

# **Arestada dal Comità per l'Útzil del Glhep**

**Dal 12. Zecemvar dallas 2007/XXVIII  
(Reviziun 2)**

## **Sür la Speliçaziun / On Orthography**

### **Mimbreux dal Comità**

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## PREFACE BY HIS MAJESTY JOHN, KING OF TALOSSA, PATRON OF THE COMITÀ

My fellow Talossans, and Ladíntschen everywhere –

Among the many qualities and possessions that make our beautiful Kingdom so much more than the ordinary run of so-called “micronations”, perhaps the most astonishing is our magnificent language, “el Glheþ” (as we so opaquely call it), at once the loveliest flower and the deepest root of Talossan national culture. (And so much for botanical metaphors.) As is fitting for a nation that is in some ways itself a construct, Talossa is the only nation on the face of the Earth whose national language is a constructed language, a “conlang”. The Glheþ Talossán did not evolve slowly over the course of millennia, but rather was invented by our founder and first King, the great Robert Ben Madison, and developed over a course of mere decades not so much by the natural linguistic processes of a speaking community – although there was certainly some of that – as by the deliberate design of King Robert and a few other Ladíntschen. A designed language, yes – and what a design!

As most “conlangers” will tell you, in their more honest moments, most conlangs feel somewhat unnatural; that is, they differ from natural human languages in some hard-to-specify but easy-to-feel quality or group of qualities, in such a way and to such a degree that, down “in their heart”, they seem, well, unreal. Pick a likely-looking conlang, and study it. As you learn it, you will find yourself less and less able to believe that any group of genuine human beings would ever develop or use this language for business or religion or lovemaking or diplomacy or invective. (For illustrating points of grammar, yes; for standup comedy, no.) Conlangs can be educational; they’re often interesting and even sometimes entertaining or artistic in odd ways; but they almost never feel real. But noastrá bé! Glheþ Talossán, on the other hand, more perhaps than any other constructed language in the world (deliberately leaving Middle Earth out of the equation), rejoices in precisely the sort of combination of the ordinary and the freakish, of light and riddle, of pattern and quirk, of rule and exception, that makes natural languages so challenging and so difficult and so very well worth while to learn. In some mysterious way, very much as Ben Madison’s adolescent “independent” bedroom “Kingdom” grew up to be the vibrant nation of our patriotic dreams, so also the Talossan conlang made that leap from make-believe to reality, and somehow – brilliantly, serendipitously – became a real language. Pinocchio, move over!

Early on, King Robert established the Comità pèr l’Útzil del Glheþ (the Committee for the Use of the Language, or CÚG) to (in the hallowed words of the Organic Law) protect, defend, and develop the national language. Through much of its history, the CÚG would from time to time issue Arestadâs, authoritative revisions or enhancements or rulings on the Talossan language; and with almost every one of these Arestadâs, Talossan improved, became more usable, more natural-seeming, more complete and more real. But that process slowed, and finally came to something of a halt a few years ago; and the Glheþ, rather than continuing to develop and mature, was left (with only a few subsequent improvements and adjustments) in the state it had reached at the time of the publication (in 1996, eleven years ago) of the second edition of King Robert’s La Scúrznîã Gramáticã Del Glheþ Talossán.

Was the Talossan project, then, complete and perfect? No. There were still a number of problems that needed to be addressed or revisited, most notably certain bizzareries of spelling, and the arcane, inconsistent, and terminally confusing system of diacritical marks used in writing the language. And orthography aside, the grammar needed some expansion and correction, the Grammar needed rewriting, and the vocabulary needed a great deal of critical attention by knowledgeable linguists with an eye to historically credible etymologies. The CÚG, in short, had a lot of work left to do, and (apparently) not much energy or inclination to do it. The language, uh, languished.

But no longer! In this year of grace 2007, the 28th of the independence of Talossa, the Comità has once again begun their work of linguistic protection, defence, and development. Under the wise guidance of President Xhorxh Asmoûr, and at incalculable trouble and expense of time and effort, a new Arestadâ has been hammered out, which (it is hoped and believed) will correct the orthographic problems of OS (“Old Spelling”) Talossan, and will improve the language in other specific ways. This is, in my somewhat educated opinion, a great Arestadâ, probably the best and most important in the history of the Talossan language; and I feel confident that all Ladíntschen and all Talossans will join with me in celebrating it as evidence of the new breath inspiring our beloved language, and in congratulating President Asmoûr, Ladíntsch Naziunal Sir Cresti Siervicûl, and the other members of the Comità pèr l’Útzil del Glheþ for the resounding success of their selfless and highly skilled efforts.

On behalf of all Talossa, thank you!

John, King of Talossa  
Centennial, Colorado  
The Feast of St Lucy, 13 December 2007/XXVIII

## RESOLUTIONS OF THE ARESTADA

La Comità per l'Útzil del Glhep hereby endorses the following standards for good form in writing and speaking the Talossan language, to be used in all publications issued or approved by the Comità, and urges their observance by all Ladintschen.

### 1. GUIDING RESOLUTION OF THE ARESTADA

Talossan orthography should be revised (and in the future maintained), but be revised as little as possible, in order to achieve one primary and one secondary goal:

1. Completely predictable pronunciation of any Talossan word, given its written form, by some reasonably simple rules and a reasonably short list of exceptions to the rules; and (insofar as is consistent with goal 1)
2. Ease of learning and using the language.

### 2. FOREIGN IMPORTS

Foreign words imported into Talossan must either be pronounced in Talossan as spelled in the foreign language, or re-spelled in Talossan so that they are pronounced as in the foreign language. Either way, the Talossan reader should be able to read the words correctly according to standard rules of Talossan pronunciation.

### 3. CONSONANT GRAPHEMES

#### 3.1. Apostrophe Formalisation

The apostrophe is used to separate letter groups, so that the letters on each side of the apostrophe are pronounced separately, where the letters on each side of the apostrophe would otherwise influence the pronunciation of the other(s). For example, the grapheme **s'ch** is a combination of the graphemes **s**, pronounced [s] and **ch**, pronounced [k]. The apostrophe indicates that each of these component graphemes is pronounced separately, rather than merging in the grapheme **sch**, pronounced [ʃ] like English **sh** in *ship*. Words such as *avíntguárd*, which contain combinations of letters likely to be mistaken for unintended graphemes, should have apostrophes introduced to avoid confusion (*avant'guard*, including further reforms discussed below).

#### 3.2. Graphemes with N

3.2.1. The trigraph **gñh** is replaced with the digraph **gn** as the representation of the palatal nasal [ɲ] (approximately equivalent to **ny** in English *canyon* or the **ñ** in Spanish *enseñar*). The fourteen words that had the pre-existing consonant cluster **gn** are distinguished from this new digraph by the introduction of an apostrophe pursuant to Resolution 3.1 hereof.

3.2.2. The letter **ñ** is replaced with **ng** as the grapheme for the [ɲ] sound, like the **ng** in English *sing*. Before a vowel or the letters **l** or **r**, **ng** is pronounced [ɲg], as **ng** in English *finger*. This reform is intended to be cumulative with a previous Arestada which replaced **ñ** with **n** in the combinations **ñc** and **ñg**.

3.2.3. The **nh** digraph is abolished, except for the words *nhoi*, *nhoua*, and *Tzaranhoua*, which are included in the list of irregularly pronounced words contained later in this Arestada, and the word *Sainhálësch*, in which the letters are pronounced separately. The **nh** digraph in the words *conheçéir*, *conheçar*, and *zesconheçar* is changed to **gn** pursuant to Resolution 3.2.1 (*cogneçéir*, *cogneçarh*, and *zescogneçarh*).

### 3.3. Graphemes with S

- 3.3.1. The tetragraph **s-ch**, pronounced [ʃtʃ], is replaced with **schci** before **a**, **o**, or **u**, with **schc** before **e** or **i**, or with **schtsch** at the end of a word.
- 3.3.2. The trigraph **sch** is the standard representation of the sound [ʃ], as in English *ship*. The few words using the digraph **sh** are respelled with **sch**.

### 3.4. Other Digraphs

- 3.4.1. Previously, the digraph **rh** was pronounced [ʃ] in future verb forms, and like a simple **r** otherwise, while **r** was irregularly pronounced [ʃ] in verbal infinitives. Now, **rh** is to be used consistently as the representation of the sound [ʃ] when based on an original (etymologically) **r**, to include future *and* infinitive forms of verbs. Words which previously used the **rh** digraph pronounced as **r** are now respelled with **r**.
- 3.4.2. The digraph **çh** is replaced with **gh**, except in the words *abgad*, *agararh*, *agasour*, *baba-ganuxh*, *Hagar*, *isnagoga*, *parpagarh*, *praisagarh*, *faragogna*, and *megaira*, where **çh** has been replaced with **g**. The **gh** digraph is most commonly pronounced [g], but some Talossans (especially those who are piratically inclined) pronounce it as a voiced velar fricative, [ɣ].

### 3.5. The Letters J, K, W, and Y

- 3.5.1. **J** is an alternate form of the vowel **i**, and is used as described in section 4 below.
- 3.5.2. **K** is always pronounced [k], like **k** in English *kite* (although without the aspiration typically imparted by English speakers). This letter is rarely used in Talossan, and only in borrowed words where respelling (using **c** or **ch**) seems wrong.
- 3.5.3. **W** is equivalent in pronunciation to **u**, when the **u** precedes a vowel, forming a diphthong and taking on the sound of semi-consonantal [w] as in English *wish*. This letter is also rarely used in Talossan, and only in borrowed words where respelling (using **u**) seems wrong.
- 3.5.4. **Y** is used in Talossan only where the reference is to the letter itself (y-axis, a Y in the road). If a foreign proper name including the letter y (Sir Edmund Hillary, Boris Yeltsin) appears embedded in a Talossan text, the y is pronounced like i. If a foreign word including y is imported into Talossan, the y is respelled with an i.

## 4. RESOLUTIONS REGARDING VERB FORMS

### 4.1. Standardisation of the Infinitive

The silent terminal **ë** which formally marked irregular verbs is abolished. All infinitive verbs now end in **rh** (to reflect their pronunciation, as discussed in Resolution 3.4.1).

### 4.2. Contraction of Otherwise Doubled Letters in Irregular Conjugation

Several irregular verbs consist of a prefix added to one of the 17 basic irregular verbs. If the final letter of one of these prefixes is the same as the initial letter of a conjugated form of the verb to which it is attached, the letter is used only once, and not doubled. For example, the third person singular present indicative form of *irh* is *va*, but the third person singular present indicative form of the verb *pustavirh* (which is based on *irh*, using the prefix *pustav-*) is *pustava*, not *\*pustavva*.

## 5. VOCALICS

The Talossan language has eight vowel sounds, each represented by one of eight letters, and many vowel-combinations of two or three vowel sounds called *diphthongs* or *triphthongs*. These – vowels and polyphthongs (or “vowel-combinations”) – are called *vocalics*, and every syllable contains exactly one vocalic. (And yes, phonologists sometimes call the simple one-sound vocalics *monophthongs*, which is *not* a kind of Brazilian beachwear.)

### 5.1. Vowels (Monophthongs)

Of the eight vowels, some (**a**, **e**, **i**, **o**, and **u**) have two stressmarked forms. These two forms – one using the acute accent  $\acute{\phantom{x}}$  and one using the grave  $\grave{\phantom{x}}$  – are essentially equivalent. The traditional rule, however, is that the grave accent is used at the end of a word and the acute accent at the beginning or in the middle (so *ánalog*, *avalità*, *zódiac*, *apricò*), but it is not incorrect to exclusively use one form or the other.

Each of the other three vowels (**ä**, **ö**, and **ü**) has only one stressmarked form.

Summing up, Talossan has:

1. one diacritical mark (called umlaut or diaeresis or “two dots”) that turns the vowel into an entirely different vowel,
2. one stressmark (written either with the grave or with the acute accent) that marks stress, and
3. one sign (the circumflex) that represents the presence of BOTH the vowel-changing umlaut AND the stressmark.

The chart on the next pages shows, for each vowel, the written appearance both without and with a *stressmark*, and the pronunciation.

**Note that stressmarks are only written when they are necessary to specify a word's pronunciation;** so a vocalic will often *sound* stressed, even though no stressmark appears. The question of when stressmarks are necessary is discussed in section 6, below.

UNSTRESSMARKED	STRESSMARKED	PRONUNCIATION
<b>a</b>	<b>á or à</b>	<ol style="list-style-type: none"> <li>1. When stressed, [a] like the <b>a</b> in English <i>father</i> or Spanish <i>hablar</i>. (References to English throughout this document are to General American English.)</li> <li>2. When unstressed, especially at the end of a word, <b>a</b> often degenerates to the [ə] (schwa) sound of <b>a</b> in English <i>about</i> or <i>sofa</i>.</li> </ol>
<b>ä</b>	<b>â</b>	<ol style="list-style-type: none"> <li>1. Generally, [æ] like the <b>a</b> in English <i>cat</i> or <i>fancy</i>.</li> <li>2. Before <b>r</b>, many speakers pronounce <b>ä</b> as [ɛ], like the <b>e</b> in English <i>bet</i> or French <i>près</i>.</li> </ol>
<b>e</b>	<b>é or è</b>	<ol style="list-style-type: none"> <li>1. Adjacent to another vowel, or stressed at the end of a word, [e] like the French <b>é</b> as in <i>étude</i>, similar to <b>a</b> in English <i>mate</i> but without the off-glide <b>i</b>-sound.</li> <li>2. Otherwise <b>e</b> tends to be shorter, [ɛ] like the <b>e</b> in English <i>bet</i> or French <i>près</i>.</li> <li>3. Unstressed, especially before <b>r</b>, many speakers pronounce <b>e</b> almost as [ə] (schwa), like <b>a</b> in English <i>amount</i> or <b>o</b> in English <i>word</i>. So Talossan <i>per</i> can be pronounced to rhyme with English <i>her</i> or with <i>hair</i>, or somewhere in-between.</li> <li>4. After <b>c</b> and before any vowel except <b>i</b> or <b>u</b>, an unstressmarked <b>e</b> is not pronounced, but still has the usual effect of changing the pronunciation of the <b>c</b> from [k] as in English <i>cat</i> to [tʃ] as in English <i>chat</i> (which could therefore be written <i>ceât</i> in Talossan). This silent <b>e</b> should not be considered part of the following vocalic. In the combinations <b>cei</b> and <b>ceu</b>, the <b>c</b> is pronounced [tʃ], while the <b>e</b> forms a diphthong with the following vowel.</li> <li>5. The final <b>e</b> is silent in the word-ending <b>-einçe</b>.</li> </ol>
<b>i</b>	<b>í or ì</b>	<ol style="list-style-type: none"> <li>1. Generally [i] like <b>e</b> in English <i>be</i> or <b>i</b> in Spanish or Portuguese <i>vida</i>.</li> <li>2. Unstressed <b>i</b> is often shortened to something like [ɪ], the <b>i</b> in English <i>bit</i>.</li> <li>3. Unstressed <b>i</b> is silent in the ending <b>-eshti</b>.</li> <li>4. After the letter <b>c</b> and before any vowel, an unstressmarked <b>i</b> is not pronounced, but still has its usual effect of changing the pronunciation of the <b>c</b> from [k] as in English <i>cat</i> to [tʃ] as in English <i>chat</i> (which could therefore be written <i>ciât</i> in Talossan). In this case, the <b>i</b> is not considered part of the following vocalic. Note that this rule is <u>not</u> strictly parallel to the rule for pronunciation of <b>e</b> after <b>c</b>.</li> </ol>
<b>CHART CONTI NUES ON NEXT PAGE</b>		

UNSTRESSMARKED	STRESSMARKED	PRONUNCIATION
o	ó or ò	<ol style="list-style-type: none"> <li>1. Generally [o], like <b>o</b> in Spanish <i>poco</i>; similar to the <b>o</b> in English <i>go</i>, but a pure vowel, with no off-glide <b>u</b>.</li> <li>2. Unstressed, often pronounced more like [ɔ], the <b>o</b> in Italian <i>bocca</i>, like an English “short <b>o</b>”.</li> </ol>
ö	ô	Pronounced [œ], like French <b>eu</b> in <i>feu</i> or German <b>ö</b> in <i>Möbel</i> . (English speakers can try saying <b>e</b> as in <i>met</i> with rounded lips.) In two old words, <i>stötanneu</i> and <i>lögneu</i> , the obsolete letter <b>ø</b> is still sometimes used in place of <b>ö</b> – <i>støtanneu</i> and <i>løgneu</i> .
u	ú or ù	<ol style="list-style-type: none"> <li>1. Normally [u] like <b>oo</b> in English <i>moon</i>, or like <b>u</b> in Spanish or Italian <i>luna</i>.</li> <li>2. Unstressed in other positions, and especially in the prefix <i>un-</i>, some speakers pronounce <b>u</b> as [ʌ], like in English <i>cut</i> or <i>uneven</i>.</li> <li>3. In the ending <b>-iun</b>, the <b>n</b> is silent and the <b>u</b> is nasalised, as in Portuguese <b>-um</b>.</li> <li>4. The combination <b>qu</b> is pronounced [kw] like <b>qu</b> in English <i>queen</i>.</li> </ol>
ü	û	Pronounced [y], like French <b>u</b> in <i>nul</i> or German <b>ü</b> in <i>Führer</i> . (English speakers can try saying <b>ee</b> with rounded lips.)

## 5.2. Polyphthongs

Polyphthongs in Talossan consist of combinations of two vowels (*diphthongs*) or three vowels (*triphthongs*). Talossan has a great many diphthongs and triphthongs – vowel combinations –, in which the sounds of two or three vowels blend in a single vocalic (and therefore a single syllable). The nine two-vowel combinations **ae**, **ai**, **au**, **ei**, **eu**, **oa**, **oi**, **öi**, and **üi** are all single vocalics, as are many combinations of two or three vowels beginning with **i** or **u**.

Each diphthong consists of an “on-glide” [j] (normally **i**) or [w] (normally **u**) plus a vowel, or else a vowel plus an “off-glide” [j] (normally **i**) or [w] (normally **u**). Each triphthong consists of an on-glide + a vowel + an off-glide, like the vowel sounds in English *yikes* or *wye* or *wow*. (Note that when **i** is an on-glide, before the vowel, Talossan sometimes writes it as a **j**.)

Note these rules:

1. An **i** between two vowels combines (as an on-glide) with the following vowel and NOT (as an off-glide) with the preceding one. This usually makes very little difference in the pronunciation – *raiat* (= *striped*) will sound the same whether you think of it as **rai-at** or as **ra-iat** –, but it might well make a difference when you come to analyze stress.
2. A **u** between two vowels does NOT combine (as an on-glide) with the following vowel, and is free to combine (as an off-glide) with the preceding one (if it’s a vowel that would combine with **u**).
3. The general pattern for stressmarked versions of diphthongs is that the stressmark goes on the vowel which is not serving as a glide.

The chart below (and continuing to the next page) shows, for each polyphthong, the written appearance both without and with a *stressmark*, and the pronunciation.

**Note that stressmarks are only written when they are necessary to specify a word's pronunciation;** so a vocalic will often *sound* stressed, even though no stressmark appears. The question of when stressmarks are necessary is discussed in section 6, below.

UNSTRESSMARKED	STRESSMARKED	PRONUNCIATION
<b>ae</b>	<b>áe</b> or <b>àe</b>	Pronounced [aj], roughly like <b>i</b> in English <i>bite</i> or <b>y</b> in <i>my</i> .
<b>ai</b>	<b>ái</b> or <b>ài</b>	
<b>au</b>	<b>áu</b> or <b>àu</b>	Pronounced [aw], roughly like <b>ow</b> in English <i>cow</i> .
<b>ei</b>	<b>éi</b> or <b>èi</b>	Pronounced [ej] or [ɛj], roughly like English "long <b>a</b> ", as in <i>great</i> or <i>day</i> .
<b>eu</b>	<b>eú</b> or <b>eù</b>	A very common diphthong in Talossan, pronounced [ɪw], rather like <b>i</b> in English <i>bit</i> followed by <b>w</b> in English <i>wet</i> . <b>Eu</b> is very rarely seen in its stressmarked form.
<b>i<math>\underline{v}</math></b> or <b>j<math>\underline{v}</math></b>	<b>i<math>\underline{V}</math></b> or <b>j<math>\underline{V}</math></b>	<p>Here, <b><math>\underline{v}</math></b> represents the unstressmarked form of any vocalic (except for vowel combinations that themselves begin with <b>i</b> or <b>u</b>) and <b><math>\underline{V}</math></b> represents the stressmarked form of <b><math>\underline{v}</math></b>. Unstressed before any such vocalic, or before <b>ou</b>, <b>i</b> forms a vowel combination and is pronounced [j], very much like the <b>y</b> in English <i>yes</i>.</p> <p>So <b>ia</b> sounds like German <i>ja</i>, <b>ie</b> like <b>Ya</b> in English <i>Yale</i> or <b>ye</b> in English <i>yet</i> (or somewhere in-between), <b>ii</b> like the English word <i>ye</i>, <b>io</b> like <b>io</b> in Spanish <i>Dios</i>, <b>iö</b> like <b>ieu</b> in French <i>Dieu</i>, <b>iu</b> like English <i>you</i>, <b>iau</b> like <b>eow</b> in English <i>meow</i>, and so on.</p> <p>The <b>i<math>\underline{v}</math></b> and <b>i<math>\underline{V}</math></b> diphthongs may optionally be written with <b>j</b> in place of <b>i</b>. This is most common at the beginning of words (<i>ja</i>, <i>Januar</i>, <i>Julia</i>) and after <b>c</b> (<i>cjaréu</i>, <i>micjeu</i>). The only functional difference between <b>i</b> and <b>j</b> in these diphthongs is that <b>j</b> does not cause the pronunciation of <b>c</b> to become soft in the combination <b>cj</b>, so <b>cj<math>\underline{v}</math></b> is equivalent to <b>ch<math>\underline{iv}</math></b>.</p>
<b>oa</b>	<b>oá</b> or <b>oà</b>	Pronounced [wa] like the <b>wa</b> in English <i>water</i> ; this is the same diphthong as <b>ua</b> .
<b>oi</b>	<b>ói</b> or <b>òi</b>	Pronounced [oj] like the <b>oy</b> in English <i>boy</i> or the <b>oi</b> in English <i>toil</i> .
<b>öi</b>	<b>ôi</b>	Simply <b>ö</b> merged together with <b>i</b> as [œj], like in French <i>feuille</i> . Rather rare in Talossan.
<b>CHART CONTINUES ON NEXT PAGE</b>		

UNSTRESSMARKED	STRESSMARKED	PRONUNCIATION
<u>u</u> v	u <u>V</u>	<p>Here, <u>v</u> represents the unstressmarked form of any vocalic (except for vowel combinations that themselves begin with <b>i</b> or <b>u</b>) and <u>V</u> represents the stressmarked form of <b>v</b>.</p> <p>Unstressed before any such vocalic, <b>u</b> forms a vowel combination and is pronounced [w], very much like the English consonant <b>w</b>.</p> <p>So <b>ua</b> sounds like the <b>wa</b> in English <i>water</i>, <b>uai</b> like <b>wi</b> in English <i>wide</i>, <b>ue</b> like the <b>wa</b> in English <i>wade</i> or the <b>we</b> in English <i>wet</i> (or somewhere in-between), <b>ui</b> like the English word <i>we</i>, <b>uu</b> like English <i>woo</i>, and so on.</p>
üi	ûi	The sounds of <b>ü</b> and <b>i</b> , merged together as [yi], like in Finnish <i>lyijy</i> . Impossible in English, not uncommon in Talossan.

### 5.3 Other Adjacent Vowels

If two vowels are adjacent in a word, but do NOT combine into a vocalic, they must be pronounced as clearly being in two separated syllables (like the **ea** in English *reality*).

1. Any group of vowels that is NOT listed above as a vowel combination (for instance, **ao** or **ee**) is NOT a vocalic.
2. Even if it IS listed above, a pair of vowels do NOT combine if
  - a. the vowels are separated by an apostrophe (as in **a'e** or **i'a**), or
  - b. one of the two vowels is stressmarked, but it's NOT the one that forms the stressmarked version of the diphthong (for instance, **aí** or **éu**), or
  - c. the first vowel is an **e** or **i** that is silent under point 4 of the pronunciation rules for that vowel as given in Resolution 5.1.

The chart below shows some common non-combining sequences of vowels which should be noted.

UNSTRESSMARKED	STRESSMARKED	PRONUNCIATION
	éu or èu	This very common pair of vowels is just what it looks like – a stressed <b>e</b> followed by a <b>u</b> in a separate syllable, as in Latin <i>Deus</i> , or (approximately) as in English <i>grey ooze</i> .
	ía or ìa	Stressed <b>i</b> followed by unstressed <b>a</b> in a separate syllable, as in Spanish <i>María</i> , or Latin <i>fiat</i> .
ou	óu or òu	Not a diphthong, not even really a pair of vowels, but just another way to write the sound [u] as in English <i>moon</i> .

## 6. STRESS

Stress, a common feature of most European languages, refers to the way some syllables are pronounced slightly louder or longer than others. For instance, English *district* and *resurgence* are stressed on the paenultimate (next-to-last) syllable – **district**, **resurgence** –, whereas *disturb* and *surround* are stressed on the final (ultimate, last) syllable – **disturb**, **surround**. (The syllable before the paenultimate is called, by phonologists, the antepaenultimate – go ahead, say it, it's fun –; and by normal people the “third from the end”. *Habitat* and *anticipate* have antepaenultimate stress.) Stressing a word differently can often change its meaning – you throw a **discus**, but to **discuss** something means to talk it over; you **refer** someone for counselling, a person who tends coral reef aquariums is a **reefer**; you **reject** something, after which that something is a **reject**.

Note that sometimes we speak of the *syllable* as being stressed, and sometimes of the syllable's *vocalic* as being stressed. These mean exactly the same thing. When stress is marked, the mark is made on one of the vowels in the vocalic of the syllable to be stressed, using a diacritical mark as described in Resolution 5.1.

### 6.1. Stress and Stressmarks in Single-Syllable Words

Single-syllable words can be considered to be stressed on their one syllable. (Duh. Where else?) Talossan spells some single-syllable words with a stressmark in order to distinguish them from other similar-looking words that are spelled without the stressmark – for instance, *a* = *she* but *à* = *to*; *la* = *the*, but *là* = *there* – but this mark on single-syllable words in no way affects their pronunciation.

### 6.2. Stress in Hyphenated Words

When words are hyphenated together, the different parts of the word are each pronounced and stressed as if they stood alone; so *parta-t-o*, for instance, is stressed on **par** and again on **o**.

### 6.3. The Stress Rule

Every word of two or more syllables (after you remove certain never-stressed word endings) is stressed on one of its last three syllables. Given the written word, you can tell which of the last three syllables is stressed by applying this Rule of Stress:

If any syllable has a stressmark, that syllable is the one that is stressed.

Otherwise, the word is stressed on the vocalic before the last consonant in the word (ignoring consonants in the word endings **-as**, **-en**, **-ent**, **-er(s)**, **-eux**, **-ic**, **-ica(s)**, **-ici**, **-ilor**, **-laiset**, **-mint**, **-p(h)äts**, and **-sqab**, if the word ends with one of those);

If there is no such vocalic, the word is stressed on its first vocalic.

#### NOTES:

1. If a word ends with more than one of the “ignore endings”, you only ignore the consonants in the ending the word actually ends with; so *lucenteux* = *brilliant* (plural) is stressed on **ent**, even though **-ent** and **-eux** are both on the list of ignored endings.
2. For purposes of the Stress Rule, an unstressmarked **i** or **u** followed by another vowel is considered to be a consonant.

3. The optional last-syllable stress on a third-person singular future verb is never marked. For instance, we write *lirarha* (= *he will read*), even though a speaker may stress the final syllable. (The last-syllable stress on *serà* (= *he will be*) is NOT optional, and IS marked.)
4. Similarly, the words *acest* (= *this*) and *vidarh* (= *to see*) are not stressmarked, even though they can optionally be stressed on the first syllable.

## 7. MORPHOLOGICAL RESOLUTIONS

### 7.1. Pluralisation of Nouns Ending in Stressed A

Previously, nouns and adjectives in **-án** formed their plural in **-áes**, and nouns and adjectives ending in a stressed vowel formed the plural by adding **-n** before adding **-s**. *Apricò* -> *apricòns*. Due to the apparent tension between these rules in the case of nouns ending in **à** (final stressed **a**), henceforth the latter rule applies only to nouns and adjectives ending in a stressed vowel other than **à**. Nouns and adjectives ending in **à** form the plural by changing **-à** to **-áes**, just like nouns and adjectives ending in **-án**.

### 7.2. Gender-Marking of Certain Adjectives and Nouns

7.2.1. The feminine ending of an adjective ending in **-éu** is henceforth to be **-éa**. (The very rare orthographic change whereby those adjectives in **-céu** formerly went to **-ciâ**, and those in **-chéu** to **-câ**, is no longer necessary; *ejuncéu* -> *ejuncéa*, *acusichéu* -> *acusichéa*.)

7.2.2. "Bisexual nouns" ending in **-eu**, **-éu**, or **-esc**, and those which are past participles ending in **-at**, when used of a female referent, change gender just as if they were adjectives (in **-a**, **-éa**, **-easca**, and **-ada**).

### 7.3. Formalisation of Pluralisation using -en

First-declension nouns ending in the sounds of **-sch** and **-tsch**, **-scht**, **-xh**, **-tx**, **-z**, **-glh**, and **-gn** (in addition to those in **-s**) MUST form plurals with **en** instead of **s**.

## 8. RESOLUTIONS REGARDING PREFIXES

### 8.1. Abandonment of Hyphenated Prefixes

The four prefixes *vice-*, *zemi-*, *per-*, and *ex-*, which formerly required the use of a hyphen, no longer do so. As with all other prefixes, these four are simply added to the root word, without hyphenation (subject to the caveats in the following two Resolutions 8.2 and 8.3).

### 8.2. Prefix and Root Word Capitalisation

A prefix itself is only capitalised if the entire noun including prefix is actually being used as a proper noun or title. However, if the root word itself is a proper noun, the root word retains its capitalisation regardless of whether the prefixed version is being used in a title. For example, *Vicepresedint Cheney* (since the word *Presedint* in this sense would be a capitalised title), *transAdlant* (since *Adlant* refers to the proper noun that is the ocean, and is always capitalised), and *Banqueu TransAdlant* (for the corporation by that name).

### 8.3. Effect of CamelCase

As described in Resolution 3.1, an apostrophe is used to keep separate the sounds of any two consonants or vowels which might otherwise be interpreted as a digraph (consonantal digraph or diphthong). For example, *Vice'imperator* and *ex'hovarda*. In cases of prefixed words, and all other compound words, if the cases (uppercase v. lowercase) of the letters being separated differ, an apostrophe is not introduced to separate digraphs (for example, *antiAmerican* and *TalossaOvest*). This resolution makes Talossan the first and only language (that we know of) to formalise the effect of CamelCase on orthography. Which seems appropriate, given the mythical connection of our nation to the Berber home of the camel.

## 9. EXCEPTIONS TO STANDARD PRONUNCIATION

### 9.1. Exceptional Pronunciation of the Word-Ending -ind

The word-ending **-ind(s)** (which marks present participles) is pronounced **-ant(s)**, even if the ending does not mark, or no longer marks, a present participle. So *viind* (= *meat*) is pronounced as if it were written **viant**. This exceptional pronunciation holds not only when **"-ind"** (or **"-inds"**) appears as a word ending itself, but also in the word endings **-indmint**, and **-indamint**.

The two exceptions to this rule are the following:

- *scriind* (= *writing*) is pronounced as if written **scriént**
- *vienind* (= *going, coming*) is pronounced as if written **vienent**

Additionally, the present participle of any verbs that are extended derivations of *scriuarh* or *irh* follow the same pronunciation as described for the root word above.

### 9.2. Irregularly Pronounced Verbal Infinitives

The following infinitive forms of irregular verbs, and those of any extension verbs, listed or unlisted, that are built on these stems, are pronounced irregularly, as follows:

- *tirh* (= *to have*), pronounced as if written **tíarh**
  - *astirh* (= *to lure*), pronounced as if written **astíarh**
  - *cuntirh* (= *to contain*), pronounced as if written **cuntíarh**
  - *restirh* (= *to reserve*), pronounced as if written **restíarh**
  - *sostirh* (= *to bear, or support*), pronounced as if written **sostíarh**
  - *sürtirh* (= *to draw up, or draft*), pronounced as if written **sürtíarh**
- *irh* (= *to go*), pronounced as if written **íarh**
  - *pustavirh* (= *to involve one's self*), pronounced as if written **pustavíarh**
  - *svenirh* (= *to drop by*), pronounced as if written **sveníarh**

### 9.3. Words Using G in Place of the Digraph XH

The following words, and any words that are or may be derived from these words, are spelled with **g** but pronounced as if the **g** were **xh**:

*ageu, ageux*  
*legeu, legeux*  
*regeu, regeux*  
*regipäts, regipätsilor*  
*viceregeu, viceregeux*

#### 9.4. Other Irregularly Pronounced Words

The following words are not pronounced as their spelling would lead you to believe. (This list will just have to be memorized.)

- *acestilor* (= *those*), pronounced as if written **acésceler**
- *Cézembre*, pronounced as if written **seizambre**
- *da c'hórsica* (= *of course*), pronounced as if written **dac'horsc**
- *doamna* (= *lady* or *Mrs.*), pronounced as if written **duana**
- *dtu* (= *thou*, form used after consonant-preposition), pronounced as if written **du**
- *fiiir, fiis* (= *loyal*), pronounced as if written **fir, fis**
- *hi* (= *there*, as in "*there is*"), pronounced as if written **i**
- *lhor* (= *them*), pronounced as if written **ðor**
- *lo* (= *it*), pronounced as if written **lu**
- *Miadhoamna* (= *Madonna*), pronounced as if written **Maduana**
- *maritiimi*, pronounced as if written **maritimi**
- *morgun* (= *morning*), pronounced as if written **moren**
- *nhoi* (= *us*; also an obsolete word for *then*), pronounced as if written **gnoi**
- *nhoua* (obsolete word for *new*), pronounced as if written **gnoua**
- *o* (= *he*), pronounced as if written **u**
- *os* (= *they*), pronounced as if written **usch**
- *qareinçe* (= *forty*), pronounced as if written **careins**
- *qátor* (= *four*), pronounced as if written **cátor**
- *renaixença* (= *renaissance*), pronounced as if written **renaischença**
- *scurz-* (root word = *short*), pronounced as if written **scurtz-**
- *séifdesch* (= *seventeen*), pronounced as if written **sáifdesch**
- *seifeinçe* (= *seventy*), pronounced as if written **saifeins**
- *séifet* (= *seven*), pronounced as if written **sáifet**
- *sieu* (= *his, her*), pronounced as if written **schu**
- *síeu, síeux* (= *his, hers*), pronounced as if written **síu, síusch**
- *simca* (= *five*), pronounced as if written **sümca**
- *simeinçe* (= *fifty*), pronounced as if written **sümeins**
- *so* (impersonal objective pronoun), pronounced as if written **su**
- *treinçe* (= *thirty*), pronounced as if written **treins**
- *tsía* (= *hers, feminine*), pronounced as if written **tía**
- *Tzaranhoua* (= *Newfoundland*), pronounced as if written **Tzaragnoua**
- *cioveci* (= *men*), pronounced as if written **cioveitsch**