

# К · А · Л · Б · А

## The Calvic Book of Language - АлММ

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## Writing Calvic

### КАЛБА ЛИНГА АЗБОИ

Approximate phonetic value

Kalba Liġa Azboj

Name examples

Калба крифаӓ

<b>Aa</b> /a/ Aa <u>A</u> ustin Ащи	<b>Bb</b> /b/ Bb <u>B</u> arry Бе	<b>Gg</b> /g/ Gg <u>G</u> arry Ге	<b>Ff</b> /w/ Ww <u>W</u> arner Ғано	<b>Dd</b> /d/ Dd <u>D</u> oug Дакои	<b>Ee</b> /ε/ Ee <u>E</u> sther Еста
<b>Ėė</b> /jε/ JĖje <u>Y</u> esha Ёша	<b>Žž</b> /z/ Žž <u>J</u> aques Жако	<b>Zz</b> /z/ Zz <u>Z</u> ach Зако	<b>Ii</b> /(j)i/ Ii <u>E</u> den Ит	<b>Ĳi</b> /j/ Jj Re <u>y</u> ҒПаи	<b>Kk</b> /kʰ/ Kk <u>C</u> raig Кпе
<b>Ll</b> /l/ Ll <u>L</u> auren Лора	<b>Mm</b> /m/ Mm <u>M</u> ary Мажа	<b>Nn</b> /n/ Nn <u>N</u> athan Нефан	<b>Ŋŋ</b> /ŋ/ Ŋŋ <u>N</u> gozi Ғози	<b>Oo</b> /ɔ/ Oo <u>O</u> akman Окман	<b>Əə</b> /jɔ/ JOjo <u>Y</u> osef Эси
<b>Ẓẓ</b> /ks/ Xx <u>A</u> xle Аӓо	<b>Pp</b> /pʰ/ Pp <u>P</u> eter Пита	<b>ƷƷ</b> /?/ 7 Zi'are Заӓо	<b>Rr</b> /r/ Rr <u>R</u> eggie ҒРеџи	<b>Ss</b> /s/ Ss <u>S</u> amuel Саӓ	<b>Tt</b> /tʰ/ Tt <u>T</u> erry Тери
<b>Uu</b> /u/ Uu <u>U</u> ona Уна	<b>Ff</b> /f/ Ff <u>F</u> red Фре	<b>Hh</b> /x~h/ Hh <u>H</u> erod Херо	<b>Ψψ</b> /ps/ PSps <u>E</u> psy Еџи	<b>Цц</b> /ts/ Cc <u>T</u> zadok Цак	<b>Чч</b> /tʃ/ Ćć <u>C</u> harles Чаз
<b>ƉƉ</b> /dʒ/ Gǵ <u>G</u> erald Цедо	<b>Šš</b> /ʃ/ Śś <u>S</u> haron Шеран	<b>Ѕѕ</b> /st/ STst <u>S</u> tanley Ѕани	<b>Юю</b> /ju/ JUju <u>E</u> ura Юра	<b>Яя</b> /ja/ JAja <u>Y</u> akub Яакуп	

## Palatal Alterations

Base Letter	Expected Palatal	Actual Palatal
Ф	wj	[vj]
Ж	žj	ž
Н	ǧj	ǧ
Џ	xj	kś
Ї	7j	7
Р	rj	ž
Х	hj	[ç]
Ψ	psj	pś
Ч	ćj	ć
Љ	ǧj	ǧ
Ш	śj	ś
Щ	stj	št

## Sentence Synthesis

Subject. Adjectives before.

Verbs. Prepositions and adverbs before.

Object. Adjectives before.

### Exceptions

If a sentence has no verbs between the subjects and objects, you can place 'аѡ' between them. It can also be used as a flourish on proper nouns, like names.

The final open vowel of a noun should be mirrored by it's adjectives.

## 1: Common Phrases

Phrases are very useful uses of words.  
Here are some phrases that will help you  
through your days.

(д)оі, (д)оя, (д)оё, (д)уё.

(d)oj, (d)oja, (d)oje, (d)uje.

Hello

All are interchangeable.

даі, даё, дая, пака(н)

daj, daje, daja, paka(n)

Bye

Same rule as above.

кразе тушём

kraze tušjem

I understand

<sup>1</sup>Translation varies by gender.

не кразе тушём

ne kraze tušjem

I don't understand

'ne' can be used to negate any verb.

ща!

sta!

Yes!

не!

ne!

No!

и фero ал амаз.

i fero al amaz.

And the sky is (sky) blue.

a really obvious statement

ан фero капес чо!

an fero kapes čo!

give it to the sky!

forget it, give up, let it go. <sup>1</sup>.

кричюгём!

kričjuvjem!

Help (me)!

<sup>1</sup>. "Leftlooking" refers to dependance.

иблём чо!

ibljem čo!

I can do it!

<sup>1</sup>.

Practice using some of these phrases  
with some other people Learning the language.  
A tough but important section is coming up.

## 2: Genders and Verbs

This section is very grammatically heavy, so let's stop messing around: Tables.

	Feminine	Neuter	Masculine	Plural	Genderless
		1		5+	1*, 2-4
1st person	<b>я</b> ja	<b>ë</b> je	<b>э</b> jo	<b>ми</b> mi	<b>ме</b> me
2nd person	<b>та</b> ta	<b>те</b> te	<b>ту</b> tu	<b>ти</b> ti	<b>тэ</b> tjo
3rd person	<b>шам</b> šam	<b>шем</b> šem	<b>шум</b> šum	<b>шим</b> šim	<b>сѐм</b> sjem

Which is used is determined by:

(1st Person) gender of the speaker

(2nd Person) gender of the person spoken to

(3rd Person) gender of the person spoken of

The Masculine pronouns apply to 'men', the Feminine pronouns apply to 'women', and the neuter series is used if neither of the above are applicable. \*If you wish to opt out of genderment, the genderless pronouns apply. The genderless pronouns apply also when talking about groups of people less than five. The plural is for groups greater than five. Additionally, the pronouns can conjugate for tense, possession, and location. The tense particles can also be applied to any verb. Which pronoun is applicable also determines the conjugation used by verbs.

	Feminine	Neuter	Masculine	Plural	Genderless
		1		5+	1*, 2-4
1st person	-ам -am	-ём -jem	-ум -um	-им -im	-ём -jem
2nd person	-яс -jas	-ес -es	-ус -us	-ис -is	-ес -es
3rd person	-ағ -ağ	-ағ -ağ	-ағ -ağ	-еғ -eğ	-ағ -ağ

The verb is Conjugated relative to the subject, the one who is committing the action.

**И-** i-  
I am → I'll be

**У-** u-  
I am → I was

**-ф** -f  
I am → I'm at

**-щ** -st  
I am → I have, my

Also, some exceptions for the 1st person)

People (1st)	P.Nouns	Notes
1	Я Ё Э Ме	Varies by gender. Me is genderless
2-4	Ме Ми	Mi will include the person addressed.
5+	Ми	

### Practice!

Look at hers → Кричис ша\_\_.

Look at her → Кричис ша\_\_.

See hers → Кричис ша\_\_.

If there are multiple nouns, conjugate. If there are 2-4 of something -яш applies. If there are 5 and more, use -иш.

### 3: Food and Animals

This may seem like a strange choice to pair, and to a vegan an act of heresy. But, there are some grammatical behaviors that need to be demonstrated. Юфес!:

<u>КОЛИЭ</u> -иэ -ijo starch, filling	<u>ТОМАЗ</u> -аз -az fruit	<u>ПЛУЧОН</u> -чон -çon vegetable
<u>МУС</u> му- mu- meat	<u>ШМАМИ</u> шға- śwa- drink	

These can be used to make some food words.

ку → муку ku → muku cow → beef	панда → пандиэ panda → pandijo panda → bamboo
ку → шғаку ku → śwaku cow → cow milk	галач → шғагалач galać → śwagalać goat → goat milk

This is why these two need to be taught together. When the grain suffix is added to animal words, it usually refers to the plant the animal eats. Here's a big list of words:

сабака sabaka dog	гашка gaška cat	ямал jamal horse
камал kamal camel	имал imal llama	шелф śelf sheep

сеф sef alpaca	палэ paljo chicken	панда panda bear, panda
самџан sampsan snake, dragon	боч boć wolf	галач galać goat
санк sank pig, hog	риба riba fish	ку ku cow
пондо pondo food	добите dobite eat	пониэ ponijo corn
суніэ sunijo bread	ниэ nijo biscuit	груџіэ gruǰijo sweetbread
пондимо pondimo rice	фулэ fuljo pasta	крамаз kramaz strawberry
дромаз dromaz blueberry	ёнмаз jeǧmaz raspberry	фумаз fumaz orange
пузаз puzaz cranberry	пуяз pujaz pineapple	умаз umaz lime
уґаз uǧaz lemon	оґаз o7az grape, raisin	юмаз jumaz mango
мазаз mazaz apple	баназ banaz banana	кючон kjućon broccoli



крочон  
kroćon  
carrot

пунчон  
punćon  
celery

кґачон  
kwaćon  
tomato

шґариґа  
śwariwa  
water

шґанажи  
śwanaži  
alcohol

шґамаз  
śwamaz  
soda, pop

шґаґно  
śwaxno  
milk

абаните  
abanite  
heat, process

хабиц  
habite  
fry, fire, hot

атромо  
atromo  
cold, cool

миґан  
miǵan  
warm, mild

миґан  
miǵan  
raw, pure

Note: -ите is a default verb ending.

### Activity:

Tell a peer about a food you поните, like.

### Translate:

I cooked a steak<sup>1</sup>, and I like steak.

---

I like grapes, strawberries, and bread.

---

I have wine.

---

Э понум шґанажимаз.

---

Ту понус мупалэ, до<sup>2</sup> я понам муку.

---

<sup>1</sup>Steak is meat from a cow. <sup>2</sup>but.

#### 4: Prepositions and adverbs

Verbs can be amended with adverbs, which go in front of the verb. These may also need prepositions on occasion. Here is the currently existing list of prepositions:

на in, on	що out	паш for, to, cause
цаіф therefore, so	ан to, at, oppose	де of, from, by
агло above, over, up	анэ below, under	крич left
мач right	щя front, in front	сла back, behind
косе north	може south	ощ east
маш west	циде next to, side	камес far away, far
ёна centre, media	гафо nearby, close	эну between

Also, from this chapter and on, latin subprint will not be provided going forward. The user of the roman script, a secondary script, will be required to use their knowledge of cyrillic as provided by this document to know how to type a word in the roman script.

We will next look at Adverbs.

Most of these lessons going forward will contain many tables of words. Teachers are allowed to spin new practice materials for their classroom that utilize more of the vocabulary. Otherwise, we assume this is your personal copy from which you can reference and make notes.

дела before, past	ладе later, future	касла in parallel
наш    ищ again    with	аҗтамо in the end	шпило conclusion
ганасим beginning	ну    идо now    or	и and, also
не no, not, false	до however, but	ко rarely
суіцока all, every	ёка frequently	щода very, more
ща yes, true	ибла can, possible	лаху here
чак open	цок Closed, stop	сищ exit
умпа there	фуми long before	данҗо far future

### **Activity:**

Tell a partner about something you can do.

I can cook chicken again later.

---

I don't freeze strawberries

---

Any strawberry can, but not every apple.

---

Yes and no, but can you go to cook steak?

---

In the beginning, everything was fruit.

---

I like fruit, and I don't like vegetables

---

Я не понам ал суїцока.

---

Э ко хабум мусанк, до э абанум.

---

Ё понём шґамаз идо шґанажи.

---

То понес идо не понес чо.

---

Шин не поне шґамаз ищ муселф.

---

## 5: Society

михада road, hwy.	щрасма street	круцима stroad
щанца station	гроби government	сагоза factory
амас apartment	дома home, reside	маџа store
парако park	школа school	чаза path, hallway
коғас room	дуғез door	доғаж window
лэчиға train	кабоме freight train	смоца car
анка s.truck, bus	орея plane	бағт boat
щен city, town	потора village, country	фрука friend
ғабари assoc, partner	ғахо society	суган strange, odd
аіӟэнӧ wild, chaos	ӧту familiar, alike	отаце private, hide
ғихға money	олеге trade	темоза negotiation

лингa langage	кробас word	крица <u>з</u> name
нун noun	зан person	доме place
фразим inside, indoor	ясмалла outside	чо thing, it
гощите have	кразма document	казми book
кани group, category	ёца friend	грацал man
цутищ way, method, ideology, idea		фару woman
доруме enby, byn	нилам transgender	нерам genderless
мама mother	баба father	ғаға parent
кудо son, brother	шуда daughter, sister	суде sibling
хринда old	хғаназ short, fast	цяню long, slow
сплема young, new	угаман birth	жи <u>ғ</u> ат live, life
эма get, receive	чемо take, steal	капа give, offer

гацо	пуни	тумға
day	month	year
скандаф	мудут	глокан
second	minute	hour

Activity: In calvic, with a partner

1. Your gender

‘мещ кани \_\_\_\_.’

2. How you get to school

‘ме ищ \_\_\_\_ анём ал школа.’

3. What you like to eat at school

‘ме пондём \_\_\_\_, паш ме понём чо.’

‘ме ан школа понём ал пондо \_\_\_\_.’

‘ме де школа пондо понём ал \_\_\_\_.’

4. What you’re eating today

‘ме паш гацо пондём ал \_\_\_\_.’

5. Your friend

‘мещ фрука \_\_\_\_’

‘\_\_\_\_ мещ фрука’

‘паш’ can also roughly translate as because.  
Not every possible translation can be listed.

## Practice

Because I like fish, I eat fish.

---

Your friend is very short there, but not here.

---

That “place” is my house, strange friend.

---

A street is not a road, because that’s a stroad.

---

This month is long.

---

That person is named Śtalatoba.

---

Чо поториш гоцан гахо.

---

Поториш не щениш.

---

Паш яф не поторо, цаіф я не ищ ётам пуяз  
де туца шуда.

---

Каниш де зан—суган, не?

---

Чо зан криџан Щияна.

---

Ми ищ лэчиға аним школа?

---



## №6 - Аӟмая

Let us now take a break from society and look at nature, albeit, there are no images of nature to see here, only tables.

аӟмая earth	мизе dirt	щоӟа sand
аӟаі gravel	фозме grass	халбуме fern
алкаш bush	теӟур tree	сӟода hill
теми mountain	камен stone, rock	сӟаже ice
пуӟен water (inant.)	ӟиӟу ocean, sea	ӟеро sky, wind
куде cloud, storm	покозо snow (inant.)	ӟадо snow (anim.)
криӟа water (anim.)	туф clay	прониме star
меаро mirror (inant.)	моиро mirror (anim.)	солара sun
люна moon	панон Hole, cave	там mud
баду weather	тачито temperature	падаго report

You may have noticed that some words appear twice with some contents beside them. This is because those words are distinguished by animacy. For instance кри́жа is used for things like rivers, rainfall, storms and hurricanes. Whereas things like lakes and swamps are referred to as пу́щя. по́коро refers to snow as you would find it on the ground, as well as a gentle snowfall, whereas жа́до refers to, snowdrift, snowstorms, and avalanches. While it may seem strange, mirror is but one translation for a word that can refer to a still body of water, with the animate form being one that has been disturbed in some way.

**Activity:**

Describe in Calvic:

What you see outside.

What the weather is.

Люна не прониме. солара прониме.

---

Чо атромо, до ғиғу миқан.

---

кудефери\* не на теми.

---

Чо не ғиғу, umpa не!

---

Ящ на сғода ал теғур.

---

Хабумиш, теғуриш, и фозмиш поним солара

---

I like the mountains and trees.

---

The moon is a rock.

---

The sand is cold.

---

I like the earth, but I don't like the mud.

---

My tree likes the sun.

---

The grass, trees, bushes and ferns like the sun.

---

## №7 - У - Е

The word synthesis section at the very start of this book left out a very crucial detail about the way sentences are formed. There are other ways.

У is the first of these. When this particle is at the start of a sentence, the verb will move to the end of the sentence. Е, by contrast, puts the verb at the beginning of the sentence.

Also, some verbs to substantiate.

мако make, build	арбит work, do	контит continue
хондите wait, pause	кана change	плажи use, treat
кразма damage	плаґче butcher, kill	лун want
пин need	крига read	очанит learn
очит teach	катан direct, guide	план plan
зан do to the self	-уґ you(god)	-уч they(god)
ёґде join, link, unite	крабек in part, some	

**Also!:** -ите, while also the infinitive was made mainly for lexicalizing, can be thought of as “an event when the verb occurs”. The difference between sense and sensation. Ending -бик refers to “that which does the verb”. If the object would start with the prep- -ositon, the preposition can be placed just before the verb and the object can be placed after the verb as expected.

**Плажите!:**

Е ищ лэчиға анём ме ал школа.

---

Е де заниш кани ал суган, не?

---

У ящ фрука я понам.

---

У тущ камен э не понум.

---

Иконтим!

---

У ми чо иконтим!

---

## №8 - Пукиш, яџиш, и кроф

юџа see, sight,	хоџа ear, sound	наче nose, scent
каса thought, brain	туша know, head	тамос hand, touch
талфел feel, face	пука sense	дебат amaze
ёго happy, joy	имет content, calm	фоно proud
брите optimistic	поне like, good	люда love, cute
иџа holy, god	пунка horny, sex	џама peace
маёџо scare, fear	крадол powerless	бенда insecure
мизеро despair, angst	маза bad, dislike	газо apathy
куниче cynical	аџоф anger	ёџи envy
пуке disgust, hate	яма sadness	кукан neglect, pov.ty
яџо emotion	маеро demon, monster	спраџма surprise, confuse

омаю  
moved, struck

кроф  
body

пасел  
face, secret

пуне  
torso, belly

калищан  
chest, breathe

хрожем  
arm

голен  
hand, finger

уроф  
pelvis

алгла  
leg

пасо  
foot, toe

цике  
butt

хрухе  
hip

I have 2 legs and 2 arms.

---

I'm moved.

---

I hate this.

---

I'm proud of you.

---

I have optimism, and not cynicism.

---

The chicken moved them.

---

Я понам цияш, до я не жамам цикиш.

---

Е ямем ме неарбит.

---

У ме мещ дома понём.

---

## №9 - Томиш и Наглаžяш

Color. It's something most of us perceive, even if it doesn't actually exist. If you are unable to determine the color referenced, then chances are you are somewhat colorblind, or the person who printed this hates you. I have elected to show you the color since there are far more cardinal colors than in English. For your sake I will print a translation beneath each of them.

крама red	пуза firish	фула orange	юма solish
пуя yellow	ума limish	дунга green	кючо mintish
анаж cyan	амоз teal	дрома blue	ёнга purple

The introduction to each тома (color) is a primer to the remainder of this unit: The arts! Наглаžяш! You may have noticed that I used the pluralisation that indicates a count less than five. This is because there are four senses that can be used for receiving art. Sight is the one played the most, used in books, comics, films, and the pieces you hang on a wall. Sound is used in things like music and radio dramas. Smell isn't really played on all that much except in things like perfumes and some candles. Taste is primarily the domain of artisan chefs.



наглаџа art	кащофи visual art	мога music, sound	
яграница organ	саџма paint	манда instrument	
крофощ ensemble	скраба paintbrush	фаіно piano	
гучат choir	скрибан pencil, write	щара guitar, sitar	
џамфон saxophone	лондан ruler	беолану violin	
щаџон flute, piccolo	мозма glue	глазине voice	
тамџен synthesizer	даша drum, perc.	пагодо trumpet	
уд oud	ляталэ mandolin	думан conga, bongo	
оџаға speak, say	шари taste art	шкаф smell art	
алци sound	гудак loud	бузак soft, quiet	
ажо white	хабы lighter	абе darker	апом black

Я тушам ящ томиш: крама, пуза, фула, юма,  
пуя, ума, дунга, кючо, анаж, амоз, дрома, и  
ёнга!

---

---

---

Э ёгум крама и кючо, до шам не суіцока  
ёган чяш томяш.

---

---

---

Шум ёган суіцока мандиш.

---

---

---

Я маките арбам тома пуза, паш я и сём  
людан чо.

---

---

---

**Further:**

Write about the instruments and colors and how they make you feel. Think of some friends and how they feel about certain colors and instruments. For that matter, how do you and your family and friends feel about things in nature, society, anything really. For those among you whom this is a personal copy, use the next blank page to do just this, but do so in Calvic.



## №X - Малиш

Numbers. You may have just noticed that there is not a '10' in the numeration by the less one name you're going to learn the meaning of shortly. This is because the number '10' is more approximate to the English twelve than ten.

Counting in base 12 is easier than you think. With your left thumb start from the bottom bone of your pointer finger, when you count up, navigate up one bend of the finger. if you count up and there are no more bends on that finger move to the finger to the right ending at the pinky. if you counted correctly, you should end up at twelve, or '10' in this case. You can count each '10' with your right hand, but starting from the pinky and going right. When the right hand reaches the top of the pointer, you will have reached '100', or the value one-hundred-forty-four. The Value ten is represented by X and the number eleven by A.

бун zero 0	ён one 1	даш two 2	сан three 3
су four 4	пе five 5	џа six 6	шма seven 7
бла eight 8	џо nine 9	чинг ten X	шалё eleven A

фрак  
twelve

путе  
-00

чимал  
-000

дамал  
-000000

санмал  
-00000000000000

сумал  
-000000000000000000000000

пемал  
-00000000000000000000000000000000  
00000000000000

щамал  
-00000000000000000000000000000000  
00000000000000000000000000000000  
00000000000000000000000000000000

мамал  
-00000000000000000000000000000000  
00000000000000000000000000000000  
00000000000000000000000000000000  
00000000000000000000000000000000  
00000000000000000000000000000000  
000000000000000000

Ғамамал, or a value  $\text{Ғ}10^{192}$  is a number greater than the number of particles in the known universe, and that's before base twelve is taken into account, so that's probably big enough numbers for all practical and realistic uses. This is the reason why the concept of infinity can be translated into the Calvic tongue

as мамал. мамал without the ʁa that would make the value base 10 makes ʁa1.44×10<sup>192</sup> In base ten. To communicate the idea of a billion, you would say thousand-million. This reduces the number of number words that are needed. Base ten numbers are preceded with #, while base twelve numbers are preceded with №, but this one is optional.

### **Activities (in Calvic, obviously): count**

The number of windows in your room.

The number of houses in your neighborhood.

How many members of your family there are.

How many people live in your city or county.

Convert №110 to base ten in english.

Two new words: жинё translate to quantity and туёш translates to part.

## Math in Calvic

иі +  
add

доб -  
subtract

жиниш ×  
multiply

туящ ÷  
divide

мал ^  
square

тумал √  
square root

доі ±  
error, plus or minus

There is no activity after this material. I am not your math teacher. Instead, here is are assemblages for sizes of things

T.Lat.	Калба	Length	Width	Heighth
Size	ғабо	таі	ти	қан
Tiny	миз	митаі	мити	миқан
Small	мез	метаі	мети	меқан
Mid.size	уба	убатаі	убати	убақан
Big	дол	дотаі	доти	доқан
Massive	сғо	сғотаі	сғоти	сғоқан
Un.ct.able	усу	усутаі	усути	усуқан

## №А - Эџиш

геҕа  
ask

эџ  
question

кориг  
apology

таҥ  
who

ам  
from who

шал  
what

шо  
where

шы  
from where

са  
when

ҕаҥ  
why

оли  
how

There's your question words. Asking questions is very important. When you ask a эџ, you don't rearrange your sentence to accommodate the question word, instead putting down a question word where the missing noun would normally be. ", не" at the end of a word indicates a yes/no question.

### Practice:

Who are You?

Where's the Town?

---

Where're you from?

---

When's the River?

---

What's your name?

---

Because why?

---

It's from who?

---

How was it?



## №10 - Капиғабиш

Some things are easier to accomplish than others, thus, there are words for them.

қойға  
fail, fall

қапы  
challenge, try

земля  
succeed, rise

тому  
die, death

триша  
survive

жиғе\_  
live, thrive

цорма  
impossible

қопарын  
possible

бунаш  
guaranteed

қуқар  
complex

қарар  
manage(able)

понтар  
simple

қарар  
hard, difficult

қарар  
from criteria

қарар  
easy

Қарар then, is a compound that means 'the size of a challenge', which is a translation for difficulty.

### Activity:

Describe an avalanche.

Describe the difficulty of these assignments.

Describe the difficulty of the book.

Rate yourself from 1 to №10 your performance and how difficult it was to get this score.

Камяш икоиған и я гаҫо итомам.

---

Я ищ паше землям хабу дрома камиш, до  
шем ищ жафа иземлян чиш камиш. До паш  
покозо ине җадо, шем иочанит, и ну шем ищ  
паше землян чиш.

---

---

---

Тому бунаш, до umpa ан гҗащес мизеро де  
чо туша ал щутищиш.

---

җадо ан триша ал жафи капи.

---

чо паш та тришас чо щода копабон.

---

Use the rest of the page to write with the  
material.

## №11 - Чомакиш и Макочиш

поко wood	щали metal	крашо glass
камбе brick	смуцу concrete	суку asphalt
падес fill, grout	брана support	баги wall
нахо floor	трифа cloth, fabric	боџ package, box
флино powder	плази paste, grout	уто flat, smooth
саџу rough	аџон round	леџа string, rope
пиџо tool, use	капта tile	хото ceiling
яџон chair, sit	инакт couch, sofa	пто table
тажелка plate	ложа knife, stab	ипракт fork
пунт spoon	снабџат fork	лиям lamp
лума light source	моџ television	чоџез closet, pantry
гупоџ fridge	нусма oven	агрис fryer

оязда stove	пладо bed, sleep	механо computer
малс comp.mouse	скрибик keyboard	лублик monitor
скодо toilet	судға shower, bath	фғазға carpet
казат shirt, top	позит robe, dress	танго trousers
блука skirt	шлаби sleeve, pnt. leg	тана underpants
поздак jacket, coat	ханзо hair	трако stair
талибак holy text	пражю temple	лагу god

Last entries placed here for lack of space nor a chapter for theology. This book does not intend to insinuate that any god is a construction.

### **Task(Next page):**

Write about the appliances in your home, the clothes in your closet, and what your house is made from.

I will not be giving any new “translate the sentence” tasks, as you should be able to formulate calvic sentences. If you can’t, redo the previous modules.



## №12 - Дипломатиш и Гробиш

In addition to building on the section on society, this section will go into words regarding diplomacy. One of the language's objectives was that of international diplomacy. Four additional conjugi:

бу-	ни-
anti-, de-, dis-,	without, -less, im-,
-иск	гон-
-ism	in favor of, adj.

Here's a chart

гробаник  
policeman, judge, government enforcer,

гробик  
politician, state employee,

алгға aw, rule, order	зангға politic	убронка conspiracy
копац complicity	буцому murder	буспунка rape
буцёмо theft	аіща punish, sue	ицол reward, gift
бенал tax, fine	гадола jail, prison	слачо crime, violation
гразак battle	бодак war	боіняк battalion, unit

гґано  
commander

пучка  
gun

шалё  
missile

бограм  
bomb

гразбик  
soldier

гомбик  
military

нагґо  
rebel, resist

дипломат  
negotiate

палаж  
peace

либрана  
freedom

музма  
slave

кригна  
war crime

ганахан  
killing members of a group

данца  
causing serious harm to members to a group

зеноща  
Deliberately inflicting conditions of life on a  
group calculated to bring about its end

гандок  
Imposing measures intended to prevent  
births within a group.

пускуди  
Transferring children of a group to another.

## Ал суган теми

Ан мезмал пуниш дела; Де нидоме ил теми. Теми ал агло, агло ал гаґо сґода. Суган дрома камениш суган абе пуза. Покозо фиде макан пуцено покозо ал уто. Ниюґа җадо не канан чо. Чо паш юґа контан жафа. Убамал земля капан теми. Заниш не наш лаху. Щялатобо тушан чо.

Щялатобо ан ичазан теми. Канискёца офаґан “нипашус!”, до шущ не кана. Канискёца пинан пладите. Шум ан щялатоба эман мако. Шум офаґан “чеман тушиш!”. Щялатобо ан боҗ эман мако, и щялатобо контит чазан теми. Җадо канан покозо. Ганасим люна. Грацал ищ амос поздак и дол ханзо; Шум ианан и ясґонан гаґо. Али ищ имет офаґан “Э пин анул мекка, до суіцока бағтщанциш цок”. Ладе, исём пладан.

Щялатобо иаглан и не юґан прониме. Теми луман кючо. Анэ де теми не юґа. Щялатобо чазан теми, до шум на покозо юґан суган чо. Чо луман и бучо, и щялатобо коиґан. Щялатоба наш аглан и ищ люда юґан теми. Шам контит чазан. До ладе ил! Маеро юґан и хґаназ паш шам чазан. Шум чеман шам и офаґан “пашас, идо мизеро”.



Шам оџаған “ту гробус тан?”. Шум гудакан  
“Э та!”

Щялатобо де ибупладан Али, цок  
коиған усуңан панон. Щялатобо не де  
люнакаса оџаған чо. Шим чазан **теми** и  
юған суган чиш. Ладе ил, шим на цокан  
метаі панон. Али де оџаған шуц дела  
люнакаса, и чо буиметан Щялатобо.  
Щялатобо на камес феро юған чиш  
маериш. Моириш чеман Щялатоба и Али.  
Маеро оџаған “Я не пашас”. Чо на эман  
покозо.

Щялатоба ибупладан шаш и хондан  
Али. Шин контит чазан **теми**. Али коиған и  
юған, покозо канан чаза. Шим пашен  
пражю. На ёна де пражю, Маериш на  
хғаназан феро. Маериш коиған и  
буспладан шим.

Шим на ибупладан пражю. Умпа не  
сищ. Щялатобо чазан и юған коғас ищ дол  
моиро. До ладе ил! Моиро канан пуза, и  
чеман Щялатобо. На моиро, умпа мезиск  
фару.

Щялатобо ичазан фару. Шам оџаған  
“Я когриға, я не пашам ту.” Шум оџаған

“ме?” Моиро де теми наш имакан жиғат де  
щялатоб. Али пашан шам. У Али шам  
ошаған “Щялатобо!”. Е ошаған “Щялатоба.”  
шам Али. Шум контан “Ме паш юғем сищ?”.

Гағо банги икоиған. Умпа трако. Агло,  
су камениш ищ кючо хабиш. Али ошаған  
Лагу. Ну ил, шим на щожиш. Али ищ  
Щялатоба пашан Ал-Харам. Умпа томан  
Али. Щялатоба наш пашан Минесота. Шам  
анан михада, и пашан канискёциш.

Щялатобо тому. Жиғеан Щялатоба!

# The Calvic Codes

## Preamble

The Terms outlined dictate acceptable uses of Salvic, as well as the way Calvic governs itself. Anyone who uses this Language with another person outside of a classroom setting is understood to have agreed to the terms outlined in these Codes.

### (1) Definitions

- (a) The Calvic Book of Language (CBL) is the initial document that attests CSAL, be it the original by A $\eta$ MM or a modified version made by a FCO.
- (b) The Calvic Synthetic Auxiliary Language (CSAL) is the language attested to in CBL.
- (c) An FCO refers to any authorized organization set up to regulate CSAL, of which has the authority to change the contents of CSAL.
- (d) "Non-canon" refers to any orthography, pronunciation, grammar, or syntax that is not attested to in any Current version of the CBL.
- (e) A $\eta$ MM are the initials of the author of the first version of CBL and founder of CSAL
- (f) Prejudice is defined as any judgment made about any person(s) or organization(s) with significant distortion or based on preconceived notions not formed by past attestments of the person(s) or organization(s) in question.

### (2) The Calvic Language

- (a) The Calvic Book of Language (CBL) is the official document of the Calvic Synthetic Auxiliary Language (CSAL).
- (b) Features denoted as "non-canon" are not prohibited from use in totality, but, non-canon Calvic is not recommended for:
  - (i) legal codes, laws, court records, or any other legal paper, except in cases where non-canon speech is being quoted
  - (ii) Any official publication or document made by an FCO, particularly those committed to instructing calvic on any new feature endorsed by the FCO in question, as this may give rise to poor instructions that incorrectly document the language.
  - (iii) An Exemption to §2bii is where an FCO is conducting a referendum to determine whether to canonize a feature, or
  - (iv) A documentation discussing a non-canon feature

### (3) Legal Liability

- (a) АлММ nor any FCO, is liable for any in CSAL speech or actions made by CSAL users not part of any FCO.
- (b) The Following are instances in which any of the organizations are liable:
  - (i) Comments made by significant figures in an FCO on part of the FCO.
  - (ii) Comments made by a lower member, volunteer, contractor, or other employee of any FCO where the FCO refuses to reprimand the comment. On behalf of the refusing FCO.
  - (iii) Comments made by АлММ on behalf of АлММ.
- (4) General Rules
  - (a) The following uses of CSAL are prohibited:
    - (i) Inciting Prejudice.
    - (ii) As a tool to orchestrate Genocide or any crime of war, as defined by the United Nations International Criminal Court, or Interantional Court of Justice.
- (5) Usage and Distribution Rights
  - (a) АлММ is the founder of CSAL. All iterations of CBL and an FCO's CSAL will always have Ал' Маңда-Маңу (АлММ) as the first Credit.
  - (b) Any iterations of CSAL not made by either АлММ or an FCO
- (6) FCO appointment and CSAL regulation
  - (a) The Following Criteria will be used when appointing an organization to govern CSAL, as well as a base of rules for FCOs.
    - (i) The organization must give respect and must not discriminate against any natural language.
    - (ii) The Only situation in which a FCO may give an opinion on any natural language is if the language has significant backing to be used as an International Auxiliary Language.
    - (iii) The FCO cannot endorse any other Constructed Language regardless of its status as an Auxiliary Language.
    - (iv) Any FCO, with the exception of Esperanto due to it having a significant body of attested L1 speakers, should not produce any documents in Constructed Language, as this is a waste of time.
    - (v) Members of the FCO must be appointed by a vote from speakers of CSAL, unless not enough votes can be realised to elect all decision making positions.

- (b) The FCO must establish a court that meet the following criteria:
  - (i) The court must be a separate entity from the FCO.
  - (ii) The court must not have its judges appointed by the FCO, except if no votes are made in an election that will appoint them
  - (iii) The court must be able to monitor FCO elections to ensure no tampering is occurring, as well as ensuring that casting a vote is not prohibitively difficult.
  - (iv) The court must have the power to Prosecute FCO members and CSAL users who Break the Calvic Codes.
  - (v) The Court must have the power to revoke the status of an FCO of its official status if it consistently fails to uphold the Calvic Codes
  - (vi) The Court Must be able to run an election if any of the following Circumstances are Applicable:
    - 1) AnMM dies before an FCO can be appointed
    - 2) An FCO has had its officiality revoked.
- (7) Responsibilities of an FCO
 

An FCO Has The Following Responsibilities:

  - (a) Produce a translation of the Calvic Codes in CSAL.
  - (b) Translate CBL into various languages. As well as facilitate the arrival of these books to their intended audience, be they physical or Digital.
  - (c) Translate the Calvic Codes into the Language that CBL is being translated into.
  - (d) Authorize additions and deletions of some sections of CSAL.
  - (e) Produce publications that inform CSAL users of these changes, as well as ensure CBL reflects these changes, unless it is logistically impossible to do so.
  - (f) Expel Members who consistently break the Calvic Codes if the court is incapable or wholly unwilling to do so.

## About Calvic

CaLVIC is an acronym. This is an acronym that holds to the development by which I, and if future, any FCO, **C**reated a **L**anguage **V**iable for International **C**ommunication. Thus, the language has been designed as a “via media” in all regards. Not too hard, but not necessarily a cakewalk either. This is why I took a data driven approach to phonology.

I started by Gathering a list of languages and created these Groupings:

- Chinese - 9.4
- Spanish, Portuguese - 7.2
- Hindi, Urdu, Bengali - 5.8
- English - 3.8
- Arabic - 3.6
- Russian - 1.5
- Japanese - 1.2

Numbers were based on numbers of L1 speakers. The Evaluation Cutoff was set at 100 million L1 speakers in order to simplify the math done to calculate commonalities. I then crossed referenced the phonologies of these languages until I had the following data:

### Averages of manners of articulation.

- 8 plosives (4 of each)
- 3 Nasals
- 3 Affricates (1 voiced)
- 8 fricatives (4 of each)
- 4 Liquids

### Places of Articulation By commonality

- Labial, Alveolar, Palat, and Velar (100%)
- Post Alveolar or Retroflex
- Glottal
- Dental
- Uvular

### Vowels by commonality

- /a/ /i/ (100%)
- /u/ /e/ /o/ /ɛ/
- /ə/ /ɔ/

I used this data to produce this soundset:

	Labial		Alveolar		Palatal		Velar		Glottal	
Nasals	m		n		ɲ > ɳ		ŋ			
Stops	p	b	t	d			k	g	ʔ	
Affricate			t͡s		t͡ʃ	d͡ʒ				
Fricative	f		s	z	ʃ	ʒ	h~x			
Liquid	w		l		ɭ > ʎ		j			
Rhotic	ɽ~(any non-retroflex rhotic)									

	Open	Middle	Closed
Front	a	<u>e</u> ~ε	i
Back		ɔ~ <u>o</u>	<u>u</u> ~ʊ

Where many graphemes are listed, an underline is given to note which one will be used in Calvic Transcriptions.

I have no intention to use the word 'phoneme' to describe this, as I have not done testing for minimal pairs, which is necessary to announce a phoneme. The soundset above is simply to announce what phonetic tools were used to construct the language. With that said, I will be using // to transcribe sounds or words.



I acknowledge that some of these sounds may not be as available to some people of more restricted languages, so I prepared here some preliminary instructions to start you.

- No Voice-Distinctive Phonemes

Most Languages that don't have these will usually have at least one (voiced) nasal and one fricative or stop that's unvoiced. Highlight how the throat vibrates in the nasal and try to get them to replicate this vibration with the other sound.

- Missing sound

Most languages have at least one phoneme that shares a place of articulation or an acceptable substitute, and a phoneme in the same manner of articulation. Many of the more complex distinctions in Calvic can be closed using this sort of 'sound symmetry'.

- No /h/ and /ʔ/

While [x] is an acceptable substitute for /h/, I will still recommend learning /h/, as this will give you a base to perform a stop in the glottis as well. Since /h/ is one of the most technically simplistic phonemes to perform, I will not give any further instructions on this.

I will now speak in the matter of phonotactics. The most complicated syllable any Calvic speaker would ever need to pronounce is sCCVCC, and indicated by the s out front, only a handful of syllables can even get as long as 3 consonants, being limited to the still very uncommon 'spl' or 'spr' if a vowel is in between other vowels, it will never exceed CCVC. There will be no gvprckvnis here. So:

<p>Hard Limit:  sCCVCC  спра́жма - spraxma  /spraks.ma/</p>					
/s	p	r	a	k	s/
C	C	C	V	C	C

---

<p>General Rule:  CCVCC  кри́ца - kripsax  /kri.psaks/</p>					
/p	s	a	k	s/	
C	C	V	C	C	

With that said, in regular writing and speech, vowels will still exceed consonants 4:3. Furthermore, codas with more than 1 consonant are still somewhat uncommon. I won't be able to log every forbidden cluster, but

know that something like the esperanto /stSi.i/ will not be found anywhere in Calvic.

List of Allophones:

we~oj    wi~uj    ηf~nkf    ηs~nks    ηf~nkf  
mf~mpf    ms~mps    mf~mpf    mz~mbz    mʒ~mbʒ  
nf~ntf    ns~ntʃ    nf~ntʃ    nz~ndz    nʒ~ndʒ  
ηz~ηgz    ʒj>ʒ    ηj>η    ksʒ>kʃ    ʔj>ʔ  
rj>r    hj~ç    psj>pʃ    tʃj>tʃ    dʒj>dʒ  
ʃj>ʃ    stj>ʃt    wj>vj    ji~i    wu~u

Most of the iotation related allophones were covered near the alphabet section, as they had barings on the way the orthography works, of which existed to fix incompatible clusters that conjugation may induce.

## **Objectives**

The goal was to understand the purpose of an Auxiliary Language, and how best to design it. I believe that I was able to answer this question with this language. My goal is to be middle of the road. Somewhere between a Pidgin and Georgian. Allow for some nuance and complexity, but be reasonable. The goal was not to produce a language that would require effort to learn, but a relatively equal proportionment of effort. This is where something like the very eurocentric Esperanto. Dr. Zamenhof at least had the excuse of not having knowledge of every major language group, but that does not make it especially useful in the modern age, where this kind of knowledge is available at our fingertips. Thus, I worked to make sure it sounded a bit like the analyzed languages, without sounding too much like any one of them.

As for my motivations, we are at a point where the English speaking world is on a sharp decline. The US has rampant poverty and corruption. It has come to act more as a weapons dealer and less as a country. Both of the most prominent English speaking countries are enduring economic decline even further.

On the other hand, the Likes of China is still growing. It is building bridges with countries and establishing trade alliances.

These two countries speak languages that have fairly little in common with one another, and this shift will likely induce friction as the world shifts between these two languages. It's within this friction that I see an opportunity to introduce a via-media language that comes without the cultural implications of needing to learn either language. A via-media language like Calvic can serve as a rejection of the notion of geopolitical polarity.

*"We advocate an equal multipolar world, which means that all countries, regardless of size or political power, are treated as equals, hegemonism and power politics are rejected, the monopoly of international affairs by a few countries are rejected, and democracy is truly promoted in international relations."*

*-Qi Zhenhong: New Era Towards a Multi-polar World*

This book is Aimed at both Independent Learners, as well as people who wish to Teach the language. This book possesses design accommodations for both.

## Afterword

I would like to take this opportunity to address the inevitable critics of my approach. These critics, most likely they are to argue that anything except the simplest construction of the utmost common phonemes with as wide a possible semantic space is ill fitted to such a task of an international language, with some bad-faith comparison to the eurocentric Есперанто де Заменхоф. I will refer you back to the fact that the core of my conclusions in my phonology are supported by data found through research. The fact that it is even that similar at all suggests that, I would argue, that Zamenhof wasn't completely off the mark. The issue with Есперанто де Заменхоф was that it was very eurocentric in its lexicon, thus failing at the all important value of an auxlang to be as uncentered around any specific culture.

In addition to the fact I have found ways to avoid the eurocentrism of Есперанто де Заменхоф, humans are capable of a lot more than most people would have you believe. Much of this is a colonial mentality that the peoples of 3rd world countries have no opportunity and are incapable of managing new sounds and ideas. Even the most trials of

languages can be learned so long as your teacher is patient and to the point.

On the other side of this are the type of people who mistake Токи пона де Соня Ланг for a language that not only is meant to be an Auxiliary language, but is ideal for this purpose. First, Sonja Lang herself has rebuked this notion. Токи пона де Соня Ланг is more aptly described as a philosophical language. As a philosophical language, it reflects the society from which that society emerged. For instance, until a revised and extended version of the lexicon was produced, the only gender descriptions were that of the westernly masculine and feminine. Descriptions for a neuter or a third category, which is quite commonly found in various cultures, were absent until a later book had to expand the lexicon.

Additionally, while our brains are generally better at memorizing new concepts, our brains do not enjoy being required to constantly think of a way to explain something. Even within its supposedly limited lexicon, there are clear and consistent lexicalization of certain concepts. For example, “Jan Pona” is used to consistently refer to the concept of a friend in Токи пона де Соня Ланг, in spite of

the fact that it can just as easily refer to any well adjusted fellow. Thus, it is simply better to start from higher lexical units, from which if any lexicalised compounds were to emerge, such ambiguity would simply be a non-factor of concern. This then takes better advantage of the memorization skills of human beings.

This general push for total simplification of all ideas down to their most basic units is indicative of a lack of ambition and a strong current of anti-intellectualism. People can learn new things, and learning new things is objectively good for you. Learning new things has a clear link to warding off dementia. It is an objectively good thing to keep a sharp memory.

Furthermore, I specifically aimed to have my language be at about an average difficulty. It is not as though I am asking you to learn the notoriously difficult Georgian language. Since my phonetics are derived from data pulled from the most common L1's, I will maintain that all that is needed to pronounce the language is a reasonable effort.

Furthermore, it should be clear that by the number of consolidations and allophones listed by each phonetic, of which I do not call them phonemes, as I have not tested for



minimal pairs, this language is not very strict about the precise pronunciation of a word. You would notice this if you observed how I inscribed post-alveolar symbols in the palat column. The glottis, which was less common for speech purposes, is used very frequently outside of it, and since it is used in language, I believe that utilizing this articulator shouldn't be a problem. I refer you to my above attitude on learning.

I should note that this language is never going to be truly "out of development" for the simple reason that the world that it must be able to describe will never truly stop developing. This is why I intend to establish an organization to regulate the language. There are some reasons I do not want to fall back to descriptivism here is that, while descriptivism is great for allowing a natural language to form nuances and changes in colloquial and local capacity, such locality is contrary to many of the goal of universal intelligibility, which would be the purpose of such a global via-media.

Any Calvic organization that must be appointed after my death should uphold the rules outlined in The Calvic Codes. The organization must also be willing to take on the task of regulating this language.

For some more things to consider, if a Calvic organization has yet to exist, feel free to take on the task of translating this book into multiple languages.

Additionally, in terms of these Calvic organizations, it is important that the people in this organization can speak the languages that the Calvic book of Language has been translated into in an official capacity.

One of the reasons I suspect that the list of words is as small as it is, beside the fact the core of the language was developed in less than two months, is an attitude against synonyms. These clutter up dictionaries and bloat the word count without adding any true substance. Any word that should be added should occupy a semantic space different from any existing words. If you are going to remove a phonetic value, 1)State the phonetic value, 2)Outline why this phonetic is detrimental to the language, and 3)How to resolve the new homophones this merger will induce.

## **Credits:**

Ал' Манда-Мацу (АлММ)

English Headwriter

Founder

...

<language> Headwriter(Translator)

Head of Language Promotion

To anyone in an appointed Calvic Organisation or to anyone I may consider assembling into a team that would come to fill such a role, one of these names could be yours.

Contact:

theNegativeSpace3m@gmail.com - English Headwriter, Founder

**This Edition Was Authorized 14 May 2024**