

## PHONOLOGY

Where the orthography differs from the IPA symbol, it is given after the sound, in <brackets>.

### CONSONANTS

	labial	dental	alveolar	postalveolar	velar	glottal
<b>nasal</b>	/m/		/n/		/ŋ/ <ng>	
<b>stop</b>	/p/ /b/		/t/ /d/		/k/ /g/	
<b>affricate</b>				/tʃ/ <c> /dʒ/ <j>	/ks/ <x>	
<b>fricative</b>	/f/ /v/	/θ/ <th> /ð/ <dh>	/s/ /z/		/x/ <kh> /ç/ <gh>	/h/
<b>approximants</b>	/w/		/l/ /ɹ/ <r>			

Ks is not a true affricate, phonologically speaking, but it is treated as a velar affricate by FrameLang's phonotactics.

Whenever a stop would be followed by /h/, the stop is fricativized and the /h/ is lost. The digraphs *ph* and *bh* are pronounced /f/ and /v/, respectively. Historically, most clusters of stop + /h/ occurred across syllable boundaries as the result of affixation. In modern times, the sounds represented by digraphs occur as sounds in their own right, and not merely as the lenition of a stop. *F* and *v* already existed as sounds and graphemes before this process, so the spellings *ph* and *bh* are usually only seen across syllable boundaries. On the other hand, *th*, *dh*, *kh*, and *gh* are seen somewhat regularly.

The clusters *hl*, *hr*, and *hw* are pronounced as devoiced /l̥/, /r̥/, and /w̥/. Note that, unlike the stop + *h* clusters, the /h/ and the approximant are still considered two distinct sounds, even if they aren't pronounced that way. When a cluster such as *thw* occurs across a syllable boundary, the *h* fricativizes the stop first, and then since it's no longer present, it doesn't devoice the following approximant. In other words, *thw* is pronounced /θw̥/, not as /θw/ or /tw̥/.

The cluster *cl* was originally pronounced /tʃl/, and is still pronounced that way in extremely formal contexts or historical reenactments. In modern times, it is typically pronounced /tʃl̥/.

Any consonant can be geminate. When an affricate is geminated, the fricative part is geminated, while the stop is not, e.g. *cc* is pronounced as /tʃː/, not /tʃtʃ/. Except in a few cases, geminates will occur across syllable boundaries.

### VOWELS

	front	central	back
<b>high</b>	/i/ /y/		/u/

mid	/e/		/o/
low		/a/	

There are no diphthongs or long vowels. Two adjacent vowels, even the same vowel twice, are pronounced as two syllables. Occasionally, in a pair of doubled vowels, the second is laxed, e.g. *ee* pronounced as /e.ɛ/ (somewhat similar to the German word *gehen*). This is considered incorrect but is nonetheless quite common.

## PHONOTACTICS

Basic structure is (C)V(C), with certain onset and coda consonant clusters permitted.

Permissible onsets:

- /ŋ/ *ng* is not permitted in a syllable onset. All other single consonants are permitted.
- Stops, affricates, and fricatives can be followed by an approximant.
  - After an /h/, the approximant will be devoiced, as described earlier.
- /s/ can also be followed by /m/, /n/, or voiceless stops.

Permissible codas:

- /h/ is not permitted in a syllable coda. All other single consonants are permitted. Note that, technically, the digraphs *th*, *dh*, *kh*, and *gh* do not contain /h/, so the sounds represented by those digraphs are allowed in a syllable coda.
- Nasals followed by a homorganic stop, affricate, or fricative are also allowed. Note that /h/ is not considered homorganic to any nasal.
- /s/ or /f/ followed by a voiceless stop or affricate, or /z/ or /v/ followed by a voiced stop or affricate.
- /s:/ *ss* and /z:/ *zz* are also permitted as codas, but only word-finally, and in words of more than two syllables. If a suffix is added, they become *s* and *z* and pronounced as such. In practice, these geminates are typically pronounced as short.

When affixes are added to various parts of words, nasals will assimilate to the place of articulation of the following stop, affricate, or fricative. For this purpose, the dental and postalveolar consonants are considered alveolar: a nasal preceding *c*, *j*, *th*, or *dh* will assimilate to *n*.

- Nasals won't assimilate to a following /h/, since there is no nasal sound in the phonology homorganic to /h/.
- Nasals will also not assimilate to a following nasal.

## STRESS

Stress is regular, and consists of iambs, footed backwards from the final syllable. Unfooted syllables receive no stress, although one-syllable words can sometimes take stress in poetry or as part of the prosody of a larger sentence. Primary stress is on the first stressed syllable. Some examples:

- *bag* ("leaf from a tree"): /bɑg/
- *rancet* ("prohibition, prevention"): /ˌrɑnˈtʃet/
- *omien* ("noisy"): /om.iˈen/
- *susrepiity* ("I am opposed, I am fought against"): /sʊs.ɹeˈpi.i.ty/

## T TYPOLOGY

- FrameLang is predominantly VSO.
- Adverbs and adverbial particles typically come after the verb. Some adverbs may be moved before the verb for emphasis, especially ones derived from nouns.
- Verbs obligatorily inflect for subject person and number, but there are a number of optional affixes for verbs as well.
- Likewise, nouns obligatorily inflect for case, but there are a number of optional affixes for nouns.
- Noun number is typically indicated through numbers or adjectives, although there are a few affixes that can indicate groups.
- Adjectives typically follow the noun they modify. They do not typically inflect.
- Intransitive verbs used in relative clauses typically come *before* the noun they modify, probably a remnant of the verb-first sentence order.
- There is no special conjunction corresponding to the notion of "and". Two nouns in conjunction are just placed one after the other.

## GRAMMAR

### NOUNS

Nouns in FrameLang consist of stems, to which various affixes are attached. Nouns are not obligatorily marked for number. A noun with no number marked can be interpreted as singular, plural, or as a mass noun. Nouns are obligatorily marked for case, however.

### NOUN CASE INFIXES

Most cases are marked by infixes. The infix is placed after the first vowel of the stem, before the coda of that syllable (if one is present).

- If this would create a forbidden consonant cluster, the vowel is duplicated after the infix as an epenthetic vowel.
  - *ancet* "permission, allowance" (stem) > \**anncet* (the \**nnc* cluster is forbidden) > *anancet* (nominative case, see *-n-* infix below)
- Remember that sequences of two vowels are two syllables. If the first vowel of a stem is part of a two-vowel pattern, the infix will come between the two vowels.
  - *bool* "logic, reason" (stem) > *bonol* (nominative case, see *-n-* infix below)
- In single-syllable words, if the coda is already the same as the infix, the infix isn't added and no change is made.
  - *bag* "leaf (from a tree)" (stem) > *bag* (accusative case, see *-g-* infix below)

Most infixes are subject to assimilations or other sound changes, which will be described for each infix.

Nominative: *-n-*

This is used to mark the subject of a sentence. It is not used in copular constructions.

- As mentioned before, nasals like *-n-* assimilate to following obstruents.
  - *epty* "familiarity, intimacy" (stem) > *empty* (nominative case)

- If a nasal would make an unacceptable consonant cluster, it still assimilates before the epenthetic vowel is added.
  - *theft* "fur, body hair" (stem) > \*themft (\*mft is forbidden) > *themeft*
- In single-syllable words, if the *-n-* assimilates to a following obstruent, that obstruent is dropped. The assimilation still takes place.
  - /hug/ *hug* "distance, separation" (stem) > /huŋ/ *hung*, not /\*hung/ \*hungg
  - /tif/ *tif* "cheek (of face)" (stem) > /tim/ *tim*, not /\*timf/ \*timf
- In single-syllable words, if the *-n-* doesn't assimilate - that is, if it remains an *n* - the obstruent is not dropped.
  - *srad* "word" (stem) > *srand*

Accusative: *-g-*

This is used to mark the object of a sentence. Like the nominative, it is not used in copular constructions. Since there are no permitted coda clusters that begin with *g* before another consonant, the *g* infix doesn't undergo much assimilation.

- Here are a few examples:
  - *hloga* "knee" (stem) > *hlogga*. The cluster *gg* can exist across a syllable boundary, so there is no need for an epenthetic vowel.
  - *taho* "lake" (stem) > *tagho*. Remember that before an *h*, *g* is fricativized: the latter word is pronounced /ta'ɣo/.
  - *tif* "cheek" (stem) > *tigif*
- In single-syllable words, if the coda is a *g*, *k*, or *x*, it is replaced with the *g* of the infix. (Of course, in the case of *g*, this amounts to no change at all.)
  - *log* "base, support" (stem) > *log*
  - *tux* "ceremony, rite" (stem) > *tug*
  - *vak* "voice" (stem) > *vag*

Adverbial: *-x-*

This is used to create adverbs, meaning something like "with/by X, in the manner of X, X-ly".

- Here are a few examples:
  - *coset* "complaint, whining" (stem) > *coxset* "with complaints, whiningly"
  - *hwynnet* "violence" (stem) > *hwyxynnet* "violently, with violence, in a violent manner"
  - *isom* "sorrow, emotional pain" (stem) > *ixsom* "with sorrow, sadly, sorrowfully"
  - *rexda* "river" (stem) > *rexexda* "by means of the river"
- In single-syllable words, if the coda is a *g*, *k*, *s*, *x*, or *z*, it is replaced with the *x* of the infix. (Of course, in the case of *x*, this amounts to no change at all.)
  - *trog* "hand" (stem) > *trox* "manually, by hand"
  - *tux* "ceremony, rite" (stem) > *tux* "ceremonially"
  - *vak* "voice" (stem) > *vax* "with the voice, vocally"

Existential: *su-*

Unlike other case affixes, this one is a prefix, not an infix, and may have evolved from a preposition or verb. However, it is nonetheless traditional among FrameLang grammarians to

include it as one of the cases, and their example is followed here. This case has a number of uses. It is prototypically used as an existential, which is where the case gets its name, although it has more uses besides. A noun being used in the existential case can be an entire sentence by itself:

- *rain* "guest, visitor" (stem) > *Surain*. "There is a guest."

It is also used in copular constructions. Both the subject and any predicate noun are in the existential case:

- *Heslic surexda*. "The river is ugly." (*heslic*, "ugly, distasteful", *rexda* "river"). Predicate adjectives come before the subject, in the V slot.
- *Surain supotion*. "The vendor is a guest." (*rain* "guest", *potion* "seller, vendor") Predicate nouns also come before the subject, in the O slot.

It can be also used as a sort of topicalizer. In this usage, it typically comes at the beginning of the sentence, before the verb:

- *Surexda...* "As for the river..., Regarding the river..." (*rexda* "river")

Since a noun stem requires a case affix, it is also used in stand-alone noun phrases or nouns otherwise removed from the context of a larger sentence:

- *sutheft heslic* "ugly fur" (*theft* "fur, hair", *heslic* "ugly, distasteful")

The prefix *su-* undergoes some assimilations, based on the first letter of the word it's attaching to:

- Preceding /a/, it becomes *so-*.
  - *ancet* "permission" > *soancet* "There is permission/As for the permission..."
- Preceding /u/, /w/, or /hw/, it becomes *s-*; the *u* is lost. The /h/ is also lost.
  - *wince* "paint, pigment" > *swince* "There is paint/As for the paint..."
  - *hwynnet* "violence" > *swynnet* "There is violence/As for the violence..."
- Preceding /l/ or /hl/, it becomes *si-*.
  - *lang* "time, period of time" > *silang* "There is time/As for the time..."
  - *hloga* "knee" > *sihloga* "There is a knee/As for the knee..."

## COMPOUND NOUN AFFIXES

There are a set of noun affixes which are used to make compound nouns, in a manner similar to noun incorporation. They are often, though not always, abbreviated versions of existing nouns. When used, they add a sense of "of the X, having to do with X" to the noun, often with some idiomatic meaning or connotation. Some examples:

- *-ble*: the sky
  - *hug* "distance, separation" > *hugble* "distance of the sky, horizon, limit of sight"
  - *lang* "time, period of time" > *lamble* "time of the sky, day, 24 hour period" (note the nasal assimilation)
  - The standalone noun stem for the sky is *bole*, which also means "area overhead, area above" in general.
- *-nia*: oneself, often as metonymy for one's own thoughts or actions, especially in the context of mental or emotional states
  - *epty* "familiarity" > *eptynia* "self-awareness, familiarity with oneself"
  - *geera* "bile" > *geerania* "bile from one's own actions, heartburn or other stomach pain from overeating or from getting oneself too worked up"

- *sixte* "joy, happiness" > *sixtenia* "happiness with one's own actions, satisfaction, pride"
- *-ted*: heart, typically as a metaphor for the seat of emotion
  - *bool* "reason, logic" > *boolted* "logic of the heart, intuition"
  - *hug* "distance" > *hugted* "distance of the heart, emotional detachment/dissociation"
  - The standalone stem for "heart", regarding the body part, is *tied*.
- *-ula*: hand, idiomatic for manipulation or manual effort
  - *hwynnet* "violence" > *hwynnetula* "violence of the hand, fistfight, unarmed melee combat"
  - *srad* "word" > *sradula* "word of the hand, signed word, word in sign language"
  - Note that the standalone stem for "hand" is *trog*, which seems to be wholly unrelated to the compounding suffix.

## NOUN DERIVATIONAL AFFIXES

There are other noun affixes, used for making derivations. Most of them are suffixes, which come after the compounding affixes, if present.

Changing the meaning of a noun:

- *re-*: negation, opposite meaning. The *e* is dropped before vowels. This prefix is typically used on verbs, but can be used on nouns also.
  - *epty* "familiarity" > *repty* "unfamiliarity"
  - *fire* "failure" > *refire* "success"
- *-em-*: group of X, set of X that are in some way related or connected. This infix comes after the onset of the final syllable, sort of the opposite of the case infixes, and may be a remnant of a lost number infix. Note that nouns created with this infix continue to take the singular number with regards to verb agreement.
  - *bag* "leaf" > *bemag* "set of leaves from a tree, foliage"
  - *music* "paper, papyrus" > *music* "set of papers, book, folio"
  - *srad* "word" > *sremad* "set of words, sentence"

Adjectivizing:

- *-en*: causing, producing, or inspiring X
  - *eret* "wakefulness, state of being awake" > *ereten* "rousing, causing wakefulness"
  - *omi* "sound, noise" > *omien* "noisy, causing noise"
- *-her*: having undergone or experienced X, a sort of passivizing adjective
  - *hug* "distance" > *hugher* "well-travelled, having come a long way, having experienced distance". Note that *hugher* is pronounced /hu'yeɪ/, not /hug'heɪ/.
  - *refire* "success, victory" > *refireher* "successful, victorious, having experienced success"

Verbalizing:

- *-ruv*: to use/do/work with X regularly, often as a profession

- *ap* "performance, show" > *apruv* "to be a performer". Note that this is not the same as the verb "to perform", which is *appiv*. Unlike *apruv*, *appiv* does not imply that the subject performs regularly or habitually. Unlike *appiv*, *apruv* does not imply that the subject is performing at the time of deictic relevance.
- *wince* "paint, pigment" > *winceruv* "to be a painter".
- *-nov*: to lack X, to be without X
  - *omi* "sound, noise" > *ominov* "to be without sound, to be silent"
  - *sixte* "joy, delight, happiness" > *sixtenov* "to be without joy, to be sad, depressed"

## VERBS

The infinitive form of the verb ends in a vowel followed by -v, which is usually abbreviated as -Vv, with the capital V representing the varying vowel. Examples for each vowel:

- *runav* "to flee, escape, get away"
- *susrev* "to oppose, challenge"
- *potiv* "to sell, vend"
- *ancov* "to allow, permit"
- *dhegruv* "to dance"
- *eryv* "to be awake"

## VERB INFLECTIONAL ENDINGS

Verbs are inflected to agree with the person and number of the subject. Mass nouns are treated as singular with regards to verb agreement. Most of the endings include the vowel from the infinitive, though some don't:

number	person	ending base form	<i>runav</i>	<i>susrev</i>	<i>potiv</i>	<i>ancov</i>	<i>dhegruv</i>	<i>eryv</i>
singular	1st	-(V)pi <sup>1</sup>	<i>rumpi<sup>4</sup></i>	<i>susrepi<sup>1</sup></i>	<i>potpi</i>	<i>ancpi</i>	<i>dhegrupi<sup>1</sup></i>	<i>erpi</i>
	2nd	-tV, -Vng <sup>2</sup>	<i>runta</i>	<i>susreng<sup>2</sup></i>	<i>potti</i>	<i>ancto</i>	<i>dhegrung<sup>2</sup></i>	<i>erty</i>
	3rd	-V	<i>runa</i>	<i>susre</i>	<i>poti</i>	<i>anco</i>	<i>dhegru</i>	<i>ery</i>
plural	1st	-Vm <sup>*3</sup>	<i>runama<sup>3</sup></i>	<i>susremi<sup>3</sup></i>	<i>potimi<sup>3</sup></i>	<i>ancomu<sup>3</sup></i>	<i>dhegrumu<sup>3</sup></i>	<i>erymi</i>
	2nd	-tVs, -Vx <sup>2</sup>	<i>runtas</i>	<i>susrex<sup>2</sup></i>	<i>pottis</i>	<i>anctos</i>	<i>dhegrux<sup>2</sup></i>	<i>ertys</i>
	3rd	-Vr	<i>runar</i>	<i>susrer</i>	<i>potir</i>	<i>ancor</i>	<i>dhegrur</i>	<i>eryr</i>

Notes:

1. If the addition of the ending *-pi* would create an unallowed consonant cluster, the infinitive vowel is included epenthetically.
2. If the addition of the endings *-tV* or *-tVs* would create an unallowed consonant cluster, the alternative ending is used instead.
3. The second vowel in the 1st person plural ending is based on the infinitive vowel: if V is a front vowel, the second vowel is *i*. If V is a back vowel, the second vowel is *u*. If V is a, the second vowel is also *a*.

4. The rules of nasal assimilation always apply.

## OTHER VERB INFLECTIONS

- *-ity*: Passivizing. This suffix is added after the person-number agreement endings. It can be used with infinitives, but not verbs that have been nominalized or adjectivized.
  - *anco* "He/she/it permits, allows" > *ancoity* "He/she/it is permitted, allowed"
  - *potiv* "to sell, vend" > *potivity* "to be sold, to be vended, to be for sale"
- *-Vus*: Relativizing suffix. Used to make relative clauses. The details of more complex relative clauses are still being studied, but simple intransitive ones are easy enough to summarize here. They are similar to adjectives, but they come before the noun, and mean "noun who verbs/which verbs". The noun must have a nominative infix, because it's the subject of the relative clause. This infix is applied first, before the case affix for the noun's role in the main sentence. If the subject of the relative clause is also the subject of the main clause, then only one *n* infix is needed. Some examples:
  - *cosov* "to complain, whine" > *cosous* "who complains" > *cosous ranin* "guest who complains" > *cosous raxnin* "In the manner of a guest who complains"
  - *Hwynne cosous ranin*. "The guest who is complaining is being violent." Since *rain* is the subject of both the relative clause and the main clause, only one case affix, *n*, is needed. (*Hwynne*, "he/she/it is being violent", *cosous* "who is complaining", *ranin* "guest (nominative case)")
  - *Susrepi hwynneus ragnin*. "I am fighting the guest who is being violent." (*Susrepi* "I am fighting against", *hwynneus* "who is being violent", *ragnin* "guest" (marked for nominative and accusative cases.) Since *rain* is the subject of the relative clause but the direct object of the main clause, it has case endings for both. The relative clause case is applied first, then the main clause case. That is, the inflection goes:
    - *rain* > *ranin* > *ragnin*, rather than *rain* > \**ragin* > \**ranggin* /*Jan'gin*/

## VERBAL DERIVATIONAL AFFIXES

Nominalizing:

- *-et*: act of X, process of X, state of doing X. This suffix replaces the infinitive ending entirely. This is a very common suffix, and is likely related to the noun *etre*, meaning "action, event, thing that happens".
  - *ancov* "to permit, allow" > *ancet* "permission, allowance"
  - *eryv* "to be awake" > *eret* "state of wakefulness, awakeness as opposed to sleep"
  - *susrev* "to challenge, oppose" > *susret* "challenge, opposition, competition"
- *-Von*: one who does X regularly, habitually, often as a profession. As before, the V stands for the vowel in the infinitive ending.
  - *hwynnev* "to be violent, commit violence" > *hwynneon* "fighter, soldier, warrior"
  - *potiv* "to sell, vend" > *potion* "seller, vendor"
  - *runav* "to escape, flee, get away" > *runaon* "coward"

Verbalizing, that is, changing the meaning of the verb rather than inflecting it:



- *fa-*: negative attitudinal, adds a bad or pessimistic tone to the verb. The *a* is dropped before vowels.
  - *eryv* "to be awake" > *feryv* "to be awake but not happy about it, to have to put up with another goddamn day"
  - *miliav* "to undergo, experience" > *familiav* "to undergo something bad, to suffer, to put up with"
  - Not the same as negation in the sense of giving the verb an opposite meaning, for which see *re-*.
- *re-*: negation, opposite meaning. The *e* is dropped before vowels. This prefix is sometimes used on nouns and adjectives also.
  - *eryv* "to be awake" > *reryv* "to be asleep, to sleep"
  - *potiv* "to sell, vend" > *repotivity* "to not be sold, to not be for sale"
  - *susrev* "to challenge, oppose, fight against" > *resusrev* "to give in, surrender, not put up a fight"
- If multiple such affixes are applied to the verb, they are applied in the order they are listed. In other words, *fa-* will be applied to a verb to the left of *re-*:
  - *eryv* "to be awake" > *fareryv* "to be not-awake in a negative way, to be sleeping due to laziness/illness/depression"

## ADJECTIVES AND ADVERBS

Adjectives follow the noun they modify. Adverbs also typically follow the verb they modify. However, adverbs modifying the main verb of a sentence can sometimes be moved to the first position of the sentence, especially ones derived from nouns. Tense, aspect, and mood are typically expressed with adverbial particles:

- *and*: simple past tense
- *had*: simple future tense
- *vler*: subjunctive, hypothetical mood
- *in*: again, resuming a previously-stopped activity or state

## ADJECTIVE DERIVATIONAL AFFIXES

Adjectivizing, that is, changing the meaning of the adjective without changing its part of speech:

- *-ince*: excessively X, too much X. The *-i* is dropped after vowels.
  - *opera* "melodramatic" > *operance* "too melodramatic, overwrought"
- *re-*: negation, opposite meaning. The *e* is dropped before vowels. This prefix is typically used on verbs, but can be used on adjectives also.
  - *uccu* "certain, guaranteed" > *ruccu* "uncertain, not guaranteed"

Nominalizing:

- *-ess*: something that is very X, that epitomizes X. If the adjective ends in a vowel, the vowel is lost, replaced with the *e* in *-ess*.
  - *opera* "melodramatic" > *operess* "something that is extremely melodramatic, true melodrama"
  - *uccu* "certain, guaranteed" > *uccess* "something is that is very certain, near-certainty, total lock"

# INTERPRETING THE KNOWN CORPUS

## PROPER NOUNS

- *Ashling Kennedy*: /as'ʃɪŋ ken.ne'dy/
- *Yvonne Hughes*: /y.von'ne hu'ɣes/
- *Clodagh Kelly*: /tʃo'day kel'ly/
- *Lily Headly-Smythe*: /li'ly he.ad'ly smy'θe/
  - The precise significance of the hyphen in the transliteration is uncertain.
- *Bicycle Billy*: /bi.tʃy'te bil'ly/
- *Dublin*: /dub'lin/
- *Colleen*: /tʃol.le'en/
- *Trix*: /tuiks/
- *Mercedes*: /meɪ.tʃe'des/

## SHORT PHRASES

ominous silence

/o'mi.no.us si.len'tʃe/

- *ominous*: which lacks sound, which is silent
  - *omi*: sound (noun stem)
  - *ominov*: to lack sound (with the "lacking X" verbalizing suffix *-nov*)
  - *ominous*: which lacks sound (with the relative clause marker *-Vus*)
- *silence*: there is dread, ominousness which...
  - *lece*: dread, ominousness (noun stem)
  - *lence*: dread, ominousness (with the nominative case infix *-n-*, because it will be the subject of a relative clause)
  - *silence*: dread, ominousness (with the existential case prefix *su-*, modified to *si-* because of the initial *l*, used because the noun is being used in a standalone capacity not as part of a sentence)
- Thus: "There is dread which is silent." or "As for dread which is silent...", or colloquially translated as just "Dread which is silent."

surefire success

/su'je.fi.re su:tʃ:'es:/

- *surefire*: there is success, victory
  - *fire*: failure (noun stem), with the connotation of failure due to giving up
  - *refire*: success, victory, with the connotation of success due to perseverance (noun stem, with the negation prefix *re-*)
  - *surefire*: success, victory (with the existential case prefix *su-*)
- *success*: there is certainty, there is a guarantee
  - *uccu*: certain, guaranteed (adjective)

- *uccess*: something which is absolutely guaranteed, a near-certainty (noun stem, with the "something very X" nominalizing suffix -ess)
- *success*: a near-certainty (with the existential case prefix *su-* used because the noun is being used in a standalone capacity not as part of a sentence)
- There is no need for an explicit conjunction; two nouns next to each other imply "and". Thus: "There is victory and there is a thing that is absolutely certain." In this case, the juxtaposition implies that it is the victory that is the thing that is absolutely certain. (This is not always the case, but it is a common implication with a conjunction of two nouns in the existential case.) Colloquially: "There is a totally-certain victory." or just "Guaranteed victory."

### soap opera

/so'ap o.pe'ɹɑ/

- *soap*: there is a performance, show
  - *ap*: performance, show (noun stem)
  - *soap*: performance, show (with the existential case prefix *su-*, modified to *so-* because of the initial *a*, used because the noun is being used in a standalone capacity not as part of a sentence)
- *opera*: melodramatic, overwrought, overemotional
  - *Opera*, unlike most of the words in the corpus so far, is simply a bare root on its own. Its derivation, if any, is unknown.
- Thus: "There is a melodramatic show" or translated colloquially: "A melodramatic show."

### sweet sixteen

/swe'et siks.te'en/

- *sweet*: there is a maturing, there is a coming of age
  - *weiv*: to mature, to come of age, to become an adult
  - *weet*: maturation, becoming an adult, a coming of age, often used metonymically to mean a celebration associated with coming-of-age (with the "event of X" nominalizing suffix -et)
  - *sweet*: maturation, or a celebration thereof (with the existential case prefix *su-*, modified to *s-* because of the initial *w*, used because the noun is being used in a standalone capacity not as part of a sentence)
- *sixteen*: causing joy, delight, delightful
  - *sixte*: joy, happiness (noun stem)
  - *sixteen*: delightful, causing joy, happiness (with the "causing, producing X" adjectivizing suffix -en)
- Thus: "There is a delightful coming-of-age." or by metonymy, "There is a delightful coming-of-age celebration."

## FULL CLAUSES

Rancor and regret generated insomnia.

/ɹɑn'fɔɹ and ɹeg'ret ge'ne.ɹɑ,ted in'som.ni,ɑ/

- *rancor*: they forbid, they prevent
  - *ancov*: to permit, allow (infinitive form)
  - *rancov*: to forbid, prevent, deny (infinitive, with the negation prefix *re-*, modified to *r-* before a vowel)
  - *rancor*: they forbid, prevent (with the 3rd-person plural ending)
- *and*: past tense adverbial particle
  - Uninflected, indicates past tense for the verb.
- *regret*: sleep (accusative case)
  - *eryv*: to be awake (infinitive)
  - *reryv*: to be asleep, to sleep (infinitive, with the negation prefix *re-*, modified to *r-* before a vowel)
  - *reret*: sleep (noun stem, with the "event of X" nominalizing suffix *-et*)
  - *regret*: sleep (with the accusative case infix *-g-*)
- *generated*: resentment, rancor, bitterness (nominative case)
  - *geera*: bile (noun stem)
  - *geerated*: bile of the heart, bitterness, resentment (with the "of the heart, emotions" incorporated noun suffix *-ted*)
  - *generated*: resentment (with the nominative case infix *-n-*)
- *insomnia*: regret, remorse (nominative case)
  - *isom*: emotional pain, sorrow (noun stem)
  - *isomnia*: sorrow of/about one's own actions, regret, remorse (with the "of oneself/one's actions" incorporated noun suffix *-nia*)
  - *insomnia*: regret, remorse (with the nominative case infix *-n-*)
- Thus: "Resentment and remorse prevented sleep."

Extreme familiarity and empty distance hung together.

/eks.tre'me fa'mi.li.ə.i.ti.y and emp'ty dis.tan'tʃe huŋ to.ɡe'θeɪ/

- *extreme*: Together, with togetherness... (adverbial case)
  - *etre*: action, event, thing that happens (noun stem)
  - *etreme*: set of actions that are related, that happen together (with the "set" derivational infix *-me-*)
  - *extreme*: together, in the manner of related actions that happen simultaneously (with the adverbial case infix *-x-*)
- *familiarity*: They were experienced negatively, they were suffered through,
  - *miliav*: to experience, go through
  - *familiav*: to experience negatively, to suffer through, to endure, to put up with (with the negative attitudinal prefix *fa-*)
  - *familiar*: they suffer, they endure, they put up with (with the 3rd-person plural ending)
  - *familiarity*: they are suffered, endured (with the passive ending *-ity*)
- *and*: past tense adverbial particle
- *empty*: familiarity, intimacy (nominative case)
  - *epty*: familiarity, intimacy

- *empty*: familiarity, intimacy (with the nominative case infix *-n-*, modified to *-m-* because of the following *p*)
- *distance*: excessive, too much, extreme
  - *dista*: many, great, significant, important, generic augmentative notions (adjective)
  - *distance*: too much, too great, excessive (with the "excessively" suffix *-ince*, with the *-i* dropped after a vowel)
- *hung*: distance (nominative case)
  - *hug*: distance
  - *hung*: distance (with the nominative case infix *-n-*, modified to *-ng-* because of the following *g*, which is then lost)
- *together*: empty, emptied-out, cleared-out
  - *togev*: to empty out, clear out, often with the metaphorical connotation of removing meaning or value (infinitive)
  - *toget*: a clearing out, an emptying out, a removing of meaning (with the "event of X" nominalizing suffix *-et*)
  - *together*: having undergone an emptying out, having had the contents and meaning removed (with the "having undergone X" adjectivizing suffix *-her*)
- Thus: "Excess familiarity and emptied-out distance were endured together."

## LEXICON

For now I'll just link to the Google Sheet: [📄 FrameLang Lexicon](#)

There are a few words and affixes that don't appear in the grammar examples previously.

Thank you for reading!

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## DESIGN NOTES

Regarding the sounds, well, I didn't get too fancy with the sounds. To help differentiate FrameLang from the English words it started as, I gave it an odd stress pattern. It's weird but I don't expect to have to train any actors in speaking it, so it'll be okay. (At some point, I think I got mixed up between the notions of "the transliteration system devised by Marian Keyes for writing FrameLang" and "the writing system used by the actual population of FrameLang speakers", to which I can only reply: "eh, oh well". Maybe the native writing system of FrameLang is alphabetic and transliterates straightforwardly to the Latin alphabet.)

To begin with, I assumed the short phrases and full clauses were supposed to mean something similar to their English originals, as if they had been gibberish phrases in the original book that were then explained elsewhere. The experiment was about how to make a posteriori conlangs based on existing gibberish, and a lot of a posteriori conlangs have to deal with meanings already being assigned to the gibberish they have to incorporate -- for example, the meanings of "*khalakka dothrae mr'anha*" and "*valar morghulis*" are given in the original *Song of Ice and Fire*

books, and the pre-Okrand Klingon gibberish from the opening of *Star Trek: The Motion Picture* is subtitled. So I figured that's what was going on here - practicing making a conlang based on the provided meanings. I didn't really bother translating the proper nouns, though. They're just names.

From there, the one thing I wanted to make sure going into it was that none of the FrameLang words had anything to do with their original English meanings. E.g., I didn't know what the FrameLang word *generated* would mean, but I wanted to make sure it had nothing to do with generating, making, or causing in any sense. From there, I messed around with a few word orders. The two-word short phrases were adjective-noun in English, so I knew that in FrameLang they'd be noun-adjective, to avoid a definition overlap. Similarly, since *and* is short and appeared in both sentences, I thought it might work best as some kind of verbal particle, so I thought of word orders that would get it near the verb, which led to the V-initial order. Then I looked for similarities I could use to tie the words together in a consistent syntax. Conveniently, the words I had decided would be the subject nouns (*generated*, *insomnia*, *empty*, *hung*) all had a nasal at the end of the first syllables, which led to the nominative *-n-* infix. (Later, I was able to fit *silence* into this paradigm, by making it the head of a relative clause of which it was the subject.) Similarly, the short phrases had a lot of words that began with *s-*, which I eventually wrangled into the existential case prefix *su-* and its strange use in standalone phrases.

Then I tried to fill it out with more words and details, to help pad out the examples. For many of the grammar rules I would eventually use to translate the short phrases and full clauses, I tried to use other words for the examples, to make it less obvious how they would come into play later. To help with this, I tried to break down most of the English words into various affixes and derivations, rather than using them straightforwardly as just words. This helped break up the outlines of the English source words until the end, like linguistic dazzle camouflage. Out of the words used in the short phrases and full clauses, I think only two are wholly uninflected vis-a-vis FrameLang: *and* (too short to inflect, turned into a particle) and *opera* (couldn't think of anything, and figured it would be fine to have a few unanalyzable words in the end results). I was hoping to evoke a sense of "where the hell is he going with this?" that would become clear at the end as all the pieces came together.

This was a lot of fun, thank you both!

- patrick