

LANGTIME CHAT, EPISODE 54

**CONLANGING WITH PRE-EXISTING
MATERIAL, PART 2**

FRAMELANG EXPERIMENT: OVERVIEW/REMINDER

FRAMELANG


I created the term
“FrameLang” to refer to
languages built from an
existing corpus that was
not a language.

OVERVIEW

Everyone had the same data sample (from Marian Keyes, *Sushi for Beginners*) and used it to create a language sketch.

MINIMUM OUTPUT

 **IPA transcriptions for all data**

 **descriptions of sound system
and phonotactics**

 **a basic grammar sketch**

THE DATA

The data was 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.

PATRON PARTICIPANTS

Bubba

Patrick

Jake

Arayaz

Danielle

Jason

FRAMELANG EXPERIMENT:

JESSIE

	Labial	Dental	Coronal	Palatal	Velar	Glottal
Stop	p, b <i>soap</i> , <i>Bicycle</i>		t, d <i>sweet</i> , <i>Dublin</i>		k, g <i>Kelly</i> , <i>regret</i>	
Aff.			ts <i>rancor</i>			
Fric.	f, v <i>surefire</i> , <i>Yvonne</i>	θ <i>Smythe</i>	s <i>sweet</i>	ʃ <i>Ashling</i>	x, γ <i>Trix</i> , <i>Hughes</i>	h <i>hung</i>
App.	w <i>sweet</i>		r, l <i>Trix</i> , <i>Ashling</i>			
Nasal	m <i>empty</i>		n <i>and</i>		ŋ <i>hung</i>	

Front

Central

Back

High

i, y
Trix, Lily

u
Dublin

Mid

e
Merences

o
opera

Low

a
Ashling

Front

Central

Back

High

i, y
Trix, Lily

u
Dublin

Mid

e
Merecedes

*ə

o
opera

Low

a
Ashling

SOUNDS

Stress: Initial syllable

SOUNDS

Stress: Initial syllable

Proto-syllable: *CVC

Modern syllable: CCVVCC

MORPHOLOGY & TYPOLOGY

head-initial, VSO

MORPHOLOGY & TYPOLOGY

head-initial, VSO

**Lengthy words >> compounds,
inflections, derivations**

MORPHOLOGY & TYPOLOGY

head-initial, VSO

**Lengthy words >> compounds,
inflections, derivations**

agglutinative tendencies

BASIC GRAMMAR

Rancor **and** regret generated
insomnia.

Extreme familiarity **and** empty
distance hung together.

BASIC GRAMMAR

Originally tried a head-final structure but wasn't happy with my options for *and*.

BASIC GRAMMAR

Rancor and regret generated
insomnia.

Extreme familiarity and empty
distance hung together.

<nc(e)> sequence also in “silence”

BASIC GRAMMAR

Rancor^{Verb} **and**^{Adverb}

regret^{SubjectNoun} **generated**^{PP:Mod}

insomnia^{ObjectNoun}.

BASIC GRAMMAR

Extreme^{Verb} **familiarity**^{PP} **and**^{Adv}

empty^{ObjNoun} **distance**^{Mod} **hung**^{Dem}

together^{IndObjNoun}.

MEANING

ra-nts-or and
cook-IMPFV-they already

reg-ret ge-nera-ted
child-COLL from-village-GEN

ins-om-ni-a
pillow-DIM-ACC-INDEF

**“A group of
children from the
village are already
cooking some
marshmallows.”**

MEANING

ext-re-me fami-liari-ty and
hand-PFV-we before-speech-ACC already

emp-ty dista-nts-e hun
scroll-ACC guide-IMPFV-PART DISTAL

toge-θer
aide-DAT

**“We had already handed that
paper of speaking notes to
the aide before the speech.”**

MEANING

ext-re-me fami-liari-ty and
hand-PFV-we before-speech-ACC already

emp-ty dista-nts-e huŋ
scroll-ACC guide-IMPFV-PART DISTAL

toge-θer
aide-DAT

**The accusative suffix
undergoes some sound
shifts...**

MEANING

insomnia

familiarity

empty

-ty > -ny / nasal _

[y] > [i] / _ {i, e, a}

MEANING

ominous silence

surefire success

soap opera

sweet sixteen

sewing machine

colorful apron

wooden statue

young garden

MEANING

ominous silence

surefire success

soap opera

sweet sixteen

sewing machine

colorful apron

wooden statue

young garden

A lot of compounds in here!

**omi-nous sile-nce “sewing machine”
mill-hammer sew-participle**

**suref-ire suc-cess “colorful apron”
smock-waist color-jumble**

**soap ope-ra “wooden statue”
statue tree-like**

**swe-et sixte-en “young garden”
plant-collective bloom-quality**

MEANING

Dublin (brand of) espresso

Colleen hall

Trix stable

Mercedes theater

MEANING

Dublin (brand of) espresso

Colleen hall

Trix stable

Mercedes theater

-lin = byproduct derivation,
from *ling* "juice"

dub-lin “espresso (brand)”
press-byproduct

colle-en “hall”
gather-quality (of use)

t-rix “stable”
house-horse

mer-ce-des “theater”
dance-participle-locative

MEANING

Ashling Kennedy

Yvonne Hughes

Clodagh Kelly

Lily Headly-Smythe

Bicycle Billy

**-ly = agentive
suffix**

MEANING

Ashling Kennedy

Yvonne Hughes

Clodagh Kelly

Lily Headly-Smythe

Bicycle Billy

**-ly = agentive
suffix**

ash-ling “berry juice”

**FRAMELANG EXPERIMENT:
PATRONS**

	Labial	Dental	Coronal	Palatal	Velar	Glottal
Stop	<p>p^h, p</p> <p><i>soap</i>, <i><u>B</u>icycle</i></p>		<p>t^h, t</p> <p><i>sweet</i>, <i><u>D</u>ublin</i></p>		<p>k^h, k</p> <p><i><u>K</u>elly, regret</i></p>	
Aff.						
Fric.				<p>ʃ</p> <p><i>Trix</i></p>		
App.	<p>Bubba</p>					
Nasal						

	Labial	Dental	Coronal	Palatal	Velar	Phar.
Stop						
Aff.	<p>Jake</p>					
Fric.						
App.				<p>j</p> <p><i>insom<u>n</u>ia</i></p>		
Nasal						

	Labial	Dental	Coronal	Palatal	Velar	Glottal					
Stop	Danielle										
Aff.										tʃ <i>ranc<u>o</u>r</i>	
Fric.											
App.							w ~ u <i>s<u>w</u>ee<u>t</u></i>			j ~ i <i>insom<u>n</u>ia</i>	
Nasal										ŋ <i>reg<u>r</u>et</i>	

	Labial	Dental	Coronal	Palatal	Velar	Glottal
Stop						
Aff.				tʃ <i>ranc<u>o</u>r</i>	ks <i>Tri<u>x</u></i>	
Fric.	<h1>Patrick</h1>					
App.						
Nasal						

	Labial	Dental	Coronal	Palatal	Velar	Glott.	
Stop					g ~ w <i>regret ~ <u>s</u>w<u>e</u>et</i>		
Aff.				tʃ <i>ranc<u>o</u>r</i>	g > w / C_V		
Fric.	Arayaz						
App.							
Nasal							

	Labial	Dental	Coronal	Palatal	Velar	Glottal
Stop	Jason					
Aff.						
Fric.				tʃl > tʃ <i>Clod<u>a</u>gh</i>		
App.	w ~ u <i>s<u>w</u>ee<u>t</u></i>			j ~ i <i>insomn<u>i</u>a</i>		
Nasal						

Front

Central

Back

High

i
Lily

Mid

Jake

Low

Stress	ken.ne.dy	mer.ce.des
Initial	'ken.ne.dy	'mer.ce.des
Antepenultimate	'ken.ne.dy	'mer.ce.des
Weighted	ken.'ne.dy	mer.ce.'des
None at lexical level	ken.ne.dy	mer.ce.des

Head-Initial

Jake

Patrick (VSO)

Arayaz (VOS)

Jason (SVO)

Head-Final

Bubba (SOV)

Danielle (SOV)

**THOUGHTFUL NAMING
STRATEGIES: JAKE**

JAKE

-di ~ -li

“son” (primarily appearing in surnames, though occurs in surnames used as first names)

-(n)ne

element commonly found in surnames (able to occur in first names, too)

COOL CONNECTIONS:

DANIELLE

DANIELLE

derivational prefix: *su-* (found in adverbs & adjectives)

**Originally comes from
*sul “dream.”**

DANIELLE

-lin “point, spot” (in place names)

>> augmentative form *-leen* “peak”

Ashling = Justice (point of balance)

DANIELLE

-lin “point, spot” (in place names)

>> augmentative form *-leen* “peak”

Ashling = Justice (point of balance)

Also accounts for Colleen.

MIND-BENDING

SEMANTICS:

PATRICK & ARAYAZ

MIND-BENDING

Both treated the English meanings as the intended translations and then worked to map that meaning onto the forms in different ways.

ARAYAZ

Rancor^{Verb} *and*^{PastTense} *reg-ret*^{Noun(O)}

create

(past)

lack-sleep

generated^{Noun(S)} *insomnia*^{Noun(S)}.

rancor

regret

PATRICK

r-ancor^{Verb} *and*^{PastTense} *r-egret*^{Noun(0)}

NEG-allow,3PL PAST NEG-awake,ACC,NOUN

generated^{Noun(S)} *insomnia*^{Noun(S)}.

bile-of-the-heart,NOM sorrow-of-regret,NOM

FUNNIEST WRITE-UP:

BUBBA

BUBBA

“FrameLang™ nouns do not inflect for anything; and only decline invitations to group events.”

BUBBA

“FrameLang™ is experiencing an higher number of calls than expected, FrameLang™ cares about all other parts of grammar, and y'all's questions are very important to us, please stay on the line and enjoy our music as you are number **47**



DEEP MEANINGS: JASON

JASON

First of all, Jason named the language: Eshlent.

JASON

ran-cor and

ignite-FUT 3sg

regret generat-ed

wise.one shinging.one-CONJ

insom-nia

sky-LOC

**“She will ignite the
moon and the stars
in the sky.”**

JASON

extre-me **familiari-ty** **and**
AUX:try-PST **hunt*-INF** **3sg**

emp-ty **distan-ce** **hung**
feed-INF **child-POSS** **REL**

toge-ther
hunger-HABIT

**“She tried to hunt large
animals to feed her child
who always hungers.”**

JASON

Peeme lily generat hung ishme.

“The mouse watched the star that fell.”

Glame graxton pymet ith sunia seety.

“The cat crept into the house to sleep.”

Cangther neghyt kru.

“The rabbit eats grass habitually.”

FRAMELANG EXPERIMENT:

DAVID

Calligraphy

CONSONANTS

	Lab.	Den.	Alv.	Vel.	Glott.
Stop	p/b		t/d	k/g	
Fric.	f/v	θ	s	ç~x/ɣ	h
Apr.	ɱ/w		ɺ/ɻ, ʀ/ʁ		
Nas.	m		n	ŋ	

CONSONANTS

	Lab.	Den.	Alv.	Vel.	Glott.
Stop	p/b		t/d	k/g	
Fric.	f/v	th	s	c~x/gh	h
Apr.	wh/w		hl/l, hr/r		
Nas.	m		n	ng	

VOWELS

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

VOWELS

	Front	Central	Back
High	i/ii, y/yy		u/uu
Mid	e/ee		o/oo
Low		a/aa	

VOWELS

The Celledy language

delights in VV

combinations.

ominous [o.mi.'nous] *soap* ['soap]

milia ['mi.lia]

headly ['head.ly]

PHONOTACTICS

**Celledy allows some CC
initial clusters.**

Smythe ['smy.θe]

Clodagh [çlɔ.'daɣ]

Trix ['tɾix]

STRESS

Main stress falls on the first heavy syllable from the right. Otherwise the penultimate syllable.

STRESS

Falling diphthongs do not
count as heavy.

Ashling [as.'lɪŋ]

surefire [su.re.'fi.re]

Yvonne [y.'vɒn.ne]

milia ['mi.lia]

Kennedy ['ken.ne.dy]

miliarity [mi.lia.'ri.ty]

MORPHOLOGY & TYPOLOGY

**Celledy is a lightly
inflectional head-initial
language.**

ORDERINGS

VSO

N-MOD (ADJ, GEN, REL)

P-N

D-N

NOUNS

Nouns inflect only for number. Word order determines agent and patient.

NOUN NUMBER

Plurality is associated with a suffix.

ominous "castle"

ominouset "castles"

empty "chain"

emptyt "chains"

NOUN NUMBER

The /t/ of the plural suffix
voices in front of a vowel
or approximant.

soapet distancet “steel-like opossums”

soaped operat “beautiful opossums’

POSSESSION

Regular possession is associated with a preposition.

sweet "otter" together "eternity"

sweet hung together "otter of eternity"

POSSESSION

Pronominal possession is associated with a prefix.

sweet "otter"

asweet "my otter"

fasweet "our otter"

sesweet "your otter"

POSSESSION

Pronominal possession is associated with a prefix.

sweet "otter"

asweet "my otter"

fasweet "our otter"

sesweet "your otter"

PRONOMINAL POSSESSION

	Singular	Plural
First	a(r)-	f(a)-
Second	s(e)-	k(i)-
Third	l(e)-	i(n/m)-

ADJECTIVES

Adjectives agree with their nouns in number.

sweet generat "jovial otter"

sweetet generatet "jovial otters"

sweet opera "beautiful otter"

sweeted operat "beautiful otters"

ADJECTIVES

Adjectives agree with their nouns in number.

sweet generat "jovial otter"

sweetet generatet "jovial otters"

sweet opera "beautiful otter"

sweeted operat "beautiful otters"

DEFINITENESS

Celley has a definite article

an/and.

***dista* "steel"**

***an dista* "the steel"**

***empty* "a chain"**

***and empty* "the chain"**

VERBS

Called verbs agree with their subjects.

aska "I tell"

askis "you tell"

aske "s/he/it tells"

VERBAL AGREEMENT

	Singular	Plural
First	-(r)a	-(i)r
Second		-(i)s
Third	-(r)e	-(i)r

ASPECT

Cellery distinguishes
perfective from imperfective
aspect.

aska "I tell"

caska "I told"

trema "I break"

extrema "I broke"

PARTICIPLES

The suffix *-(r)i* turns any verb into a generic participle.

treme “breaks”

tremi “breaking” or “broken”

miliare “loves”

miliari “loving” or “loved”

NOMINALIZATION

The suffix *-(t/d)(u/y)*

nominalizes participles.

tremi “breaking” or “broken”

tremity “breaking”

miliari “loving” or “loved”

miliarity “love”

COMPOUNDS

The second word modifies the first.

sure "tongue"

fire "frog"

surefire "tonedeaf individual"

NAMES

Called names come from the heart. They cannot be tamed by any rule, no matter how clever.

SOUND CHANGES

1. Fronting: V[+high] > [-back] / V[-back, -low]_

The vowel *u fronted to y [y] after the vowels *i and *e at an early stage. The vowel later became phonemic, used in names and borrowings.

2. Devoicing: C[+approx.] > [-voice] / C[-voice]_

Approximants devoice following voiceless consonants. This affected *w, *r, and *l. The results are sometimes reflected orthographically and sometimes not.

3. Onset Palatalization: C[+velar, -cont.] > [+pal.] / σ_

The velar fricative *x palatalizes to c [ç] in onset position. The same might have applied to *ɣ, as well, but the sound never occurs in onset position.

4. Epenthesis: Ø > d / n_{V/l/r/w}

An epenthetic [d] is inserted in between [n] and a word beginning with a vowel or an approximant in morphological constructions. This applies mostly to clitics and particles like the definite article *an*.

MEANING

**Extreme familiarity and
empty distance hung together.**

MEANING

Extreme familiarity and
empty distance hung together.

has broken

MEANING

Extreme familiarity and empty distance hung together.

“Our love has broken

MEANING

Extreme familiarity and empty distance hung together.

“Our love has broken the

MEANING

Extreme familiarity and
empty distance hung together.

“Our love has broken the
chain

MEANING

**Extreme familiarity and
empty distance hung together.**

**“Our love has broken the steely
chain**

MEANING

Extreme familiarity and
empty distance **hung** together.

“Our love has broken the steely
chain of

MEANING

**Extreme familiarity and
empty distance hung together.**

**“Our love has broken the steely
chain of eternity.”**

MEANING

Extremely

empty d

nd

together.



“Our love

chain of eter

re steely

Handwritten text in a decorative, calligraphic style, possibly representing the name "Handwritten" or a similar phrase. The text is rendered in a dark green color with a bright yellow outline, set against a black background.