIn mIS* (Shakespeare's *Much Ado About Nothing*) and *ghIlghameS* (the Epic of Gilgamesh translated into Klingon by Roger Cheesbro).

7.D. Text: (QUOTE)

Why Speak Klingon?

"Klingon is a type of puzzle that appeals to a type of person. It is difficult, but not impossible, formed from the stuff of real languages, just strange enough, just believable enough, just small enough that you can know every word, the entire canon, but also flexible enough to lend itself to the challenge of translation. The boundaries are set and the game is on. How far can we take this? is the collective call of the Klingon community...What are Klingon speakers doing? They are engaging in intellectually stimulating language play. They are enjoying themselves. They are doing language for language's sake,

art for art's sake. And like all committed artists, they will do their thing, critics be damned.” ~ Arika Okrent, “Among the Klingons,” *Tin House* (Vol. 8, No. 4)

7.E.1. Image: LARGE Photo of Marc Okrand

7.E.2. Image: Cover of *The Klingon Dictionary*

7.E.3. Image: Cover of *The Klingon Way*

7.E.4. Image: Cover of *Klingon for the Galactic Traveler*

7.E.5. Text: (MINI-POSTER)

Marc Okrand ***Creator of Klingon***

Marc Okrand is Director of Live Captioning at the National Captioning Institute (NCI) in Vienna, Virginia, near Washington, DC. Celebrating his 25th year at NCI in 2005, Okrand is a pioneer in the use of closed-captioning for live television broadcasts. He has a Ph.D. in Linguistics from the University of California, Berkeley, where he specialized in Native American languages. His dissertation, a grammar of Mutsun, remains a seminal work in the study of Costanoan languages. He taught linguistics at the University of California, Santa Barbara, and was a post-doctoral fellow in the Anthropology Department of the Smithsonian Institute.

Dr. Okrand's link to conlanging came about through a chance meeting in California while on assignment for NCI's first major live captioning event, the 1982 Academy Awards. Okrand met a long-time friend for lunch who was working with Harve Bennett, Executive Director of *Star Trek II: The Wrath of Khan*. The movie needed a linguist to create some dialogue in Vulcan to be dubbed over Leonard Nimoy and Kirstie Alley speaking English. Okrand was recruited for the job and remembers driving home from the set one day thinking, “*Oh, my God, I just taught Mr. Spock how to speak Vulcan!*” Those four lines in Vulcan were to be just the beginning.

Two years later, Bennett was working on *Star Trek III: The Search for Spock* and called upon Okrand's expertise again. The assignment this time was to create a language for the alien warrior race of Klingons. James Doohan, who played *Star Trek*'s Scotty, had actually coined a few words of Klingon for the first *Star Trek* movie. Okrand took the sounds of those words as a starting point and created the language known today as Klingon. On set for the filming of *Star Trek III*, Okrand had veto power over takes (although he learned to use this power sparingly) if the actors mispronounced their Klingon lines. During this process, the language evolved into a “real” language. After the film, Klingon took on a life of its own. Okrand wrote three books about the language (including the essential *Klingon Dictionary*), recorded language learning audiotapes, and worked on a CD-ROM game related to learning Klingon. He also shows up from time to time at the Klingon Language Institute's annual *qep'a'*

In addition to Vulcan and Klingon, Okrand also created the Atlantean language for the 2001 Disney animated feature *Atlantis: The Lost Empire*. Atlantean is based, in part, on Indo-European roots to give it an ancient quality. Okrand also got to work with Leonard Nimoy again on this project. It is rumored that the character of the linguist in the film, Milo Thatch (voiced by Michael J. Fox), is based on Marc Okrand because the filmmakers didn't really know what a linguist should look like and decided to use Dr. Okrand as a model.

7.F.1. Image: pIqaD alphabet

7.F.2. Text: (MINI-POSTER)

The Klingon Alphabet

Most commonly, Klingon is written using the English alphabet, although a “native” form of writing known as **pIqaD** does exist. Many letters of the Klingon alphabet are also pronounced as in English, but

there are some notable exceptions. The following selection of hints is from the Klingon Language Institute's *Sounds of Klingon* web page (www.kli.org/tlh/sounds.html):

Vowels:

a = Like the "a" sound in English "father." Never like in "acid" (American pronunciation).

e = Like the "e" in English "bed."

I = Like the "i" sound in English "bit."

o = Like in English "note" or "mosaic." As with other letters, don't get distracted by English words spelled with the same letters. The Klingon word **noṭ** sounds like English "note," not like "not" (which in Klingon lettering would be spelled **naṭ**).

u = Like in English "prune" or "fool."

Consonants:

ch = Like in English "chew" or "chocolate."

D = Not quite like the English "d" sound. Touch the tip of your tongue to the very top of your mouth, the highest point on your palate, instead of near the teeth like for an English "d." Then do the same thing you'd do to make a "d."

gh = A gargled sound, at the back of the throat. Like the Klingon **ḡ**, only voiced. It's very much like the French gargled "r."

H = harsh sound in the throat, found in German (as in "Bach") or the Hebrew toast "l'chayim." Make sure you pronounce this harshly and unvoiced.

ng = The same sound as occurs at the end of English "thing," only in Klingon it can also come at the beginnings of words. Be careful when starting a word or syllable with this sound. It's against the rules of English, and it may take some practice.

q = little like English "k," but not really. This sound is to be made as far back in your mouth as possible, with the back of your tongue actually touching your uvula (the fleshy blob that hangs down over your throat). It sounds a little like you're choking.

Q = A little like a Klingon **q** immediately followed by a Klingon **ḡ**. Close off your mouth as far back as you can, like with **q**, and force air up, like you're trying to dislodge food stuck in your throat. It sounds a lot like you're choking.

S = A sound somewhat like an English "sh," but made farther back. Put your tongue where you did for the Klingon **D**, but don't quite touch the roof of your mouth. Make an "s" sound with your tongue up there.

tlh = This is a tough one to describe. Put your tongue in position to say a "t," but instead of pulling the tip of your tongue away from your palate, drop the *sides*, sort of like what happens near the end of the word "waddle" in English. This should leave you in position to say an "l," but make sure you don't use your

voice: whisper the "l"; hiss it out between your teeth. The dropping of the sides of your tongue should be done forcefully; this is another spitter. (Editor's Note: This sound occurs in several Native American languages and is a product of Mark Okrand's linguistic studies.)

'= A sound we use in English, but don't consider a sound. It's the catch in the throat we put in the beginnings of words that start with vowels, or in phrases like "uh-oh." In Klingon, it can also come at the ends of syllables, where it has to be pronounced carefully (e.g. the words **tI** and **tI'** have very different meanings). This one takes practice to get right in all positions.

7.G. Text: (MINI-POSTER)

Klingon Cursing

pe'vIl mu'qaDmey tIbach!

Curse well!

"Cursing, or swearing, is considered a fine art among Klingons. One who curses well is the recipient of a great deal of respect; one who does not curse well may not be worthy enough to be called Klingon...The commonly heard sendoff 'Curse well!' -- roughly comparable in usage to the Federation Standard "Good luck!" -- literally means, 'Shoot curses forcefully!' Curses are considered a weapon of a sort which must be propelled to their targets." ~ Mark Okrand, *The Klingon Way*

buth DaHuth

You lack dirt under your fingernails

This is highly insulting, implying that the person lacks a certain kind of Klingon spirit.

lo'laHbe'; chetvI' chIm rur

worthless as an empty torpedo tube

yuD; jey'naS rur

dishonest as a double-headed ax

The ax heads, facing in opposite directions, symbolize duplicity.

Hab SoSII' Quch!

Your mother has a smooth forehead!

This is a severe insult! Use it wisely. The reference is to the unique Klingon anatomical structure of deeply ridged foreheads.

7.H. Text: (QUOTE) (Use if need to fill space in exhibit case)

Heghlu'meH QaQ jajvam!

Today is a good day to die!

An extremely common Klingon saying

7.I. Text: (QUOTE) (Use if need to fill space in exhibit case)

bortaS bIr jablu'DI' reH QaQqu' nay'.

Revenge is a dish best served cold.

7.J. Text: (QUOTE) (Use if need to fill space in exhibit case)

potlhbe'chugh yay qatlh pe''eghlu'?

If winning is not important, then why keep score?

7.K. Text:

The Babel Text in tlhIngan Hol (Klingon)

1. 'ej wa' Hol wa' QIch je qo' naQ.
2. 'ej qaS: chanvo' lengDI', SInar yoSDaq HuD beQ lutu', 'ej naDev luDab.
3. 'ej jatlhchuq chaH: Ha', naghmey DIchenmoHnIS 'ej DImeQnISchu'. 'ej SomvaD naghmey HuHvaD lam je lughaj.
4. 'ej jatlh chaH: Ha', veng qachquv je wIchenmoHqang 'ej chalDaq SIchjaj yorDaj. maHvaD pong manobqang, tera' naQ ghorDaq maghomHa'be'meH.
5. 'ej veng qachquv, chenmoHta'bogh tera'ngan puqpu', leghmeH chol Qun.
6. 'ej jatlh Qun: toH, wa' nugh chaH, 'ej wa' Hol lughajtaH chaH, 'ej bI'reS neH 'oH Dochvam'e'. 'ej DaH chaHvaD qItHa' luvang luneHbogh pagh.
7. toH, macholjaj 'ej Holchaj mamISmoHmeH, yaj'eghlaHbe'meH.
8. vaj pa'vo' tera' naQ ghorDaq ghomHa' Qun, 'ej vang luchenmoHchu'Qo'.
9. wanI'vammo' babel 'oH pongDaj'e', pa'Daq tera' naQ Hol mISmoHpu'mo' Qun, 'ej pa'vo' tera' naQ ghorDaq ghomHa'pu' Qun.

Translated by André Müller

(<http://www.omniglot.com/babel/klingon.htm>)

7.L. Text: (QUOTE) (Use if need to fill space in exhibit case)

may'meyDajvo' Haw'be' tlhIngan.

A Klingon does not run away from his battles.

7.M. Text: (MINI-POSTER) (NOTE to GRAPHICS: See 2.D. for formatting suggestion)

Practice Your Pronunciation:

Useful Phrases in Klingon

Klingon	Approximate Pronunciation*	English
nuqneH	[nook-nekh]	<i>What do you want?</i>
(NOTE: The language has no greeting similar to “Hello.” nuqneH is the closest approximation if you are approached by a Klingon.)		
qaStaH nuq?	[kash-takh nook]	<i>What's happening?</i>
jIyaj	[ji-yaj]	<i>I understand.</i>
jIyajbe'	[ji-yaj-beh]	<i>I don't understand.</i>
maj!	[maj]	<i>Good!</i> (An expression of satisfaction)
majQa!	[maj-kka]	<i>Well done!</i>
HIghoS	[khi-gōsh]	<i>Come here.</i>
nuqDaq 'oH puchpa' 'e'	[nook-dak okh pooch-pah-eh]	<i>Where is the bathroom?</i>
naDevvo' yIghoS	[na-dev-vō yi-gosh]	<i>Go away!</i>

tlhIngan maH!	[tlhing-an makh]	<i>We are Klingons!</i>
Qapla'	[kap-lah]	Literally, <i>Success!</i> An all-purpose farewell

And, finally, here is a Klingon interpretation of “Wild Thing,” the 1966 rock song by The Troggs, translated by Terrence Donnelly (a.k.a. **ter'eS**):

**qu'wI',
SoH qaleghDI'
jachchoH pubbogh 'IwwIj.
qu'wI'**

**qu'wI', qaneH 'e' vISiv.
DuHvam wIchovchu'jaj.
DaH yISum'eghmoH.
qaneHbej.**

**qu'wI',
SoH...**

**qu'wI', choDuQ 'e' vISiv.
DuHvam wIchovchu'jaj.
DaH HIHotqu'. yIruCh!
choDuQbej.**

**qu'wI',
SoH...**

**Su', Su', qu'wI'
ruch, ruch qu'wI'
qu'wI'**

Notes

1. **qu'** means 'fierce', and is also slang for 'excellent, great'.
2. **DuQ** means 'stab', and is also slang for 'touch or move emotionally'.

TRANSLATION:

*Fierce One,
When I see you
My boiling blood begins to scream.
Fierce One.*

*Fierce One,
I wonder if I want you?
Let's completely assess this possibility.
Now come close.
I definitely want you.*

Fierce One,

*I wonder if you move me?
Let's completely assess this possibility.
Now go ahead and touch me a lot.
You definitely move me.*

*Fierce One,
Get ready, get ready, Fierce One
Do it, do it, Fierce One
Fierce One*

(For other lyrics and recordings by ter'eS, go to <http://teresh.tdonnelly.org/klinbom.html>)

*For more exact pronunciation, please refer to **The Klingon Alphabet** elsewhere in this exhibit case.

7.N.1. Image: qep'a' group photo

7.N.2. Text:

qep'a'

The Annual Gathering of Klingon Speakers

The Klingon Language Institute describes their annual "great gathering" this way: "Every year KLI members come from all over the globe to gather for the **qep'a'**, our official conference. The focus is of course on Klingon. We use the language at the **qep'a'**. We play with it. We revel in it. We speak it. Programming includes games, feedback, a banquet, certification testing, the presentation of awards and the Kor Memorial Scholarship, singing, story telling, and much general socializing." The photo is from the twelfth **qep'a'** or **qep'a' wa'maH cha'Dich** held near Philadelphia, PA. The attendees were:

*In back with **meqleH** (a Klingon bladed weapon):* Eric Andeen

Standing, Left to Right: **Steven Lytle**, Captain Krankor (and norghoy), Agnieszka Solska, **Lawrence Schoen**, **Mark Shoulson**, Elizabeth Lawrence, David Crowell, Heather Myers, Tad Stauffer, David Trimboli, Alan Anderson

Sitting, Left to Right: Nancy Nielsen-Brown, **Marc Okrand**, Louise Whitty, **d'Armond Speers**

(**Source:** <http://www.kli.org>. Klingon speakers mentioned somewhere in this exhibit have been highlighted in **red**.)

7.O. Image: Still photo from Star Trek

7.P. Image: Still photo from Star Trek

7.Q. Image: Still photo from Star Trek

7.R. Text: (Large Caption under Case Header)

Being connected with *Star Trek*, **Klingon** is probably the best known conlang used in any television series or movie franchise. From its humble beginnings, **Klingon** (or **tlhIngan Hol**) has successfully become part of popular culture. It has been parodied in the pages of *The Onion* (July 28, 1999), used as part of the plot in a 2002 episode of the sitcom *Frasier*, and is available as one of the language options for displaying the **Google** search page. **Klingon** has a thriving community of enthusiasts, both online and in the "real" world, although Dr. Lawrence Schoen was once quoted as saying, "All the fluent Klingon speakers can comfortably go out to dinner together" (*Wired*, Aug. 1996). So, break out your **meqleH**, pour yourself a cup of blood wine, and enjoy this introduction to the conlang of warriors. **Qapla'!**

CASE 8 (large) Case Title: **Meet the Conlangers: The World-wide Community of Language Creators**

8.A. Text: Introductory paragraph

Conlanging transcends national boundaries and enjoys a global community of enthusiasts. A “census” of the **Zompist Bulletin Board** reveals members from the USA, Finland, France, New Zealand, Germany, UK, Hungary, Scandinavia, and South America. Conlanging is also multigenerational with ages of language creators and enthusiasts ranging from teens to senior citizens. Take a look at the attendees of the **Language Creation Conference** in this exhibit case. So, without further ado, may we introduce...

8.B.1. Image: Photo of Suzette Haden Elgin

8.B.2. Image: cover of First Dictionary and Grammar of Láadan

8.B.3. Text: (CAPTION)

Suzette Haden Elgin
Author and Creator of Láadan
Arkansas

Born in Missouri in 1936, Dr. Elgin has had a distinguished career as a writer, artist, linguist, verbal self-defense trainer, grandmother, publisher of the *Linguistics & Science Fiction* newsletter, and founder of the Science Fiction Poetry Association. In 1980, she first came to widespread attention with her book *The Gentle Art of Verbal Self-Defense*. Elgin’s place in the conlanger’s pantheon, however, was assured with the creation of Láadan, appearing in her *Native Tongue Trilogy: Native Tongue, The Judas Rose, and Earthsong*. Láadan is a language created by women for women. The novel is set in a future where women have been subjugated to serve only as linguists for male-dominated companies dealing with various alien races. However, being linguists, the women begin to create a language to more accurately reflect *their* thoughts, feelings, and desires and to free them from a male-dominated, aggressive way of expressing themselves. (Photo courtesy of Suzette Haden Elgin)

8.B.4. Text:

The Babel Text in Láadan

1. Bíide eríli thi Doni daneth nede neda, i ndi with woho beth wáa.
2. Widahath memina with henedim, meredeb ben raboth Shinareha, i menómina ben núuha.
3. Ndi ben hin hinedim, "Wil mehel len udeleth menedebe i mehóowahal len beneth." Meduth ben udeleth menedebe hotheha udethu i doniyibometh hotheha dóshidihudethu.
4. Id ndi ben, "Wil mehel len miwitheth leneyóoda, i wil thi miwith wohíthiháalish woshumatheth aril mehan with woho leneth i hothehóo beth lenethohéwan."
5. Izh sháad Lahila láad Bi miwitheth i shumathethehéwan.
6. Di Lahila, "Bíi bre menashub mezhe with i ndi with wozhe wodanetheháa hith, ébre methad meshub ben menédeshub meshub ben beyeth wohoháath wa.
7. "Wil dórawedeth Li dan benethoth mehen ra ben hin hinethehéwan."
8. Dórashidi Lahila beneth hin hinede Doniha o, i menóhel ben miwitheth.
9. Babel zha hothetho hiwáanehóo--bróo dórawedeth Lahila dan Donithoth woho núuha. Dóralolin Lahila beneth núude Donidim woho.

Translated by Amberwind Barnhart

(<http://internet.cybermesa.com/~amberwind/babel2.html>)

8.C.1. Image Source: Photo of Sonja Elen Kisa at whiteboard

8.C.2. Text: (CAPTION)

Sonja Elen Kisa
Creator of Toki Pona
Canada

Especially for this exhibit, Sonja Elen Kisa described herself as "a 29-year-old Queer Acadian (French-Canadian) woman currently living in Toronto, Canada. She designed the minimal language Toki Pona in 2001 after a period of depression, as she sought to simplify her life and find the true meaning behind things. She is currently studying to become a speech-language pathologist." Kisa was the subject of an article in *The Globe and Mail*, a major Toronto newspaper, in July 2007. According to that source, around 100 people speak Toki Pona fluently, mostly in chat rooms and blogs. Even more interesting are the facts that a "Colorado programmer is developing an apocalyptic computer game with Toki Pona as the spoken language [and an] Israeli-German singer and member of the Stuttgart Chamber Choir is including it in a concert of musical pieces composed in constructed languages, alongside Esperanto and *Star Trek's* Klingon." An example of the language is the proverb "*Nasin ante li pona tawa jan ante*: Different ways are good for different people (i.e. different strokes for different folks)."

8.C.3. Text:

The Babel Text in Toki Pona

1. ma ali li jo e toki wan en sama.
2. jan ali li kama tan nasin pi kama suno, li kama lon ma Sinale, li awen lon ni.
3. jan li toki e ni: "o kama! mi mute o pali e kiwen tomo, o seli e ona."
4. jan mute li toki e ni: "o kama! mi mute o pali e ma tomo e tomo palisa sulii. lawa pi tomo palisa li lon sewi kon.
5. o nimi pi mi mute li kama sulii! mi wile ala e ni: mi mute li kan ala. mi mute li lon ma ali."
6. jan sewi Jawe li kama anpa, li lukin e ma tomo e tomo palisa pi jan lili mute.
7. jan sewi Jawe li toki e ni: "jan ni li jo e ma wan, li jo e toki sama, li pali e tomo palisa. tenpo ni la ona mute li ken pali mute ike. mi wile tawa anpa, mi pakala e toki pi jan mute ni. o jan li sona ala e toki pi jan ante."
8. jan sewi Jawe li pali e ni: jan ali li poki ala jan, li lon ma mute, li ken ala pali e ma tomo.
9. nimi pi ma tomo ni li Pape tan ni: jan sewi Jawe li pakala e toki pi jan ali. tan ma tomo Pape la jan sewi Jawe li tawa e jan tawa ma mute.

(<http://www.omniglot.com/babel/tokipona.htm>)

8.D.1. Image: Photo of Doug Ball

8.D.2. Text: (CAPTION)

Douglas Ball
Creator of Skerre
California

Doug Ball is currently a Ph.D. student in Linguistics at Stanford University, but his involvement in creating languages dates back to his teenage years. Inspired by a three-week intensive course in Latin, Doug was bitten by the conlanging bug at age 13. His creation, Skerre, is a teenager itself now, being around 14 years old, and has gone through a number of variations: the original Latin-like form, a Turkish-like variety, a Polynesian-like version, and its present verb-initial form akin to languages of the Polynesian Rim. Doug, while a freshman at the University of Rochester, was also part of an independent study taught by Dr. Sarah Higley (a.k.a. Sally Caves) where he wrote a grammar and text for Skerre. Returning to Doug's younger days, his place in the conlanger's pantheon is assured by a project he undertook while at Isaac Newton Middle School in Littleton, Colorado. He was part of a group that wrote a play which was then translated by Doug into Skerre. In Doug's own words, "the play told the story of the power struggle and transfer of an amulet, the Kâthor Välenî. It was performed for the entire eighth grade and most of the seventh grade in three separate performances on May 19, 1995. 'Subtitles' were provided in the form of a written version of the script projected on overheads to the side of the stage."

(Photo courtesy of Doug Ball. Quotes taken from an email to Don Boozer.)

8.D.3. Text:

The Babel Text in Skerre

1. Ta tari tar, e'ik a yat i sires ta yiket i tahin.
2. Kiyes kaquaqueyi-ti so kiyen, eyetin-ti a yotar ques to ekesise a Sinar ya tir ir enahir-ti sata.
3. Eyik-ti ya kari-te, "Katik saa kihanin-wo a hok i tsesi-sikenat." Ir eresa-ti.
4. Eyan, eyik-ti, "Katik saa kikenatin-wo a aran ni tates to sik tsiquos ena sakir kat rokerinsa a sise-we sas kikehaana-wo ya yiket i hasin i tahin."
5. Enowor a Tsan-Taran wisor ki'ok ya aran ni tates to ekenatin tsa saasakar i tanko-riyos.
6. Eyik a Tsan-Taran, "Ok, ik ta teken a yat i sires ir sik-ti ak a tir, ir waha, koni-ti ronati ta koser to royok-ti ya tar.
7. Ronotsaa-ha sata ir rohiran-ha a sires-te wisor koni-ti kisik aket a kari-te."
8. Eyan, ehaanaasa tsa Tsan-Taran ya yiket i hasin i tahin ir eritowetiite ta sikenat i aran ni tates.
9. So sores tir, ekesise a Wawel ya wisa, wisor ehiran sata tsa Tsan-Taran a sires i yiket i tahin ir ehaanaasa ya yiket i hasin tahin.

Translated by Doug Ball

(http://tsketar.tripod.com/skerre/Tower_of_Babel.html)

8.E.1 Image: Photo of David Peterson

8.E.2. Text: (CAPTION)

David J. Peterson
Conlanger Extraordinaire
California

One of the most active conlangers on the web is David J. Peterson. He wrote the "Conlanger's Manifesto," was one of the speakers at both Language Creation Conferences so far (2006 and 2007), has been a vocal member of the CONLANG listserv for well over five years, has one of the finest web sites (<http://dedalvs.free.fr>) on the Internet devoted to conlanging (and his other various pursuits), and was President of the Society of Linguistics Undergraduates (SLUG) at UC Berkeley. In addition to creating languages like **Kamakawi**, **Zhyler**, **Wasabi**, **Megdevi**, and many others, David also created **SLIPA** (Sign Language International Phonetic Alphabet), a detailed system for representing all possible gestures in any signed language which can also be used to create a constructed sign language. Currently, David is also a member of the Board of Directors, as well as Treasurer and Secretary of the Language Creation Society (<http://www.conlang.org>) and is a contributor to *The Speculative Grammarian* (<http://specgram.com>), an online journal of linguistics humor.

David is a University of California (UC), Berkeley, alumnus (where he majored in English and linguistics); his Master's degree in Linguistics is from UC San Diego. David is currently adjunct professor of English at Fullerton College in California: the "Writing Guide" section of his web site is humorous as well as highly informative. He was also engaged last year to a fellow UCSD graduate, Erin McPherson. In his 2-man band, Number 6, David plays guitar, bass, and ukulele, and he sings. David is a devoted Mac user when it comes to computers: "I *very* use a Mac (try to make sense of *that* one, Chomsky!)."

Several Babel Texts translated by David are included throughout this exhibit, as well as the "Conlanger's Manifesto," (Exhibit Case #2) and his Amazon.com review of *Describing Morphosyntax* (Exhibit Case #3).

8.E.3. Image: kamakawi_babel.jpg

8.E.4. Text: (*NOTE to GRAPHICS: See 5.0 for formatting concern, but includes IMAGE 8.E.3.*)

The Babel Text in Kamakawi (transliteration)

1. Ka peka i ape kalaka oi oalala poi.
2. Kau imawawakaiu uepa a ie ku neva'a i ava ae peka Tinala pe, ku hepale ae pe.

3. Ku hekala i ika ti, "He'ea, he lama ue i timitiú u kava i uamo." Kae timitiú i leya ka iele i i'iele poupea.
4. Ku hekala poiú ti, "He paki ue i paleumi oi penute i ue a kopu ono o penute iu kawi, au atau ue, heoku u kawakawa'u heva e ave o peka."
5. Ka kau Takepolilao ele mata ie paleumi oie penute kau paki mali tiemi i.
6. Ke hekala poiú ti, "He! Ape peka, a ape kalaka i upea uila, au hepaka upea i iko. Oku li'u eleumi au takepo'u upea i hoa liwi'u upea a.
7. Ima! He kau ei e mimile ie kalaka o upea pe, aupe kala upea ioku ika.
8. Ke kawakawa Takepolilao i upeape heva e ave o peka, kau pu'uke upea ie paleumi.
9. Ape tomi'u amo ti "Imimile", ale mimile Takepolilao ie kalaka o inotu uila pe, e kawakawa i upeape heva e ave o peka.

Translated by David J. Peterson

(<http://dedalvs.free.fr/kamakawi/babel.html>)

8.F.1. Image: Photo of Sai Emrys

8.F.2. Text: (CAPTION)

Sai Emrys
Unstoppable Conlanging Force
California

Sai Emrys was the driving force behind the establishment of the Language Creation Society and the Language Creation Conferences, the teacher of two classes on language creation at the University of California, Berkeley, and the founder of the LiveJournal Conlangs community. Sai is very active in other online conlanging communities as well, with his first post to CONLANG-L in October 2004 and 805 posts to the Zompist Bulletin Board since March 2005. Sai received his B.A. in Cognitive Science from UC Berkeley in 2006, and can converse in English, Russian, Spanish, French, American Sign Language, and Japanese. His own long-term conlanging project (the creation of a new kind of *nonlinear, fully 2- or 3-dimensional writing system*) can be found online at <http://saizai.livejournal.com/657391.html>. Former jobs have included database design, systems administration, tutoring, programming, and massage therapy. He is interested in 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.” His current goal is to obtain a Ph.D. in cognitive neuroscience and to do research to understand empathy and mirror neurons. He is currently the President of the Language Creation Society (<http://www.conlang.org>), and the photo shows him presiding over the 2007 Language Creation Conference, UC Berkeley, CA. He is currently working on two books—*A Hacker's Guide to Meditation: A dogma-free recipe book* and *Language Creation 101*, a textbook that uses conlanging to teach linguistics—and one research project, <http://motostudy.com>, a longitudinal study of motorcyclist behavior and outcomes.

8.G.1. Image: Photo of Carsten Becker

8.G.2. Image: Ayeri Textbook Sample

8.G.3. Text: (CAPTION)

Carsten Becker
Creator of Ayeri
Germany

21-year-old Carsten Becker, a native of Braunschweig, Germany, started conlanging after reading J.R.R. Tolkien's *The Lord of the Rings* and being amazed by "all the Quenya in there and the detail given to it." He happened upon Mark Rosenfelder's *Language Construction Kit* (<http://www.zompist.com/kit.html>) while doing Internet searches for material on Tolkien's languages. This was in 2002, and, in December 2003, Carsten began work on his conlang *Ayeri* after two previous abandoned attempts known as *The*

Nameless Language and *Daléian*. Carsten states that "since then, Ayeri has been gradually growing, and my ultimate goal is to make it a comfortably usable (private) language -- which I think is a common goal of many conlangers." An in-depth *Ayeri Coursebook* was written in 2005 by Carsten and was made available on his website in a professional-looking PDF format. It included the three separate Ayeri writing systems as well as a full grammar and dictionary. Carsten is revising the Ayeri grammar to reflect changes made in the past few years and is planning on tackling the entire *Coursebook* next; however, information is readily available on the web at *Tay Benung: The Ayeri Resource* (<http://benung.freehostia.com>). The site includes a grammar, dictionary, texts, information on the scripts, and even recordings in Ayeri! *Tay Benung* is Ayeri for "The Web."

Carsten is currently in training as a publishing assistant for Westermann, one of the biggest publishers of textbooks in Germany and known internationally for their exquisite wall maps. Studying languages or linguistics sometime after finishing his training "is still at the back of my mind," Carsten admits, "as it could also be useful for getting on with my current job." And, not to mention, continuing to expand Ayeri.

(Photo courtesy of Carsten Becker. Quotes taken from an email to Don Boozer.)

8.G.4. Text:

The Babel Text in Ayeri

1. Ayeicanang sira matahaiyàn naranoin acama nay sira maríyàtang narániein acamaye.
2. Si tadayea ayeang ea mamangaiyàn mangasara cemanon, ea masahaiyàtang manga cong yaprihinnoea similin Syinar nay mamitaniyàtang adaea.
3. Manaraiyàtang, "Manga gumanoea! Sira manu-manu nermoieon rataneri nay napu-napu arètlei." -- Isarè, yam maríyàtang nermoielei yelangieon nay suvanolei miyungon.
4. Manaraiy tang: "Manga gumanoea! Sira vehaynang meaironin sitangaynyam caivo yaenonea sea eng grenarôn lenoea! Aduyi garanin aynena ang setaviyù nudenisa. Edaveanón isa sehanganò cadanya aynaris, ang setararè ranyain aynaris eirarya arecaea."
5. Nárya in Tay NAHANG ang masahaiyò manga avan arecaea silvyam aironaris nay enonlei saris ceynamang mavehiyàn.
6. Si tadayea ang masilviyòin ennyalei manaraiyòang: "Elinam mea ea setavarêng mangasara edanyaon? Ang yomaiyàtin ayearis amenye nay sira naraiyàtang naranoin amen. Le samiliyàtang adanyaon, le ming semaraiyàtang ennyaon! Ranyalei emimaya iyàtyam nay le semiraiyàtang ennyaon silei-ena ming niliyàtang."
7. Nay epang edanyaean ang manaraiyòin: "Manga gumanoea! Sahu, saru-saru manga avan arecaea teimiyam naranoaris iyàtena."
8. Adáre ang Tay NAHANG ea materiyò iyàtaris eirarya arecain aícan nay sira ming masamiroíyàtang vehyam aironin.
9. Isiyà, edayal edáironin sira magaraiyà Babel: yanoyam adaea, ang Tay NAHANG sira mateimiyò naranoin ceynamena nay mangasara adaea ea materiyòang ceynamaris eirarya arecaea aícan.

Translated by Carsten Becker

(http://www.beckerscarsten.de/conlang/ayeri/xmp_babeltext.pdf)

8.H.1. Image: Photo of John Quijada

8.H.2. Text: (CAPTION)

John Quijada
Creator of Ithkuil and Ilaksh
California

John Quijada was born in 1959 in Los Angeles, CA. An encounter with a Russian language book at age 11 kick-started his lifelong interest in languages, and exposure to both Tolkien and the Kobaian language of Christian Vander's avant-garde group Magma got him started on conlanging around age 14. While

studying linguistics at university, the grammar of non-Indo-European languages started him off on constructing a language that would "combine the best and most efficient features" of the world's languages into one. Over time, this language evolved into a philosophical language that attempts to convey complex levels of cognition heretofore unexpressed in any human language, while at the same time being as concise as possible in the physical length of sentences (à la Robert Heinlein's conception of "Speedtalk" but in an actually workable manner). John's work is influenced by the writings of the cognitive linguists George Lakoff, Len Talmy, Ron Langacker, and Gilles Fauconnier. In 2004, after 25 years of work, John introduced Ithkuil to the world via the Internet. Ithkuil has proven to be one of the more frequently discussed (if not spoken!) conlangs on the web. The language was soon featured in a Russian-language science magazine which unexpectedly garnered legions of fans asking for an easier-to-pronounce version to try to learn. A new variant of the language, Ilaksh, was introduced in 2007 for the benefit of these fans. At present, John is working on expanding the Ithkuil/Ilaksh lexicon. Information on Ithkuil and Ilaksh can be found at <http://home.inreach.com/sl2120/Ithkuil>.

Besides linguistics and conlanging, John's many hobbies and interests include European travel, music (especially classical and world music), science, philosophy, amateur astronomy, amateur protozoology, eclectic literature, "art-house" cinema, sci-fi, art, camping, hiking, Portuguese cooking, and wine tasting. He has written a novel (currently being revised) with his identical twin brother Paul that explores the philosophical implications of quantum physics and cognitive science. John lives in Northern California with his wife Carol and cat Stormy. He speaks five languages (none of which are his conlangs!)

(Photo and biography courtesy of John Quijada exclusively for this exhibit.)

8.H.3.a. Image: Ithkuil Babel Text

8.H.3.b. Text: (CAPTION)

The Babel Text translated into Ithkuil by John Quijada is reproduced here.

(NOTE to GRAPHICS: Caption 8.H.3.b. goes with both 8.H.3.a. AND 8.H.4, these are 1st and 2nd parts of same text)

8.H.4. Image: Ithkuil Babel Text, part 2

8.I.1. Image: Photo of Mark Rosenfelder

8.I.2. Text: (CAPTION)

Mark Rosenfelder
"The Zompist"
Illinois

Mark Rosenfelder, a.k.a. "The Zompist" or "The Zomp", has been creating languages and worlds since he was in grade school. One of The Zomp's major gifts to the conlanging community is his **Language Construction Kit** (<http://www.zompist.com/kit.html>), often the first stop for beginning conlangers. The **Kit** provides a step-by-step approach to creating one's own language compiled from resources gathered by Mark while attempting to learn linguistics on his own. Topics as diverse as what sounds to use in a conlang to how to construct language families and dialects are covered. The **Zompist Bulletin Board**, one of the Internet's main forums for conlangers and con-worlders, is yet another of Mark's contributions and is available at <http://www.spinnoff.com/zbb>.

Mark's monumental online work, **Virtual Verduria** (<http://www.zompist.com/virtuver.htm>), began as a Dungeons & Dragons setting in his college days. It is the result of over twenty years of tinkering with concepts as diverse as language, history, chemistry, biology, and mythology. **Virtual Verduria** provides myriad details of Mark's fantasy world of Almea, from the creation of its planetary system to the evolution of its indigenous inhabitants, and includes comprehensive maps, native stories, and myths of the various nations. There are a dozen individual languages or language families with grammars, vocabulary,

and text samples. Mark has succinctly explained how he does all this by saying, "I have no kids and I don't watch TV."

Although The Zomp's day job may be as a programmer, he has assured himself a spot in the Pantheon of Conlangers with his selfless activities in support of the art.

(Photo courtesy of Mark Rosenfelder)

8.J.1. Image: Cover of Hildegard of Bingen's Unknown Language

8.J.3. Text: (Caption)

Dr. Sarah L. Higley
a.k.a. Sally Caves
Academic Conlanger
New York

Earning her Ph.D. from the University of California, Berkeley, Dr. Sarah L. Higley is currently Associate Professor of English at the University of Rochester and a teacher of medieval languages and literature. She is also known by her alias, Sally Caves, which is the name you'll see on her website (<http://www.frontiernet.net/~scaves/teonaht.html>) outlining her conlang **Teonaht**. According to her site, Sally began documenting her language creation in 1962 at the age of nine. Dr. Higley goes on to say that in "the Fall of 2000, she co-taught an independent study with linguistics Professor Jeffrey Runner, wherein then freshman (and linguistics major) Douglas Ball was allowed to develop grammar and text for his invented language Skerre." Sally was a presenter at the first Language Creation Conference, has been interviewed by her local NPR radio station about conlanging, wrote an article entitled "Audience, Uglossia, and CONLANG" for **M/C Journal** (available online at <http://journal.media-culture.org.au/0003/languages.php>), and, in December 2007, published the definitive study of St. Hildegard of Bingen and her Lingua Ignota entitled ***Hildegard of Bingen's Unknown Language: An Edition, Translation, and Discussion***. (For more information on St. Hildegard, see Exhibit Case #4). Dr. Higley is also a member of the Board of Directors of the Language Creation Society (<http://www.conlang.org>).

8.J.2. Text:

The Babel Text in Teonaht

1. Send tand potom takrem tefye uõnim kalalya, uõnim mongwyf.
2. Send seawim il plevvysta elai renek, he twe esteratwe armmandy; rilua-il twe nrinarem celil hea Hsinnarid, send eldwav hovar endõ.
3. Send euab ouarje eldwa jane: "Mantets! Nittaopra uents, uo ad õ potemaht flehhtyzmats." Send nittaopra eldwav uen to mimnivua uo nerik to cicya.
4. Send eldwav ebra: "Mantets! Tesa-ilz lirifel-jo hadhhamats ta mehuen aid kempa ar Erahenahil, send rõ tyr aittearmats, ta vera listsõ hyny il takrem ro ssosyarem.
5. Send Le Hrel elo hsommante sa lõ kerem il tesa liriffel-jo hadhhama-uarrel ihhain le plevvysta.
6. Send Le Hrel elo ebra, "Keys, il plevvysta somad, uo uõnim kalalya twavhha; aibba estwa mippa: to vokraikarem, send vawem dihhai twav kare deytwav dal ai sebrarem esai lis.
7. "Hsobmmantets; send twe kalalya vilvviglats ta vera pre-twav twe mongav rin euab ouarjo."
8. Le Hrel ad hyny il takrem elo toaaba sossya, send il tesa eldwa beg hadha.
9. Evvaiba Bavel li'aittear ilid lirifel, uanner Le Hrel il uõm kalalya ilid potom takrem elo vilvvigla, send il plevvystan eldwa hovvandy sossyab.

Translation by Sally Caves

(<http://www.frontiernet.net/~scaves/babel.html>)

8.K.1. Image: Photo of Andrew Smith

8.K.2. Text: (CAPTION)

Andrew Smith
Creator of Brithenig
New Zealand

Born in Invercargill, New Zealand, in 1965, Andrew currently lives in Dunedin, New Zealand. He is an Archives Assistant for the Presbyterian Church of Aotearoa New Zealand Archives. His native language is English, and, although he speaks several languages, Andrew admits that none are to "conversational level." Brithenig is the result of Andrew's attempt to create an alternative Romance language akin to French and Spanish: namely what would have happened to Latin if it had become established in the Celtic areas of Britain and evolved accordingly. "The earliest known record of Brithenig dates back to 1997," Andrew states. "It was inspired earlier by a reference to a Celtic-influenced romance language I discovered in a book on Celtic languages in 1990, my last year of study at the University of Otago. It would take me another four years before I returned to Dunedin to re-read the reference and create the language. The rest is history. Ill Bethisad is legacy." Ill Bethisad is the imaginary country where Bethisad is spoken. The extensive site dedicated to the imaginary nation and language can be found at www.bethisad.com. With maps, history, grammars, and more, Andrew's site rivals that of Mark Rosenfelder's *Virtual Verduria*.

Andrew continues: "As well as Brithenig I keep a journal in a conlang based on Old English. In recent years I have started on an eclectic language based on my collection of Teach Yourself Language books. I have about 40 of them. They are getting harder to find."

"Apart from creating languages I have created imaginary worlds, attempted writing, been involved in Mediaeval Re-enactment, work out at the gym for cardio, and practise religion. I have never travelled outside my country. I collect books, CDs, RSS-feeds, and occasionally hats."

(Photo courtesy of Andrew Smith. Quotes taken from an email to Don Boozer.)

8.K.3. Text:

The Babel Text in Brithenig

1. Hures il munn inter hav yn linghedig e yn cant commyn.
2. Sig il pobol summoden di'l est, ysses ligavan yn luin in Sennar e lâs'ystebliwan.
3. Ysses digevan il yn a'l altr, "Gwenitz, gwans a fager brics e cogher les interevent." Ysses ysavan brics in log di bedr, e arill per chelcin.
4. Afos ysses digevan, "Gwenitz, gwans a eddifigar per nos yn giwdad, cun yn tyr che tang a'ls cels, sig nos fagians yn novn per nos e no scians yspariet pas syss la fag di la der inter."
5. Mais il Tiern gweniv a vas a widder la giwdad e'l tyr che'l pobol eddifig.
6. Il Tiern digev, "Ec'h, altresì yn pobol che barol il linghedig medissiv, ysses yst han gyvniadiad a fager. Hures ys lâ no haverai negarad ren a les che ysses provassen a fager.
7. Gwenitz, gwans a vas a ystyrddir sew linghedig di les sig ysses no c'hompruinnessen ren di'l yn a'l altr."
8. Sig il Tiern yspariav di lâ syss tud la der, e ysses calvavan a eddifigar la giwdad.
9. Ho es perc'he sa afell Babel -- perc'he lâ il Tiern ystyrddiv il linghedig di'l munn inter. Di lâ il Tiern les yspariav syss la fag di la der inter.

Translated by Andrew Smith

(<http://hobbit.griffler.co.nz/babeltext.html>)

8.L. Text: (QUOTE-size)

CONLANG-L

The oldest and most active online listserv devoted to conlanging is the **CONLANG-L** (usually simply referred to as **CONLANG**). The list had its beginnings in informal email conversations among a group of language enthusiasts initiated by John Ross of Boston University (BU) in the early 1990s. The first listserv was set up subsequently at BU, moving to a server at the University of Copenhagen, Denmark, in 1993. Increased traffic necessitated another move and **CONLANG** found its current home at Brown University (Providence, RI) in 1997. You can subscribe to **CONLANG** or read the archived messages by going to the official site at <http://listserv.brown.edu/archives/conlang.html>. **CONLANG** is a very active list with 6,610 messages posted in 2007 with topics covering critiques of each other's conlangs, construction of Unicode fonts for neographies, strategies for expanding awareness of the art/craft of conlanging, and much more.

8.M.1. Image: Conlang Flag

8.M.2. Text: (CAPTION)

The Official Conlang Flag

The idea of a “conlang flag” was proposed by David J. Peterson on the CONLANG listserv in a message on Aug. 29, 2004. The next day, Adrian Morgan responded by saying: “Right, it's time to take this seriously,” and a rough sketch was submitted. Discussion on the topic was brisk, over twenty designs and revisions were submitted, and the results were announced on September 23, 2004. The basic layout was suggested by Leland Paul, but the winning flag's final design was created by Christian Thalmann. Paul's posting provides some of the symbolism: “Against a purple sky, signifying creativity, an orange sun rises, orange signifying energy, imagination, and communication. It sheds its light over a dark, not-yet-seen world. Silhouetted against the sun is the Tower of Babel, proclaiming the noble nature of the linguistic diversity.” The Tower of Babel also brings to mind the ubiquitous Babel Text often used as a translation exercise. The Conlang Flag has been displayed prominently at the Language Creation Conferences and can be seen on numerous conlangers' web pages.

8.N.1. Image: Group photo from LCC2

8.N.2. Text: (CAPTION)

Language Creation Conference

The first Language Creation Conference (LCC1) took place April 23, 2006, at the University of California Berkeley. Coordinated by Sai Emrys, this conference was the first of its kind and brought together constructed language enthusiasts from across the United States. LCC2 took place on July 7-8, 2007, also in Berkeley. That conference drew speakers from as far away as Florida, Ohio, and Canada, and an audience even larger than LCC I. The Language Creation Conferences are a major activity of the Language Creation Society based in California. LCC3 is tentatively scheduled for October 2008 at Brown University, Providence, RI. For information (including videos of presentations from LCC I), check out the Language Creation Society's web site at <http://www.conlang.org>.

The photo was taken on July 8, 2007, during LCC2 and, unfortunately, does not include a dozen or so people who could only attend the first day. Those pictured include: *Back row:* **Arika Okrent**, Lila Sadkin, [unknown], Richard Futrell, Greg Shufflin, **Sai Emrys** (holding the Conlang Flag); *2nd row:* **Doug Ball**, James Gang, Cindy Morris, **Alex Fink**, Kelly Drinkwater, **Sylvia Sotomayor**; *Standing:* George Baker, [unknown], **John Quijada**, **Don Boozer**, Jeff Burke, Clint Hutchison, John Clifford, [unknown], Vladimir Vysotsky; *Kneeling:* **David Peterson**, Peter Ara Guekguezian, Jim Henry.

(Photo courtesy of Don Boozer. Those attendees mentioned elsewhere in this exhibit have been highlighted in **blue**.)

8.O. Text:

“This exhibit is brought to you by the international conlanging community.”

Collaborative conlang projects are common on the Internet, but a venture like the exhibit you are currently viewing is unprecedented. The scale of the undertaking and the fact that it is designed for the general public (i.e., not only for other conlangers) is unique. The project was initiated by **Don Booser** who wrote all the text for the exhibit (except where otherwise quoted). Any errors, factual, grammatical, or typographical, are his. Don was uniquely qualified to present this exhibit. He was a presenter at the 2007 **Language Creation Conference**; has published articles on conlanging in *Library Journal*, *The Linguist* (the official journal of the British Chartered Institute of Linguists), and *VOYA* (a journal highlighting library services to teens); and is currently working on several conlangs of his own including **Dritok** (an entirely voiceless language incorporating hisses, fricatives, clicks, and hand gestures for an imaginary species with no vocal cords).

One of the goals of the exhibit was “to put a face to the craft of conlanging,” and, towards this end, Don contacted a number of prominent language creators to request photos and biographical information. These conlanging celebrities graciously responded with enthusiasm and great humility and included Doug Ball (California), **Carsten Becker** (Germany), **Måns Björkman** (Sweden), **Helge Fauskanger** (Norway), **Suzette Haden Elgin** (Arkansas), **Sai Emrys** (California), **Anthony Harris** (Vermont), **Sonja Elen Kisa** (Canada), **Marc Okrand** (DC), **David J. Peterson** (CA), **John Quijada** (CA), **Mark “The Zompist” Rosenfelder** (Illinois), and **Andrew Smith** (New Zealand).

After writing the first draft of the text for the exhibit, Don posted a message on the CONLANG listserv asking for proofreading volunteers. A few hours later, a full complement of proofreaders from around the world had taken the challenge: **Terrence Donnelly** (Missouri), **Dr. Dirk Elzinga** (Utah), **Sai Emrys** (California), **Arnt Richard Johansen** (Norway), **David McCann** (London, England), **Michael Poxon** (Norfolk, England), **Larry Sulky** (Canada), and **Steven Lytle** (Ohio). Their critiques, suggestions, and error-finding added immeasurably to the exhibit. Don thanks them all...*Aweras, Kutayang vās, Hannon le, Hantanye, Áala, Pona, qatlho', Hela, Dëkuy, Greid.*

CASE 9 (flat/2-panel) (No title banner in case, use 9.A. Text as header)

CASE TITLE: **The Babel Text**

9.A. Introductory Text: along the top of one case or in the middle of one panel under case title

Translating **Genesis 11: 1-9** is a common translation exercise used by conlangers to “test drive” their conlangs. This is known as the “**Babel Text**” since it recounts the story of the Tower of Babel and the creation of the world’s numerous languages, an appropriate text for conlangers. The concept of using these verses for comparisons across conlangs was initiated by **Jeffrey Henning**, creator of the **Langmaker** web site (<http://www.langmaker.com>) and one of the pivotal figures in modern conlanging. For detailed information on any one translation, you are encouraged to take a look at the accompanying source web site. And now, for a sampling of **Babel Texts**...

9.B. Text:

For comparison, here is the **Babel Text in English** from the **New International Version**:

1. Now the whole world had one language and a common speech.
2. As men moved eastward, they found a plain in Shinar and settled there.
3. They said to each other, "Come, let's make bricks and bake them thoroughly." They used brick instead of stone, and tar for mortar.
4. Then they said, "Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves and not be scattered over the face of the whole earth."
5. But the LORD came down to see the city and the tower that the men were building.
6. The LORD said, "If as one people speaking the same language they have begun to do this, then nothing they plan to do will be impossible for them.
7. Come, let us go down and confuse their language so they will not understand each other."
8. So the LORD scattered them from there over all the earth, and they stopped building the city.
9. That is why it was called Babel -- because there the LORD confused the language of the whole world. From there the LORD scattered them over the face of the whole earth.

9.C. Text:

The Babel Text in Sen:esepera

In honor of Jeffrey Henning, we begin with one of his personal creations: his attempt at reforming Esperanto.

1. O tutan tera eseti codo unin lingifa, o codo unin parola.
2. O tina ocase, caim:tempo hu foiagi delo orienta, demo hu terofi pelatan loca eno loca codo Sinara [Shinar]; o hu domi dem:loca.
3. O hu paroli unin alo omin:una, "Feni, imu posete cusi berica, o pele beruli hu." O hu hafi berica contero setona, o cota hafi hu contero unigi berica.
4. O hu paroli, "Feni, imu posete conseteri imu ureba, o tura, caim:unon supera ebele atingi alo paradisa; o imu posete cusi imu enoma, ro imu ebele pere:emeti foran supero:eno fisaga codo tutan tera."
5. O Dia feni im:supere o fidi ureba o tura, caimo dimin:homa codo homa conseteri.
6. O Dia paroli, "Fidi, homa eseti unin, o hu hafi tutan unin lingifa; o tino hu comenci o fari: o ene hu ebele inhibici delo an:obica, caimo hu ebele emagi o fari.
7. Feni, imu posete iri im:supere, o dem:loca sangi hun lingifa, demo hu im:ebele compereni unin omin:unan parola."
8. Dia posete pere:emeti hu foron pano fisaga codo tutan tera: o hu cesige conseteri ureba.
9. Hun enoma eseti Babela [Babel]; cuso Dia dem:loca sangi lingifa codo tutan tera: o delo dem:loca Dia pere:emeti hu foran supero:eno fisaga codo tutan tera.

Translated by Jeffrey Henning
(<http://www.langmaker.com/babel/senesper.htm>)

9.D. Text:

The Babel Text in Lojban

Lojban began development in 1987 by the Logical Language Group. Derived from the much older **Loglan**, it is specifically designed to be culturally neutral, logic-based, grammatically unambiguous, and easily learned. More information can be found at www.lojban.org.

1. .i piro le munje cu se bangu pada gi'e selkau le ka tavla fo makau
2. .i ca le nu litru fa'a le stuna kei lei remna cu penmi lo foldi la cinar .i co'a xabju fy
3. .i ry simsku lu .e'u mi'o loi kitybli cu zbasu gi'e mo'u seltokygau li'u .i ry pilno loi kitybli pe seba'i loi rokci .i loi tarla peseba'i loi rokpu'o
4. .i ry cusku lu .e'u mi'o zmadu lo tcadu .e lo galdi'u poi le cpana be ke'a cu lamji le tsani .ija'ebo mi'o misno gi'enai pulce fi le terdi sefta li'u
5. .i ku'i le nolcei cu dzikla tezu'e le nu catlu le tcadu .e le galdi'u poi lei remna ke'a ca'o zmadu
6. .i le nolcei cu cusku lu za'a lei remna noi se bangu pa da cu ba'oco'a zmadu ti .ija'o no selpla ba nalselka'e ry
7. .i .ai mi dzikla gi'e fi'urgau le bangu ry ja'e le nu na simjmi li'u
8. .i le nolcei fairgau ry piro le terdi .i ry de'a zmadu le tcadu
9. .i ki'u la'e di'u ty se cmene zo babel .i ki'u le nu bu'u ty le nolcei pu fi'urgau le bangu be le munje .i fe'eco'a ty le nolcei fairgau ry le pirosi'e terdi sefta

(<http://www.omniglot.com/babel/lojban.htm>)

9.E. Text:

The Babel Text in Elasin

Elasin, created as the language of a fictional race of beings, was intended to give the flavor of a cross between Zulu and Finnish.

1. Huana! Yevopa (*Yeneva votelor pali*) fathieneth avute vesotham dofa li mabienen sotheram thoshi.
2. Uitukieneth vuanana maku'ii hadarova mi'iamem Shinaroth li panamiene parshoth ka.
3. Vasieth. Ti Fana. Sathitudison mosuanoram li kathitudison pivani ti. Sathitiene avu mosuanorsa hau kivashersa le'i ratemsa hau molesa le'i.
4. Vasieth. Ti Fana. Sathitudisoth maram hapamef ludanu'ii kalathem shasta sathitudisoth manalam ebas ko. Hau kanitudiso lafonesa le ti.
5. Palakieta somara uhanin panamesh. Fanieta shasta faruthuditu tashemun avu marami hapamemi ko.
6. Vasieta takaleba. Ti Shemath. Iene vuanana dofa li mabuaneth vesotham dofa. Uatu sathitu ka uamuineth nekuare shipa dofani. Faruthudito shado avunash aben.
7. Fana. Shibaludisoth nivesotham ko hau wevakudinen le ko ti.
8. Kanitietan somara uhanin li sathitievinen avu nimarami nihapamemi.
9. Mabietoth mar manalam Shibalu'in kashko shibaliethan parshoth ka somara uhanin vesotharam uhanin ko.

Translated by Don Boozar

(http://www.geocities.com/donaldboozar/elasin_trans.html)

9.F.1. Image: zhyler_babel.jpg (SAVED)

9.F.2. Text: (**NOTE to GRAPHICS: See 5.0 for formatting concern, with addition of Image 9.F.1.**)

The Babel Text in Zhyler

“Zhyler is an SOV language with fifty-seven noun cases (in honor of the ketchup co.), all suffixing, and a robust vowel harmony system. In addition, there are seventeen noun classes, à la Swahili, which do much of the derivational footwork.” ~ David J. Peterson

(transliteration)

1. al erwi ymM ergajajan las MIDaja.
2. kedemiT dZarm2sleraz, urDar MIDaz Sinaraja Dejler, ras vMnase eZZanlar.
3. kaja n2nzerler, "zin! rymSuj kenlymeje, ame dZimMSSMja." ame rymSuj tSurjukMjat mekler, ame kenelwi solwMxMja mekler.
4. ame n2nlerkaja, "zin! majaS tajdZar, enedwizM dZ2f deJdZeje ulbolarnam valzamaja, ras l2Za majaS ZenDer levzemeje, volanaz meJjaf ketSlerjes noGenzerneswimej."
5. ame ziliryf meSkajaja valdZajalara tajdZa, ulbolnamuf mataljatSot valar.
6. ame n2nler, "mat! al MIDa, je al erwi laskaS bel, ame ledZer edZZaNkaja. je manarDawMxMja r2zDe kajas Zarrezneze.
7. zin! tSot zixM erwixMf SirkMjar matkMNwMriz, vazamaja, ame erwixMjMr vMnase ugdazamaj.
8. ame meJjaf ketSlerjes vMnaseT noGenzerkajalar, ras kaja tajdZar valzMklar.
9. ras "babelet" Zennesler, tSot meJjaf erwijes vMnase ugdalar, ame meJjaf ketSlerjes vMnaseT noGenzerkajalar.

Translated by David J. Peterson

(<http://dedalvs.free.fr/zhylar/babel.html>)

9.G. Text:

The Babel Text in Alurhsa

Alurhsa is the creation of Anthony Harris of Vermont and is only a small part of his imaginary world.

For much more on the language and culture of Aluria, visit Anthony's site at alurhsa.org.

1. Ná, ttòsnë zh'òñen ñeveláynû dwi sùlën hályen, ddá vîgeláynû dwi sùlë ζóv ñevóznáyená.
2. Ddá vëzhelû, shthálázályën ghel máçisáç, dyárán ghílâ ddeksánthán tye tirá Shínár, ddá geveláynun vá.
3. Ddá dívelûnyun áyáshény, ráyv, ersháyá vóçón, ddá túgròsháyá dyárán. Ddá vóçón kúweláynun kólf senéfón ddá móllán kólf jóttem.
4. Ddá dívelun, ká, vreleksáyá íthlánán vùn tárháyá, teyá beren yáqánô Kálrÿíszán, ddá ersháyá kiva ólvínÿ fárshán eleván, spé ághálsárrenelyá ás ttòsnëny zh'òñenyánÿ.
5. Ddá qíedelû Áxván pólef sperrâ zh'íthlánán vùn zhë tárháyá ten vrelekseláyná káyár bóyená.
6. Ddá dívelû Áxván, ráyv, lhôn dwensá zhë ζáms ddá xónyá dwi sùlën hályen, ddá úmázhën fakályónyá. Kólfë ñeyésán dyaráç feñené ten ináqánónyá kályâ.
7. Ká, ándzáláyá ddá vezénáyá dyárs-hályen pólef el ñe vùzùnunyá ñevésán áyáshéyá.
8. Eref dyárán ághálsárrelô Áxván ghel váç ás ttòsnëny zh'òñenyánÿ, ddá lepelun vreleksâ zh'íthlánán.
9. Ddá eref zhë shthevá sódlô Bábel, kály vá vezénelû Áxván hályen ttòsná zh'òñenyá, ddá ghel váç ághálsárrelû Áxván dyárán ás ttòsnëny zh'òñenyánÿ.

Translated by Anthony Harris

(<http://alurhsa.org/>)

9.H. Text:

The Babel Text in Kimva

Kimva was part of the ConlangEvolutionExperiment

(<http://talideon.com/concultures/wiki/?doc=ConlangEvolutionExperiment>).

1. shes gu mitp fok yi kimva ka fi loffaloffa.
2. shes liyley gyif fontshixka, nashumva i mitsa, kalepfing kasinrasing, ka napische.
3. liyley fish, kalinzrak, gyidachighng pekutpekut ka tugngoxorzeko gyidapevma. nafok pekutpekut, ka natugngona ngu ngindu, ka mwech, ka natugngofa ngu lunggo.
4. nafish, gyidafing i kex kayifok, ka i xaxsulofsa kafafok sich kakusxasing, ka gyidachighng ngu kagyifok, ka xiy ufefpagyi gu kamitpfing.
5. ka YEF kom fombmogiyika finginghiche ka fesombi kex ka xaxsulofsa, liyley fingna.

6. ka YEF fish, desombi, na-s yi pum, ka gu nafok yi kimva, ngong xiýghey nasek, yu vakepchina, ka nafuvmviy, nahumikkekxa.
7. kom fombmogÿika ayidafinghiche ka ayidapoy kimva kenofak, kumash nahumwitpu vaf kalimvok.
8. va-s muy YEF fepfeno kamitpfing gu, ka nachimving kex.
9. vaxkup kefok nga si pabwu, kumash kangugÿising YEF poy kimva kenofak, ka YEF fepfeno fombjika gu kamitpfing.

Translated by Alex Fink

(<http://talideon.com/concultures/wiki/?doc=kimva>)

9.I. Text

The Babel Text in Itlani

Itlani is the creation of James E. Hopkins who speaks and writes the language fluently. James holds a B.A. in French and a Master's degree in Philosophy and has a wide range of interests including writing, dancing, poetry, and linguistics. His recently self-published book, *Eden's Day*, includes poetry in English and Itlani.

1. Shukhrám tá kúlit untár mú sholóva véy mú eypotóva lafiyáva.
2. Véy brinkiyáva ú mashrá tá pirénay dzevyáven, brenduóva díni tá skáan Shinár zhanyáven, véy izá paleyáven.
3. Véy marruvyáven, "Kadimyátay, shevedzovó korunyáti véy vutóva iküirunchyáti." Véy tá shevedzovó résh chendjeynuéy lafiyáven véy tá khalmasóva résh indisíey lafiyáven.
4. Véy ruvyáren, "Kadimyátay, mogése shatardjaóva sitagyáti, véy kitsanóva, tá móyto kíina díni tá fridádjan onyázha: komshayóva mogése vataranyáti reshú véyla tá vísan tá kúlit untára rá-kreyifyáti.
5. Rúzay Uramún stinatyávad reshú tá shatardjaóva véy tá kitsanóva shunyátad, kiinovó tá peshsuú sitagávit onyáven.
6. Véy Uramún ruvyávad, "Tá ebón mú onyára khaá véy shéy vút mú sholóva lafiyáren, véy iíd onyára idá kiinóva korúnya mabugyáren; tsórni rahá kiinóva harvolyázhen vútay inutebyízha."
7. Kadimyátay, stinatyáti véy izá vútít sholóva ubikeyyáti, reshú tá eypotóva mutatamág dayáten rá.
8. Chalí, Uramún vutóva izáay véyla tá vísan tá kúlit untára kreyafyávad, véy tá shatardjaóva sitágya spranichyáven.
9. Idakín Babél mishtaratyíra, vár izá Uramún tá sholóva tá kúlit untára ubikeyyávad; véy izáay Uramún vutóva véyla tá vísan tá untára kreyafyávad.

Translated by James E. Hopkins

(http://www.langmaker.com/db/Itlani_Babel_Text)

9.J. Text

The Babel Text in Interlingua

Interlingua is an international auxiliary language (like Esperanto) that began development in 1924 by the International Auxiliary Language Association (IALA) and was published in 1951. Alice Vanderbilt Morris was the primary founder and funder of the project which was headed by Alexander Gode and William E. Collinson. **Interlingua** was sometimes referred to as "Standard Average European" by Dr. Gode.

1. Nunc le tote mundo haveva un lingua e un parola comun.
2. Como homines moveva se al est, illes trovava un plana in Shinar e establiva se illac.
3. Illes deciva a le un, "Veni, lassa nos facer briccas e cocer los minutosemente." Illes usava bricca in vice de petra, e catran pro mortero.
4. Tun illes deciva, "Veni, lassa nos construer nos un citate, con un turre que arriva a le celoes, a fin que nos pote facer un nomine pro nos e non esser dispersate trans le facie del tote mundo."
5. Ma le Senior veniva a basso vidar le citate e le turre que le homines construeva.

6. Le Senior deciva, "Si como un gente que parla le mesme lingua illes ha comenciate facer isto, tun nil que illes plana facer essera impossibile pro illes.
7. Veni, lassa nos descender e confunde lor lingua dunque illes non comprendera a le un."
8. Assi le Senior dispersava les de illac trans tote le mundo, e illes cessava construite le citate.
9. Que es proque il esseva appellate Babel -- proque illac le Senior confundeva le lingua del tote mundo. De illac le Senior dispersava les trans le facie del tote mundo.

Submitted to Langmaker by Dan Dawes

(<http://www.langmaker.com/babel/interlingua.htm>)

9.K. Text

The Babel Text in Talossan

Talossan was created by R. Ben Madison to be the official language of his micronation Talossa (which is entirely surrounded by the city of Milwaukee, WI). Madison has said "The Talossan language was created not as an amorphous conlang project for the world. It is not Esperanto. It was created for one purpose and one purpose only: to give a linguistic identity to the Kingdom of Talossa." For more information on Talossa and its language and culture, check out the official site at <http://www.kingdomoftalossa.net>.

1. És toct i tzarâ tigñhova viens glheþ és 'n parlançeu común.
2. Quând qè os voiatxevent da l'est, os trovevent 'n azaçhár în Shinar, és os loc þavitevent.
3. Si zireva à sieu amíc, "Vetz! Láþetz qè noi ládariçadrent ládarâs és lor baqadrent cumþlätsmînt." És las ládarâs füvent els cräpsilor pèr lor, és la cretâ füt la muôltâ pèr lor.
4. És os zirevent, "Vetz! Láþetz qè noi fraicadrent pèr üns 'n citâ és 'n turmeu cün ça moláirâ în el çéu, és láþetz qè noi façadrent 'n nôminâ pèr noi, da cráintschâ qè noi estadrent spapersesçhti sür la façâ da toct la tzarâ."
5. És Iáhave descendeva pèr vidarè la citâ és el turmeu qè els vürs tigñhorent fraichescù.
6. És Iáhave zireva, "Eiceâ, véçi viens naziun, qi tent viens glhetg, és os en tienent auspicat. Nun niþil serà catxantat da lhor qè os cunceptarhent à façarè.
7. Vetz! Láþetz qè noi descendradent és loc cunfundadrent lor glhetg, svo að si non auscultarha el glhetg da sieu amic."
8. Aglhôrc Iáhave lor spaperseva dalà sür la façâ da toct la tzarâ, és os ceþevent à fraicar la citâ.
9. Pèr aceastâ raziun a isch nominadâ Babel, cáir Iáhave loc cunfundeva el glhetg da toct la tzarâ, és c'è dalà qè Iáhave lor spaperseva sür la façâ da toct la tzarâ.

Translated by C.M. Sierviciül

(http://www.langmaker.com/db/Talossan_Babel_Text)

9.L. Text:

The Babel Text in Tewa

Tewa, created by Dirk Elzinga, is an attempt at "constructing" a plausible, vanished Native American language. Traces of the Tewa, Dirk says, vanished with the creation of Lake Powell.

1. huisi leqa sukuuqu, huisi tepa.
2. hukakehahee metapu sinaa kenipa eaqa kitile. hukate yu.
3. huyakkee, hawanapaqana.
4. huhawaqakkassa hanima etiqe ukaiqu kupine. huwaweletii pewalilkatta metasewe.
5. husahu qamana epite hanimaa akasa tukua.
6. huyakee qamana, hasua! isi tukua huisi leqa nequ. huqanani humuqappulpa eqana eamine.
7. wasahu huhawanulu leqane numuhuyu eteppa.
8. hulika metasewe tukua qamana huapupa ekasa hanimaa.
9. huten papele, anulu yu leqa tukua qamana elika yule metasewe.

Translated by Dirk Elzinga

(<http://www.langmaker.com/featured/tepababel.htm>)

9.M. Text:

The Babel Text in Konya

Konya is an international auxiliary language created by Larry Sulky designed to be easily learned.

1. posen-wi xoxe yo, telaxi tote tenu sile tokun-moti mune.
2. lawa, suki xoxe xon-ken-yu faisi ye tufu xon-xemapi lun-yo Xinarya ye kepu son-wi.
3. lawa, kusi toku tun-yo failen-sefi kayu "min-min-wi tepu fetu ketaten-peti ye sexen-kusu fine xon-wi" wo. lawa, kusi lilo lone ketaten-peti lono peti ye tauli lono petin-auli.
4. lawa, kusi toku kayu "min-min-wi tepu fetu xiti wa ten-yo kaipasi, yo lelen-toxu saili wo, leso min-min-wi tepu lan-kenu suki tote ye tepu lan-pefu nin-ye tun-yo telaxi tote" wo.
5. naye, Sailin-punin-ya xain-yu saili leso sinu xiti ye kaipasa, yo suki fetu son-wi.
6. lawa, Sailin-punin-ya toku kayu "suki tote wa sukin-seti, yo toku lilo tokun-moti mune wo, taye kusi kaimu fuxu fetun-wi tise, ye taye fetun-wi tole, yo kusi sepu wo, pan-male wa nolo kusi" wo.
7. kayu min-wi sepu ken-yu telaxi ye pan-fun-pimen-yu tokun-moti yu kusi leso kusi pimen-lolu nin-ye failen-sefi wo.
8. taye Sailin-punin-ya pefu kusi xain-yo lun-tisen-wi tun-yo tote yu telaxi ye kusi kailu fetu xiti.
9. taye noli nemu xiti tuso Bebalya xemo Sailin-punin-ya pan-fun-pimen-yu lun-yo lun-tisen-wi tokun-moti yu telaxi tote. lawa, Sailin-punin-ya pefu kusi xain-yo lun-tisen-wi tun-yo telaxi tote.

Translated by Larry Sulky

(<http://ca.geocities.com/handydad/konya/konya-babel.html>)

9.N. Text:

Babel Text in Kēlen

Kēlen is the language of the Kēleni, inhabitants of Sylvia Sotomayor's conworld Tērjemar. The language is an attempt at constructing a language with no verbs, thus violating one of Greenberg's Universals. The conlang was the topic of Sylvia's talk at the second Language Creation Conference.

1. ielte la anmārwi pa antaxōni ān tēna;
2. il ñatta jarēḃa rūānnie il ñatta jamāes japōññe sū jekiēn xīnār il aḃ ñatta āke jamāramma;
3. ē teteñ ien hēja ñanna jacāłmi jajūti nā aḃ ōrra ñatta ancāłmi to ankīḃi aḃ ōrra ñatta ancērrī to anhērmi;
4. ē teteñ ien hēja ñanna jamāonre pa jakōnōr ja ñi jōł rā anīstīli; ē teteñ ien hēja ñanna lewēra tō tūaḃ wā ñi ñēim makkepōlien rā anmārwi āñ pēxa;
5. il aḃ ñi rā āke ā ıi ārōn tō sema mo sarōña jamāonre pa jakōnōr ja ñatta ōrra;
6. il tamma ien ē ñi mēli mānīki ī la sāim antaxōni ān tēna ī la jāo jānne jakāe ja ñatta;
7. il tamma ien rēha ñatta janahan ja ñi jabēḣḣe cēja lā;
8. il tamma ien ē ñi liēn rā āke tā aḃ ñalla anwaxāon tō tūaḃ ñi anxiēna ankwōra nīkamma sāim cī;
9. ē ñamma jāo ā ıi ārōn ī ñamma sāim makkepōlien rā anmārwi āñ pēxa ī ñamma jamāonre anlāike ankwōra; tō jāo sete sawēra ıi waxāon tō ōrra ñamma anwaxāon antaxōni tēna sū āke ā ıi ārōn;

Translated by Sylvia Sotomayor

*(The **Kēlen Babel Text** can be accessed by typing **cache:www.terjemar.net/babeltext.php** into the Google search box.)*

9.O. Text:

The Babel Text in Wasabi

Wasabi was a collaborative conlang venture undertaken by a class taught by David J. Peterson that examined the creation of pidgins. For a detailed look at the development of **Wasabi**, check out <http://dedalvs.free.fr/wasabi.html>.

1. Yasa ukali saya anu alima nala.
2. Si lamu amasu sami ala si siya numa niki isana kunayu si Shinar, aki wima isu.

3. Yasa alima anu si ika, "Wani kana nusika puma samapu aki si kusasi." Puma yumu nusika puma, alasa ukali yumu liwika.
4. Aki alima: "Niki! Wani pila amasu wima kunayu wa pika kunayu, ikala nali, wani ana wani amasu sami, unu lusa yumu wani unu liwika si yasa ukali."
5. Sika si nali niki ukali yata amasu wima kunayu wa pika kunayu malika sika pila.
6. Sika si nali alima: "Yata! Anu liwika kunayu yasa wa anu alima nala, ya aki pila wa unu yumu numa.
7. Niki! Wani niki si ukali, wani sunati nala, si yumu aki unu kisa ika sami alima.
8. Sika si nali unu liwika aki si yasa ukali, aki numa unatu si amasu wima kunayu.
9. Si ya yumu aki tasi ana Babel, yumu isu sika si nali sunati nala si yasa ukali, si isu sika si nali unu liwika aki si yasa ukali.

Translated by Mari Bandoma, Deise Benítez, Allison Buckley, Pablo Cabrera, Marc Callado, Patrick Chan, Charles Chang, Sarah Choi, Lizzy Ghedi-Ehrlich, Julie Gutiérrez, Norma Guzmán, Helen Khlystova, Jason Lin, Tom Nosewicz, Miriam Ochoa, David J. Peterson, Chris Ramiro, Michael Rivera, Adam Simpson, Amy Soong.

(http://www.langmaker.com/db/Bbl_wasabi.htm)

CASE 10 (large single case)

Conlangs in Fiction, Film, and Television: Beyond Elvish, Esperanto & Klingon

10.A.1 Image: Page from Codex Seraphinianus

10.A.2. Image: Another Page from Codex Seraphinianus

10.A.3. Text: (CAPTION)

Codex Seraphinianus

Codex Seraphinianus is one of the most intriguing books in the realm of constructed languages. Written and lavishly illustrated by Italian designer Luigi Serafini in the late 1970s, it is a visual encyclopedia of an unknown world presented entirely in an alien language and script. The text itself has yet to be deciphered (Serafini provided no translation), but the number system has been discovered to be in base 21.

10.B.1. Image: Page from TinTin

10.B.2. Text (Caption):

TinTin, the popular graphic novel series by Belgian artist and author Hergé, included snippets of a constructed language, Syldavian, in the volume entitled *King Ottokar's Sceptre*. "The Zompist" has written an excellent piece on the language available at www.zompist.com/syldavian.html.

10.C.1. Image: Cover of Edgar Rice Burroughs A Princess of Mars

10.C.2. Text (Caption):

A Princess of Mars is the first volume in Edgar Rice Burroughs' series of books set on the planet Mars. The reader finds that Mars, whose native name is *Barsoom*, is populated with an interesting array of native species including the towering four-armed green Martians (the *Thark*) and red Martians which are more like humans. 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.erblast.com/abg/index.html.

10.D.1. Image: Cover of Ursula K. LeGuin's Always Coming Home

10.D.2. Text: (Caption)

Ursula K. Le Guin describes her *Always Coming Home* as "an archaeology of the future." Kesh, a country existing in a future northern California, is brought to brilliant life in this work of fiction, poetry, drama, artwork, and music. Le Guin includes extensive notes on the language of Kesh, including its alphabet and pronunciation.

10.E.1. Image: Cover of Václav Havel's The Memorandum

10.E.2. Text: (Caption)

For those who think conlangs are only used in science fiction and fantasy, Czech author and statesman Václav Havel's play *Vyrzumení* (in English, *The Memorandum*) revolves around a synthetic language called Ptydepe. It is extremely complex and absurd (no one can pronounce it correctly) and is being introduced so bureaucrats can express themselves precisely.

10.F.1. Image: Cover of Dennis L. McKiernan The Silver Call

10.F.2. Text (Caption):

The Silver Call is part of Dennis McKiernan's fantasy series set in the imaginary world of Mithgar. This particular volume has a nice section on a number of Mithgarian languages including Châkur, Slûk, Sylva, Twyll, and Valur.

10.G.1. Image: Cover of George Orwell's 1984

10.G.2. Text (Caption):

Using the language of Newspeak in his classic *1984*, George Orwell strives to show how language affects thought. If the State controls the meaning of words, Orwell tells us, it can control not only what we can think but how we can think.

10.H.1. Image: Cover of C.S. Lewis *Out of the Silent Planet*

10.H.2. Text (Caption):

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 which comes in handy when he tries to understand the languages of Malacandra (Mars). C.S. Lewis was one of J.R.R. Tolkien's friends and one of the close-knit group of friends at Oxford University known as The Inklings.

10.I.1. Image: Cover of *Star Wars: Galactic Phrase Book & Travel Guide* by Ben Burtt (Illustrations by Sergio Aragonés)

10.I.2. Text (Caption):

The track record for the use of alien languages in the *Star Wars* saga is spotty; however, there are some noteworthy examples: Greedo (the assassin in Episode IV), Jabba the Hutt, the Wookiees, the Ewoks, Yoda and his odd OSV sentence structure. Ben Burtt, sound engineer for the productions, often used interesting combinations of sounds, not actual conlangs, for the characters. 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.

10.J.1. 3-D Item: Barry Longyear's *Enemy Mine*

10.J.2. Text: (Caption)

Barry Longyear's Nebula and Hugo Award-winning short story "Enemy Mine" inspired the 1985 film of the same title starring Dennis Quaid and Louis Gossett Jr. The story begins with Willis Davidge being marooned on an uncharted planet with his sworn enemy Jeriba Shigan, an alien Drac. *The Enemy Papers* collects a trio of stories which chart the war between Dracs and humans. The volume also includes a Drac-English dictionary and the Drac "bible," the Talman. In the film, Louis Gossett Jr. does an excellent job in bringing the Drac language to life in his portrayal of Jeriba Shigan.

10.K.1. 3-D Item: *Eragon*

10.K.2 Text:

Christopher Paolini's *Eragon* and its sequel *Eldest* have been a point of contention within the conlanging community. Some vilify Paolini and his rudimentary attempts at conlanging. Others see any attempt to get readers interested in conlanging to be helpful, even if Paolini's languages themselves are not "good" examples of the art.

10.L. Large Caption under Case Title

A number of authors and screenwriters have incorporated snippets of conlangs (and some full-blown languages) into their work. The genre is usually science fiction or fantasy (with the notable exception of Václav Havel's play *Vyrzumení*), but runs the gamut from the dramatic *Blade Runner (Cityspeak)* to the comedic *Galaxy Quest (Tev'Meckian)*. For many people, their first exposure to conlangs was the 1970's children's television series *Land of the Lost*. The late Dr. Victoria Fromkin of UCLA created a language for the show to be used by the ape-men called Pakuni. This exhibit case presents a small sample of the work available for everyone's entertainment as well as inspiration for conlangers.

10.M.1. Image: Tenctonese Alphabet

10.M.2. Text:

The 1980s TV series *Alien Nation* (based on the film of the same name starring Mandy Patinkin and James Caan) had an alien language (**Tenctonese**) and alphabet (see image above). From *Omniglot.com*: "The Tenctonese alphabets were created by Joe Hawthorne, a sign writer in the Fox art department, and were most likely based on Pitman Shorthand. The alphabets are used in the *Alien Nation* movies, book and TV shows to write various signs. The signs are generally in English and transliterated into the Tenctonese alphabet, rather than in the Tenctonese language. The numerals were developed by Pete Chambers, president of the Alien Nation Appreciation Society. The Tenctonese language was originally created for the 1988 Fox film *Alien Nation*. The first version of the language was invented by a USC film school graduate Van Ling, who used sounds from such languages as Chinese, Samoan and German to make Tenctonese sound Alien to English speakers. The version of the Tenctonese language used in the TV shows was created by Kenneth Johnson and his daughter Juliet. They used a lot of English words spelt backwards or with their syllables scrambled." *Alien Nation* (both film and television series) is available on DVD.