LANGTIME CHAT, EPISODE 53

CONLANGING WITH PRE-EXISTING MATERIAL, PART 1

INTRODUCTION TO THIS MINISERIES

INSPIRATION FOR THIS SERIES

Jake requested a podcast focusing on *a posteriori* conlangs.

INSPIRATION FOR THIS SERIES

The next bit requires a new word I just coined.

INSPIRATION FOR THIS

The pe

framelang

INSPIRATION FOR THIS SERIES

In a Q&A, Sowen asked if we ever created a framelang based on English input.

A 5-PART SERIES

A 5-PART SERIES

LTC, Episode 53

Material for an English-based framelang experiment

LTC, Episode 54

Results from our framelang experiment

A 5-PART SERIES

LTC, Episode 55

Highlights of *a posteriori* conlangs David and/or I have created

A 5-PART SERIES

LTC, Episode 56

Material for an *a posteriori* challenge

A 5-PART SERIES

LTC, Episode 57

Results from the *a posteriori* challenge

FRAMELANG EXPERIMENT: THE PROCESS

A VERY BRIEF EXAMPLE: DUNE

What can be gleaned from a small sampling of names

Muad'Dib
Lisan al-Gaib
Fremen
Sayyadina
Sihaya
Usul

Muad'Dib
Lisan al-Gaib
Fremen
Sayyadina
Sihaya
Usul

These names provide a minimum sound inventory.

	Labial	Coronal	Palatal	Velar	Glottal
Stop	b *Muad'di**b***	d *Mua**d**'dib*		g *G**aib*	
Fric.	f ***F**remen*	s ***S**ayyadina*			h *Si**h**aya*
App.	w *M**u**ad'dib*	r, l *F**r**emen, Usu**l***	j *Siha**y**a*		
Nasal	m *Fre**m**en*	n *Lisa**n***			

	Front	Central	Back
High	i *Li̱san*		u *Usu̱l*
Mid	e *Fre̱me̱n*		
Low		a *Siha̱ya̱*	

Muad'Dib
Lisan al-Gaib
Fremen
Sayyadina
Sihaya
Usul

They also provide information about syllable structures.

muad-dib

li-san al-gaib

fre-men

say-ya-di-na

si-ha-ya

u-sul

muad-dib

li-san al-gaib

fre-men

say-ya-di-na

si-ha-ya

u-sul

Coda
consonants

muad-dib

li-san al-gaib

fre-men

say-ya-di-na

si-ha-ya

u-sul

Consonant clusters

mu**ua**ad-dib

li-san al-g**ai**b

fre-men

say-ya-di-na

si-ha-ya

u-sul

Diphthongs

muad-dib ~ mu-ad-dib
li-san al-gaib ~ li-san al-ga-ib
fre-men
say-ya-di-na
si-ha-ya

~~Diphthongs~~
Or not!
u-sul

muad-dib ~ mu-ad-dib

li-san al-gaib ~ li-san al-ga-ib

fre-men

say-ya-di-na

si-ha-ya

u-sul

Geminate consonants

Muad'Dib
Lisan al-Gaib
Fremen
Sayyadina
Sihaya
Usul

You can even create some initial grammar from the forms.

Muad'Dib
Lisan al-Gaib
Fremen
Sayyadina
Sihaya
Usul

Most likely a grammatical element

Muad'Dib
Lisan **al**-Gaib
Fremen
Sayyadina
Sihaya
Usul

Most likely a grammatical element

Head-initial structure

A VERY BRIEF EXAMPLE

Sometimes entire phrases or clauses need to be accounted for.

A VERY BRIEF EXAMPLE

While creating Dothraki, David used sentences in the book as a starting point.

A VERY BRIEF EXAMPLE

Khalakka dothrae.

"A prince is riding."

A VERY BRIEF EXAMPLE

Khalakka dothrae mr'anha.

"The prince rides inside me."

A VERY BRIEF EXAMPLE

Khalakka dothrae.
Khalakka dothrae mr'anha.

"A prince is riding."
"The prince rides inside me."

A VERY BRIEF EXAMPLE

Khalakka dothrae.

Khalakka dothrae mr'anha.

"A prince is riding."

"The prince rides inside me."

FRAMELANG EXPERIMENT: THE SET-UP

GROUND RULES

We each will take the same data sample and use it to create a language sketch.

GROUND RULES

It is no longer English. It is a different language and needs structure built from the data sample.

GROUND RULES

No translations are provided. If we so choose, we can assign meaning at will.

GROUND RULES

In other words, we'll treat it like italicized text that offers no direct translation into English.

GROUND RULES

Our minimum output:

🦫 IPA transcriptions for all data

🦫 descriptions of sound system and phonotactics

🦫 a basic grammar sketch

Phonology

Consonants

	Labial	Dental	Alveolar	Palatal	Velar	Uvular	Glottal
Stops	p/b		t/d, ts/ dz	tʃ/dʒ	k/g	q/ɢ	ʔ
Fricatives	f/v	θ/ð	s/z	ʃ/ʒ	x/ɣ	χ/ʁ	h
Approx.	w		l, ɾ, r	j			
Nasals	m		n	ɲ	ŋ	N	

Vowels

	Front	Central	Back
High	i, y	ɨ	u, ɯ
Mid	e, ø, ɛ, œ	ə	o, ɤ, ɔ, ʌ
Low		a, ɑ	

Stress:
- [[If the language has stress, list the stress rules here, with examples if necessary.]]

Tone:
- [[If the language has lexical tone, state whether it's register or contour, then list either all the tones, or all the tone melodies. Also make a note if tone is used grammatically.]]

Syllable Structure:
- [[Provide the maximum syllable structure here. If consonant clusters are allowed, indicate any restrictions to which clusters are allowed in which positions.]]

Morphology and Typology

- FrameLang is a predominantly {head-initial, head-final, mixed-headed} language with {SOV, SVO, VSO, OVS, OSV, VOS} word order and {analytic, agglutinative, fusional} tendencies.

- The basic phrasal structures of FrameLang are:
  - {demonstrative-noun, noun-demonstrative}
  - {noun-adjective, adjective-noun}
  - {noun-relative clause, relative clause-noun}
  - {preposition-noun phrase, noun phrase-postposition}
  - {noun-possessor, possessor-noun}
  - {verb-adverb, adverb-verb}

Phrasal and Clauses Analysis:
- Provide a basic breakdown of the data, showing how you analyzed forms, especially those in the short phrases and clauses (e.g. label a unit as a noun, indicate where the phrases are within the clause.). Feel free to provide any notes on how you assigned forms to lexical categories and if you used the names to inform your process.

GROUND RULES

Our next episode will compare our results to show what systems might be generated from the same sample.

GROUND RULES

Anyone participating has until July 27, 2024, to complete however much work they want included in the results.

GROUND RULES

Send your work to me attached to an email or DM. I will not open it until I am finished with my work.

DATA SOURCE
Sushi for Beginners
by Marian Keyes

DATA SOURCE

Sushi for Beginners
by Marian Keyes

Why not a book that might include a conlang?

DATA SOURCE
Sushi for Beginners
by Marian Keyes

(1) Names are a part of our English-speaking world

(2) Not intended to represent non-English speakers

FRAMELANG EXPERIMENT: THE DATA

FRAMELANG: THE DATA

The data is split into four categories.

(1) CHARACTER NAMES

Ashling Kennedy
Yvonne Hughes
Clodagh Kelly
Lily Headly-Smythe
Bicycle Billy

(2) PLACE/BRAND NAMES

Dublin
Colleen
Trix
Mercedes

(3) SHORT PHRASES

ominous silence

surefire success

soap opera

sweet sixteen

(4) FULL CLAUSES

Rancor and regret generated insomnia.

Extreme familiarity and empty distance hung together.