



:: INTRODUCTION TO FERNALESE ::
Bruce Rimell

Fernalese is an artistic constructed language whose setting is an imaginary Garden of Fernal* Delights, a sublime and paradisaical place where all the delights of the natural world and of being human, from the sexual to the surreal, the visionary to the instinctive, are celebrated as natural behaviours and perceptions of being alive. Fernalese, or **ፍንጾ** **Ferxao** in Fernalese, thus reflects the bounteous pleasure of these imaginary realities.

In the **ፍንጾ ስፍራ** **fercuan**, the Fernalese conceptual universe, there are actually three Gardens, three paradisiac realities which reflect the mythological and neurological fundaments of human cosmogony: **ጭጭ** **Enoha** the Earthly Garden, **ቶግ** **Seye** the Heavenly Garden and **ጮጋ** **Iari**, the Underworld Garden. Quantum phenomena, **cuantuai**, also inspire many of the grammatical and lexical expressions in the language, while some structures are informed not by logic but by images – there are symbols of Space, Time and Magic which correspond to the three gardens (Fernalese delights in such multi-layered mandalas) that have inspired the language's sense of tense, spatial awareness and behavioural ideals.

The language is playful, and tricksters, little people and ancestors populate the far-flung places and wild forests of the Gardens. There is also a creation epic, **፲፭፻፲፯** **Tiarzecatar**, 'Thirteen Songs', a series of magic incantations sung by the primal goddess of creation **ሰፍን** **Afer**.

Fernalese follows, and indeed grammatically maps out, the otherwise unspoken principles of **ፍንጾ** **ferzen** – the way of *fer* – which might be termed nature or the pristine ideals of being alive. A notable Fernal proverb is **ጭፍንጾ ተገደደደ ስፍራ ጭፍንጾ** **io ferzenen o handiaten** – 'the processes of nature cannot be imbalanced or wrong'.

At this juncture it is perhaps instructive to elucidate the various meanings of the Fernal word **ፍንጾ** **fer**, which does a great deal of work in the language, covering the lexical space of numerous English words:

ፍንጾ	fer	<i>verb</i>	i) pristine, verdant , healthy, fertile ii) grow well (of plants), be healthy (of animals, humans) iii) sexy, physically attractive, lithe iv) lively, vital, full of vitality v) green (colour, also figuratively) vi) sexy, attractive, feel horny, sexually aroused
		<i>noun</i>	vii) nature, the processes of nature viii) any place that is fer – Earth, nature, paradise, wilderness

The word **ፍንጾ** **fer** is also used in the derivation of a bewildering array of words whose meanings range from 'relating to the Fernalese language' to 'life energy', from 'give birth' to 'inspire or awake' and 'care for' as well as **ሰፍን** **Afer**, the name of the primal goddess who created the Gardens. The name of the language itself, **ፍንጾ** **Ferxao**, means something like 'pristine speech', 'natural language' or 'attractive words'. Thus, an understanding of this fundamental concept is crucial for apprehending the lexical and grammatical realities behind Fernalese.

Typologically speaking, the Fernal language is OVS: object precedes verb which precedes subject, turning upon its head the commonly-understood word orders of the majority of human languages. Fernalese is also agglutinative, which means that units of meaning are bound together to create words whose translations often require an entire sentence in English, and synthetic, which signifies that Fernal words often contain a large number of morphemes, the basic units of meaning in languages.

Being a language which reflects, expresses and delights in the processes of nature, Fernalese does not value bivalent notions of opposites, whether adversarial or complementary, preferring grammatical trivalency (is / maybe / is not) and lexical polyvalency. Two points are perhaps noteworthy. Firstly, although negative verbal prefixes are present in the language, giving the meaning 'is not, does not', they are not very often used. Here again, the language reflects a sense of **ፍንጾ** **ferzen**: negative statements seem colourless when compared to an alternative statement of positive quality:

ሁኔሳላይን	handahilera	'I don't want to go home' (literally: I not-want-house-to)
ሳጋላይን	dahnohaina	'I want to stay here' (literally: I want-stay-here)
ሳጋላይንፍንጾሳጋላይን	dahmaiarcairenohaina	'I want to stay, enjoying the forest here' (literally: I want-forest-enjoy-stay-here)

Secondly, Fernalese wholly lacks any word for 'bad, evil, wrong'. The processes of nature cannot ever be so in Fernal realities, and since the Garden of Fernal Delights represents the experiences humanity before the Fall and before the negative judgements of any angry skybound deity, no phenomenon can be evil, no action sinful.

All actions, perceptions and phenomena are celebrated as delightful aspects of a wondrous cosmos. The nearest Fernalese comes to any notion of evil would be the word **ክሳላይን** **diat**, 'unexpected, out of balance, upside-down, turn around', however the playful aspects of Fernalese means that a very similar-sounding word **ሳጋላይን** **daet** means 'maintain, cherish, oriented as expected', and the word **ክሳላይን** **diatuia** 'trickster who turns things around' doesn't necessarily have a negative sense.

In keeping with trivalency, a third word **ሁኔሳ** **cuan** relates to **diat** and **daet** and means, among many other things 'strangely- or interestingly-oriented, forever flowing or moving'. One can quickly see how Fernalese dwells in a vastly different conceptual universe to English!

Blessings are also common, and again here Fernalese differs from other languages in that in bestowing a blessing, the speaker is also blessed. Given the lack of a concept of evil, blessings do not seek to protect against some alleged negative occurrence and tend to predicate life-affirming notions of wellness, health, good perceptions, creativity and magic.

A limited number of verbs whose meanings revolve around sense and internal processes – see, hear, think, intuit, for example – can take a perceptual infix which indicates the direction of perceptual intention or experience. The sense-experience can move from the speaker outward, or to the speaker inwards, or wholly internal to the speaker – that is to say, the sense experience is generated from within the speaker and sensed by the speaker also.

Such strange expressions propel us into a curious world – a casual look through the Fernalese wordlist will immediately inform the reader of how few words directly translate into single expressions in English – and this is clearly a journey not merely of language learning but into a worldview considerably divergent – even alien – from the ones encoded in English. The Fernal world is at times innocent, at times carnal and lusty; it is positively redolent with tricks and magic but never dull. As the Fernalese proverb says **ሳጋላይንፍንጾ** **io cafazaion** – let's start this journey, let's start something good together!!

Fernal* is an English word coined by Filipino artist Gromyko Semper in opposition to *infernal* to suggest all things that were rejected by medieval religious institutions as sinful, bad or wrong and likely to cause people to be destined for hell or purgatory. In coming to develop this language, I have vastly expanded this definition to cover many of the definitions of the word **ፍንጾ **fer** in the text above, and rendered the Fernal world as a kind of neolithic paradise, entirely free of the moral judgements, hierarchies of power and death-obsessions of organised Abrahamic religions.

:: FERNALESE PRONUNCIATION ::
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Fernalese pronunciation is fairly easy to master with only a few sounds that might present some difficulty. However, the system of transliteration into Roman characters does not represent the pronunciation of Fernalese precisely, but instead aims towards a neat balance between a reasonably accurate guide to the pronunciation of the language, and to make the grammar of the language more accessible and transparent than if an exact transliteration system were employed. There are thus differences between the actual pronunciation of Fernalese and the romanisation used to represent it. However, these differences are *always* regular: this is illustrated in the pronunciation guide at the end of this section.

The general pronunciation of Fernalese is lighter and more lyrical than English and most European languages – consonants generally lack the puff of breath that accompanies their English equivalents and vowels are always clearly expressed in both stressed and unstressed positions. Unlike most European languages, which distinguish between voiced and unvoiced consonants, Fernalese tends to lack voiced consonants (with the exception of **b**) – the main distinction tends to revolve around unvoiced consonants and voiced fricatives. Vowel sounds are always pure, without any gliding as in English, and remain the same in both stressed and unstressed positions.

A **ó a**
A is always pronounced in all positions as /æ/, that is to say, 'a' as in British English 'cat' and never 'ah' as in 'cart'. Combines with other vowels to make diphthongs **ae**, **ai** and **ao**.

B **á ba á be ʘ bi ǎ bo ʘ bu**
B is always pronounced in all positions as /b/, that is to say, 'b' as in English 'big'. There is a slight implosive element to this consonant, similar to the implosive 'b' in Japanese and some African languages.

C **ʘ ca ɛ che ǎ chi ʰ co ʘ cu ǎ c**
C is pronounced as /k/, that is to say 'c' as in English 'scan'. It lacks the puff of breath that accompanies the sound in English. At the end of a syllable it is clipped like a sharp 'g' sound. **C** is written as **c** in syllables **ca**, **co** and **cu** and as digraph **ch** in syllables **che** and **chi**. It is also written irregularly as **ch** in a few words such as **char** and **chuar**.

D **ǎ da ʰ de ʰ di ʘ do ʘ du**
D is always pronounced in all positions as /d/, that is to say, 'th' as in English 'the', but pronounced more softly.

E **ǎ e**
E is always pronounced in all positions as /e/, that is to say, 'e' as in British English 'met', a pure clear vowel dissimilar to the glide often found in American English. Combines with other vowels to make diphthongs **ea**, **ei** and **eo**.

F **ʘ fa ʘ fe ʘ fi ʘ fo ʘ fu ʰ f**
In word-initial position, **f** is pronounced as /f/, that is to say, 'f' as in English 'fit' but without the puff of breath in the English equivalent. Otherwise it is pronounced as a light /v/ sound.

H **ʘ ha ʘ he ʘ hi ʘ ho ʘ hu ʰ h**
H is pronounced as /ʰ/, that is to say, a light glottal stop similar to the sound between the vowels in 'uh oh' or as in the Hawaiian consonant. It is never pronounced as English 'h'

HU **ʘó hua ʘ-ǎ hue ʘʘ hui ʘʘ huo**
The digraph **hu** is always pronounced in all positions as /ʰw/, a glottal stop followed by 'w' as in English 'wall'. The letter **u** on its own is never found word-initially.

I **ʘ i**
In most positions **i** is pronounced /i/, that is to say, 'ee' as in English 'beet' or 'i' as in French 'dix', a pure vowel without any trace of a glide.

Before another vowel, **i** is pronounced as /j/, that is to say, 'y' as in English 'yes'. Thus **ia** is pronounced as /jæ/. 'ya', **ie** as /je/ 'ye' and **io** as /jo/, 'yo'. The combination **iu** is pronounced as /ju/ 'yu' but if this combination precedes a third vowel, **i** and **u** function as consonants /jw/

'yw' – for example **iu**a /jwæ/, /ywa/, pronounced as a single syllable. This can be a difficult combination to pronounce.

L

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

L is pronounced as /l/, that is to say, the light 'l' as in 'light' found in Southern British English dialects or as in Russian лъ, and never as the dark 'l' as in 'dull'. **L** often transmutes to **R** in the middle or end of a word and there is sometimes free variation between the two sounds.

M

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

M is always pronounced in all positions as /m/, that is to say, 'm' as in English 'met'. There is a slight implosive element to this consonant.

N

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

In syllable-initial position **n** is pronounced as /n/, that is to say, 'n' as in English 'net' but with the tongue slightly further forward in the mouth, similar to Spanish or Japanese.

Following a vowel and preceding another consonant, however, **n** nasalises the preceding vowel and is itself not directly pronounced. This is also the case when **n** occurs at the end of a word.

O

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

O is nearly always pronounced as /o/, that is to say, 'o' as in British English 'pot' or /â/, the 'aw' in American English 'hawk'. This is a pure clear vowel without any glide. Combines with other vowels to make diphthongs **oa**, **oe** and **oi**.

In word-final position, **o** is pronounced as /u/ and the combination **-on** in word-final position is pronounced as a nasalised /uⁿ/ - this variation applies to the stand-alone pronoun **non** but does not apply to many monosyllabic particles such as **io**, **ho** and **to**, which are pronounced as /o/ above.

P

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

P is always pronounced in all positions as /p/, that is to say, 'p' as in English 'spoon'. It lacks the puff of breath that accompanies the sound in English and sounds rather light.

R

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

In syllable-initial position, **r** is pronounced as /r/, that is to say, the gentle flap or light trill 'r' as in Spanish 'para' or Japanese, never as in English 'r'.

In syllable-final position, **r** is pronounced as /ɾ/, that is to say, a lightly-voiced velar fricative similar to 'r' in French 'gare' or in German 'ruhe'. However, before another syllable-initial **r**, the combination **-rr-** is pronounced as a strong trill, as the 'rr' in Spanish 'tierra'. The digraph **ry** is always pronounced as /dj/ as the 'dy' in English 'dyou'

S

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

S is always pronounced in all positions as /š/, that is to say, 'sh' as in English 'she', but with the tongue further forward in the mouth to create a tighter sound similar to the Japanese sound, and lacking the puff of breath that accompanies the equivalent English consonant.

T

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

In syllable-initial position, **t** is pronounced as /t/, that is to say, 't' as in English 'stake', but without the puff of breath that accompanies the equivalent English consonant, and as such sounds rather light. Between two vowels, this letter often sounds a little like English 'd'.

TL

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

The digraph **tl** is pronounced as /t/, that is to say, 'tl' as in a carefully-pronounced English 'atlas' or as in the common digraph in Nahuatl.

TX

𐌲 𐌻 𐌷 𐌹 𐌺 𐌽 𐌾 𐌿 𐍀 𐍁 𐍂 𐍃 𐍄 𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌 𐍍 𐍎 𐍏 𐍐 𐍑 𐍒 𐍓 𐍔 𐍕 𐍖 𐍗 𐍘 𐍙 𐍚 𐍛 𐍜 𐍝 𐍞 𐍟 𐍠 𐍡 𐍢 𐍣 𐍤 𐍥 𐍦 𐍧 𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮 𐍯 𐍰 𐍱 𐍲 𐍳 𐍴 𐍵 𐍶 𐍷 𐍸 𐍹 𐍺 𐍻 𐍼 𐍽 𐍾 𐍿

The digraph **tx** is pronounced as /č/ or /dž/, that is to say, a sound very similar to 'ch' in English 'chair' or 'j' as in English 'jar', but without the puff of breath which accompanies 'ch' and with the tongue further forward in the mouth to create a tighter sound similar to the Japanese sound.

TZ

Ƨ *tza* Ƨ *tze* Ƨ *tzi* Ƨ *tzo* Ƨ *tzu*

The digraph **tz** is always pronounced in all positions as /c/, that is to say, 'ts' in English 'cats', but lighter and without the puff of breath that accompanies the sound in English.

U

Ƨ *u*

U is always pronounced as a consonant /w/, never as a vowel /u/. This holds true even between consonants and when occurring at the end of a word, such that for example the Fernalese words Ƨ *deru* /dherw/ and Ƨ *cusu* /kušj/ both have one syllable and are somewhat strange to pronounce.

The combination **ui** is pronounced as /wi/ 'wi' but if this combination precedes a third vowel, **u** and **i** function as consonants /wj/ 'wy' – for example **uia** /wya/, pronounced as a single syllable. This can be a difficult combination to pronounce.

X

Ƨ *xa* Ƨ *xe* Ƨ *xi* Ƨ *xo* Ƨ *xu*

X is always pronounced in all positions as /ž/, that is to say, a sound 'zh' like the 's' in English 'leisure' but with the tongue further forward in the mouth to create a tighter sound similar to the Japanese sound, and lacking the puff of breath that accompanies the equivalent English consonant.

Y

Ƨ *ya* Ƨ *ye* Ƨ *yi* Ƨ *yo* Ƨ *yu*

Y is always pronounced in all positions as /ɣ/, that is to say, the modern Greek gamma, a lightly voiced velar fricative, similar to a sound medially between English 'y' and English 'g'. It can be a little difficult to pronounce. The combination **yi** before a vowel in particular sounds like an intense, emphatic 'yy'

Z

Ƨ *za* Ƨ *ze* Ƨ *zi* Ƨ *zo* Ƨ *zu* Ƨ *z*

Z is always pronounced in all positions as /s/, that is to say, 's' in English 's', but lighter and without the puff of breath that accompanies the sound in English.

Phonological Considerations

The above analysis of Fernalese sounds demonstrates that each letter or digraph represents a phoneme in the language, and that a couple of the phonemes display allophony dependent on whether they are syllable-initial or -final. From the diagram below we can conclude that Fernalese has 24 phonemes, bearing in mind the allophony particularly of letter **r**.

	Bilabial	Labiodental	Dental	Alveolar	Post-Alveolar	Palatal	Velar	Uvular/ Glottal
Nasals	m /m/			n /n/				
Stops	b /b/ p /p/			t /t~c/		ry /dj/	c /k~g/	h /ʔ/
Affricates				tz /c/		tx /č/		
Fricatives		f /f~v/	d /d/	z /s/	s /š/ x /ž/		y /ɣ/	r /r~ʀ/
Liquids	u /w/			l /l/ tl /ʎ/	r /r~ʀ/			
		Vowels			a /æ/, e /e/, i /i~j/, o /o~u/			

Stress and Intonation

Stress and intonation in Fernallese are fairly regular and coincide in the pronunciation. Primary stress falls on the penultimate syllable of a word, and is accompanied by a notable rise in pitch. Primary stress is not strongly pronounced however. Secondary stress falls upon the only syllable of a monosyllabic word, and on the fourth, sixth and eighth syllable before last on longer words, and is only slightly expressed. In the examples below, primary stress is marked with capitalisation and underline, secondary stress with underline. The only exception to this pattern is when names begin with an infixed name announcing particle **a**, as in **Afer**, **Ana** and so on. In this case, primary stress falls upon the syllable following the infixed particle.

Primary stress: 2nd-to-last syllable slight strengthening of voice notable raise in pitch
 syllable after particle **a** slight strengthening of voice notable raise in pitch

Secondary stress: 4th-, 6th- & 8th- to last syllable medial raise in pitch
 monosyllabic words and particles medial raise in pitch

io to	<u>yo</u> – <u>to</u>
ban	<u>ba</u> ⁿ
datainon	<u>da</u> – <u>TAI</u> – non
ia hitzec	<u>ia</u> – <u>ITZ</u> – ec
mahtoretitzo	<u>ma</u> [?] – <u>to</u> – rre – <u>TI</u> – tzo
dahmaiarcairenohaina	<u>dha</u> [?] – ma – <u>ya</u> – kai – <u>re</u> – no [?] – <u>AI</u> – na
afer	a- <u>FE</u> Я
ana	a- <u>NA</u>

Quick Fernallese Pronunciation Guide

This brief pronunciation guide uses names from the Song of Lucaion and the Thirteen Songs to accustomise the reader to the subtleties of Fernallese pronunciation. Words are divided into their constituent syllables to show how letters like **i** and **u** interact with other sounds. To relieve confusion, **i** before another vowel will be written as **y** and the letter **y** will be written as **gy**, **d** will be **dh** and **tx**, **s** and **x** will be **ch**, **sh**, and **zh** respectively, while **c/ch** will be **k**. Finally **t** will be written as **t** or **d**, **f** as **f** or **v** and **r** will be written as **r**, **rr** for the trill sound and **я** for the syllable-final sound. Nasalised vowels will be written as **Vⁿ**.

óтs	Afer	a-feя	сuóóóóó	Lucaion	lwka-yo ⁿ
óт	Ana	a-na	óóóóóóóóó	Cuannufin	kwa ⁿ -nu-vi ⁿ
óтó	Atlai	a-tlai	óóóóóóó	Fernufin	feя-nu-vi ⁿ
óтó	Ayia	a-yya	фóóóó	Tzihuia	tzi [?] -wya
éóó	Enoha	e-no- [?] a	éóóóó	Ebion	e-byo ⁿ
т	Seye	she-gye	óóó	Iari	ya-ri
óóóóóó	Aionsai	a-yo ⁿ -shai	óóóóó	Derufin	dherw-vi ⁿ
тóóóó	Mirosai	mi-ro-shai	óóóóóó	Mataruia	ma-da-rwya
óóóóó	Menesai	me-ne-shai	óóóóóóó	Chianuia	kya-nwya
óóóóóó	Cuaifin	kwai-vi ⁿ	óóóóóóóóó	Ferzoncuai	feя-so ⁿ -kwai
óóóóóóó	Metehuia	me-de [?] -wya	óó	Atze	a-tze
óóóóóó	Xicartze	zhi-kaя-tze	óóóóóó	Ferreia	fe-rre-ya
óóóóóóó	Ferraxio	fe-rra-zhyo	óóóóóóó	Fernalia	feя-na-lya
óóóóó	Ferion	fe-ryo ⁿ	óóóó	Feria	fe-rya
óóóóóó	Ferioxo	fe-ryo-zhe	óóóóóó	Xactona	zhak-to-na
óóóóó	Macatle	ma-ka-tle	óóóóóóó	Tirahuia	ti-ra [?] -wya
óóóóóó	Perozon	pe-ro-so ⁿ	óóóóóó	Mintxac	mi ⁿ -chag
óóóóó	Achir	a-kiя	óóóóóó	Ferxao	feя-zhao

:: FERNALESE SYLLABLES AND SOUND CONTACTS ::
Bruce Rimell

Being an agglutinative language, where parts of speech slot together to make long words, Fernallese has some fairly strict rules on which sounds can come in contact with each other, and how sounds change when placed adjacent to each other. Fernallese also has a strict syllable structure. A brief knowledge of these will help in understanding the grammar of the language.

Fernallese Syllable Structure

Unlike English, which allows complex consonant clusters like 'str-' in 'street' and '-ldfl-' in 'wildflower', Fernallese has a very strict syllable structure which minimises consonant clusters. All syllables in Fernallese must contain one or two vowels. Syllables can begin with any consonant except **u**, or any consonant plus **u** or **i** but can only end with a limited set of consonants. This list should clarify:

V	ó	a	'name announcer'
V ₁ V ₂	óꝛ	ao	'world'
CV	ɔ	la	'place'
CV ₁ V ₂	ɔ-ɔ	mae	'eye'
CiV	ꝛꝛ	bio	'life; be alive'
CuV	óꝛ	cuo	'wear'
CiV ₁ V ₂	ɔóꝛ	fiai	'wait'
CuV ₁ V ₂	óóꝛ	cuai	'eternity'
CVC	ɔꝛ	ban	'good; well; healthy'
CV ₁ V ₂ C	ɔ-ɔꝛ	daet	'maintain, cherish'
CiVC	ꝛóꝛ	rian	'weave, create'
CuVC	ꝛꝛ	fuon	'the one who...'
CVCu	ɔꝛ	deru	'portal'
CuCV	óꝛ	куси	'hide'
CuC	ꝛó	luc	'inner light'
VC	ꝛꝛ	il	'house'
V ₁ V ₂ C	ꝛꝛ	ion	'waken, come alive'

Syllable final consonants can only be the following letters: **-c, -h, -n, -r, -t**, and more rarely **-f, -l, -m, -z, -(u)**.

Syllables can begin with...	...with medial vowels...	...and can end with...
b-, c(h)-, d-, f-, h-, l-, m-, n-, p-, r-, s-, t-, tl-, tx-, tz-, x-, y-, z-	V ₁ : -a-, -e-, -i-, -o- V ₁ V ₂ : -ae-, -ai-, -ao-, -ea-, -ei-, -eo-, -oa-, -oe-, -oi-	-c, -h, -n, -r, -t -f, -l, -m, -z, -(u)-, -(uh)

There are occasional words ending in **-tz** such as **chetz** 'ask' – these always combine with a vowel **e** to preserve the sound rules above. If all of this seems rather abstract, it will become clearer as we begin to use the language and delve into the grammar, particularly in the next section, *Basic Fernallese Phrases*.

Sound Contact in Fernalese

Because Fernalese is agglutinative and synthetic, syllables come into contact with each other to make long words that, in English, might be the equivalent of a sentence. The limited syllable structure of the language means that sometimes, sounds change when in contact with each other at syllable boundaries. A simple example should clarify. To ask 'how are you?' in Fernalese, one says **Δt, ʌ, ɹ, ʌ bantitxa?** (literally: *are you well?*) and this word actually consists of four parts of speech, or morphemes:

ban-	'good, well, healthy'
-(e)t	'habitual aspect' – denotes events that are regular, usual or customary
-iz	'you' - 2 nd person
-sa	'yes/no question marker'

The vowel **e** of the habitual marker drops out – we'll talk about this in the grammar. But note when the **z** of **-iz** comes into contact with the **s** of **-sa**, the two sounds fuse into **tx**, making a fused suffix **-itxa**. This is because in Fernalese, the consonant combination **-zs-** at a syllable boundary is impossible. It becomes **-tx-** instead.

ban – (e)t – iz – sa becomes **ban – t – itxa**

There are quite a few examples of these, mostly relating to the sounds **-t-**, **-s-**, **-z-**, **-tx-** and **-tz-** although there are rules pertaining to **-c-** and to vowels also. Here's the full list, with examples:

1. -t combines with another sound

-t + z- becomes -tz-	sat 'fly' + zono 'music'	> satzono 'lapwing'
-t + x- becomes -tx-	yat 'energy' + xan 'happy'	> yatxan 'delighted'
-t + t- becomes -tt-	lit 'reveal' + tero 'journey'	> littero 'insight'
-t + l- becomes -tl-	bit 'rush' + lar 'run'	> bitlar 'rushing'

2. -t changes in contact with another sound

-t + s- becomes -tx-	daet 'cherish' + sai 'bless'	> daetxai 'blessing'
-t + d- becomes -td-	lit 'reveal' + deo 'swap'	> litteo 'have an idea'

3. -t elides in contact with another sound

-t + tz- becomes -tz-	lit 'reveal' + tze 'person'	> litze 'teacher'
-t + tx- becomes -tx-	yat 'energy' + txac 'heart'	> yatxac 'enthusiastic'
-t + tl- becomes -tl-	lut 'red' + tlai 'man'	> lutlai 'red man'

4. -z combines with another sound

-z + t- becomes -tz-	faz 'travel' + timi 'bird'	> fatzimi 'migratory bird'
-z + z- becomes -tz-	caz 'search' + zen 'way'	> catzen 'religion'
-z + tz- becomes -ttz-	caz 'hunt' + tze 'person'	> cattze 'hunter'

5. -z changes with another sound

-z + s- becomes -tx-	-iz 'you' + -sa 'question'	> -itxa 'are you...?'
-z + x- becomes -tx-	oz 'inner eye' + txahi 'tea'	> ottxahi 'entheogenic drink, psychedelic brew'

6. any consonant followed by hu-

-C + hu- becomes -Cu-	diat 'turn around' + -huia 'trickster'	> diatuiua 'trickster'
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7. -l followed by r-

-l + r- becomes -rr-	il 'house' + -ra 'go, towards'	> irra 'go home'
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8. two similar vowels together – one elides

-V + V- becomes -V-	ona 'woman' + alde 'cow'	> onalde 'cow which has borne calves'
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9. -c elides with c-

-c + c(h)- becomes -c(h)-	bac 'magic' + catar 'sing'	> bacatar 'sing magically'
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:: BASIC FERNALESE PHRASES ::
Bruce Rimell

Like all languages, greetings and pleasantries demonstrate the Fernal way of thinking. There are no real formalities in Fernalese – instead emotionally honest and direct greetings are preferred. Some literal translations are given here along with colloquial ones. Blessings are also common as greetings or farewells, and are unique in that it is inferred that all in the conversation – including the speaker – are blessed. To help with pronunciation, a guide similar to the one in the preceding *Fernalese Pronunciation* section will be given for each phrase.

ᐃᐱᑦ	io to	'hello, greetings'	yo-to	
ᐃᑦᐱᐱᐱᐱ	datainon	'hello to all of us'	dha-dai-nu ⁿ	<i>lit: we are all here</i>
ᐃᑦᐱᐱᐱ	banmai	'welcome'	ba ⁿ -mai	
ᐃᐱᐱᐱᐱᐱ	ia hitzec	'good morning'	ya- [?] i-tzeg	<i>lit: it is sunrise</i>
ᐃᐱᐱᐱᐱᐱᐱ	ia mintec	'good day'	ya-mi ⁿ -deg	<i>lit: it is climbing-sun</i>
ᐃᐱᐱᐱᐱᐱᐱᐱ	ia sontec	'good afternoon'	ya-sho ⁿ -deg	<i>lit: it is falling sun</i>
ᐃᐱᐱᐱᐱᐱᐱ	ia hitzae	'good evening'	ya- [?] i-tza-e	<i>lit: it is moonrise</i>
ᐃᐱᐱᐱᐱᐱ	ia zae	'good night'	ya-sa-e	<i>lit: it is moon</i>
ᐃᑦᐱᐱᐱᐱ	bantitxa	'how are you?'	ba ⁿ -di-cha	<i>lit: are you well?</i>
ᑦᐱᑦᐱᐱᐱᐱᐱ	sa banta io	'yes, I'm well'	sha-ba ⁿ -da-io	
ᑦᐱᐱᐱᐱ	nefitxa	'and you?'	ne-vi-cha	
ᑦᐱᐱᐱᐱᐱᐱᐱᐱ	mahtorretitzo	'what is your name?'	ma [?] -to-rre-di-cho	<i>lit: what are you called</i>
ᐱᐱᐱᐱᐱᐱᐱᐱᐱ	anaco torreta	'I am called Ana'	a-na-ko-to-rre-da	
ᐱᐱᐱᐱᐱᐱ	o fa a ana	'I'm Ana'	o-fa-a-a-na	
ᐱᐱᐱᐱᐱ	ana ia	'It's Ana'	a-na-ya	
ᐃᑦᐱᐱᐱᐱᐱᐱᐱ	datmaisitzo	'where are you from?'	dhat-mai-shi-cho	<i>lit: where have you come from?</i>
ᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱ	ebionmaita	'I am from Ebion'	e-byon-mai-da	
ᐱᐱᐱᐱᐱᐱᐱᐱᐱ	ebionmai	'from Ebion'	e-byon-mai	
ᑦᐱ	sa	'yes'	sha	
ᐱᐱ	han	'no'	[?] a ⁿ	
ᑦᐱᑦᐱ	roro	'maybe'	ro-ro	
ᑦᐱᑦᐱ	sasa	'yes indeed!'	sha-sha	
ᑦᐱᐱᐱᐱ	chetxa te...	'please'	ke-cha-te	<i>lit: I ask</i>
ᑦᐱᐱᐱᐱᐱᐱᐱᐱ	xiannai	'thank you'	zhya ⁿ -nai	<i>lit: I am grateful to you</i>
ᑦᐱᐱᐱᐱᐱᐱᐱᐱ	tinbante	'thanks', you're welcome'	ti ⁿ -ba ⁿ -de	<i>lit: it's all good</i>
ᐃᐱᐱᐱᐱᐱᐱᐱᐱ	ia hitzai	'excuse me'	ya- [?] i-tsai	<i>lit: I call upon you,</i>
ᐃᐱᐱᐱᐱᐱᐱᐱᐱ	iatzai	'hey, hi there'	ya-tsai	<i>I raise you</i>

