I, a Language Inventor

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It All Started on a Pacific Island···

My roots as a tonguesmith, or language inventor, started when I was very little when I made up childish nonsense words that only the family circle and nannies could understand, like 'brábintai' for dragonfly, 'numnumbúbit' for wanting a drink, and 'múninghai' for a full moon high in the sky. I grew up in the tropics, in the big northern island of Luzon in the Philippines. (I was born on the 12th of January of the year 1966.) My main speaking language then was Tagalog, but as I went through elementary school, a private school called La Salle Green Hills, my language for reading was mainly English, but with some Tagalog in specialized subjects. Such was the diglossia that existed there. Diglossia was the "functional differentiation between languages" such as when one used one

language at home or in the neighbourhood, and another one for more formal purposes. My teachers taught in what was known as *Taglish*, the code-switching between Tagalog and English, so that in the same utterance or even in the same sentence, both languages would be used. The language situation in the Philippines was in flux with over 165 indigenous languages spoken, eight of which were spoken by over a million people at the time of the 1970's, and one of which was the national language—Tagalog, also known as Pilipino, also known as Filipino—with which English was co-official. The indigenous Philippine languages, including Tagalog, were of the Austronesian—"South Islands"—language family, more specifically of the Malayo-Polynesian subfamily, which also included the languages Hawaiian and Indonesian.

Was It Finland or Canada?

When my family and I moved to Anglophone Canada on the 16th of June of the year 1976, leaving behind my beloved toy robot collection and my favourite toy tank, I was 10 years old. The Tagalog-English diglossia tilted in favour of English as I rapidly accustomed myself to speaking only English full-time, but retaining my Tagalog comprehension. The multitude of science fiction and fantasy books spurred my reading ability in English. When I was 11 and 12 years old, Grades 6 and 7, I was enthralled by the works of Tove Jansson, a Swede-Finn who wrote the Moomintroll series of fantasy books. Also then, I read some works of J.R.R. Tolkien of *The Lord of the Rings* fame. Therefrom I discovered invented languages such as Quenya, the Elven Tongue, as well as the elegant alphabets called Tengwar and Runes. I started making up alphabets and scripts on my

spare time.

(Filipino culture was highly aural-oral. By the year 2010, I would regain passive fluency (listening and reading), as well as active fluency (speaking and writing) in all things Tagalog. The appearance of TFC, The Filipino Channel, on television in Canada would help…)

During my high school days in the early 1980's, in the public library, I discovered a captivating comic strip in Heavy Metal magazine. Therein soldiers in the story used a bizarre language with funny accents. Only later did I ascertain that it was Esperanto, the famous language invented by Dr. L.L. Zamenhof in the year 1887 in Russian-occupied Poland. I found out about Esperanto in the public library from a book called Teach Yourself Esperanto. I browsed the book only sparingly then. I took French in school because I thought that it

would look good on my future résumé, or that I could get a government job; and after all, it was the other official language in Canada.

In university in the late 1980's, I found in the stacks of an ancient library some plays and such written long ago in Esperanto. I only considered them a curiosity at the time. My course was cybernetics and I learned artificial languages for computers. I imagined at the time that if there were engineered languages for computers, then why not for people? As art electives, I took courses in French, Japanese, and Spanish, languages in the so-called "real world."

Esperanto Was Really My Hobby Catalyst...

After university and during a break from an era of working full-time, in the year 1997, I started to

more seriously study and commit to Esperanto. I joined club meetings and newsgroups. It was then that my adult years in *conlanging*, the hobby of constructed languages or *conlangs*, started to crystallize. There was a cryptic word, *glossopoeisis*, which came straight from the Greek for "language invention." In conlanging jargon, so-called "real" languages or "natural" languages like English and Spanish were designated *natlangs*.

(I was in Japan during the years 1992/1994. There, I pondered about the similarities and paradoxes of the Spanish and Japanese languages. I considered that Esperanto was a Japanesque Latinate language.)

On the 5th of February of the year 1997, my first true inclination towards conlanging began. The language would be called something like "Libera"— freedom! It would be based on Esperanto, but

with smoother pronunciation, more like Spanish. I would evaluate Esperanto and find out what was wrong with it if anything really was wrong with it... I would spice up the vocabulary possibly with more English and Chinese words. I would purify it from racism, sexism, Eurocentrism, homophobia, technophobia, and so on... My aim would be perfect symmetry. I would then write a short story along with my grammatical description. But the whole project vanished into the recesses of my mind... Because around this time I would officially create my company called Vix Virtuality Inc., I would designate the project as VX1.

In the year 1998, I created a modified Esperanto clone (L1) called Verdigo ("The Rendering Green") or Verdovo ("Green Egg"). It encapsulated my initial reaction to Esperanto's accents, since I was accustomed to accentless English. It was cathartic as all of my subsequent conlangs. I later realized

that the use of Esperanto diacritics depended on available technology. After all, Japanese and Chinese could type in their logograms through the use of a simple keyboard, just as the Europeans their accented letters. Unicode, the encoding system that was intended to encompass all living scripts in the world, was still embryonic in the 1990's. The computing world was still fragmented in using many different encoding schemes for the different languages.

Also in the year 1998, I created Pingk (L2), which was the phonemization of English whose unsystematic spellings bothered me since Kindergarten. I thought there were better ways to spell English words. I also thought Spelling Bee contests were silly and a waste of time.

I Was a Teenager Once Again···

In the year 2001, I invented Vong (L3) whose inspiration was tonal natlangs, Vietnamese and Mandarin. The motif was the sunflower. Having discovered the conlanging tool LangMaker on the Web, I was able to create a vocabulary of 1600 accented words in Roman script randomly with specified parameters that moulded the ambiance of an East Asian language. LangMaker was providential for my hobby. In the same year and with the same tool, I created Viko (L4), inspired by Polynesian languages and Japanese. All Viko syllables were of the consonant-plus-vowel variety, so words took the shape like 'vitakivo', 'nisativo', and so forth. After the discovery on the Web of Lojban, a computer-like language meant for human beings, I branched Viko into Pahumu, alias Viku (L5), a kind of crucible for melting Polynesian primitivism with the modernism of a logical

language or loglang. I based the script thereof on Inuktitut, an Arctic natlang.

How an Esperantist Became a Heretic...

Also in the year 2001, I became a heretic once again and created an Esperanto clone with all the silly changes that I wanted. I called it Mondezo (L6). I was dissatisfied by my heresy and went back to being a patriotic Esperantist. I realized that, by then, Esperanto was becoming part of my personality. I knew about Ido, which branched off Esperanto in 1907. It was a schism that caused much heartache in the Esperanto community. I later thought that Dr. L.L. Zamenhof was more than a mere intellectual, but a kind of saint or bodhisattva, for lack of a better term.

My Hobby Started to Explode...

In the year 2002, my trip to glorious Greece inspired me to create a conlang using Greek letters and this I called Atho, alias Latho (L7). Unfortunately, I lost some of the details of this Greek-lettered, but Polynesian-sounding, spiritualistic conlang to the Internet Ocean. Then came Kwaadakw (L8), my first conlang involving Amerindian elements. The main inspiration was the islands of Haida Gwaii, a heavily forested sacred place of the Haida Indians. Then I created Krv (L9), a "Vampiric Language" with elements from Czech and with a clicking consonant as in Xhosa, an African natlang with lots of clicking sounds. Lilipu (L10) came next. I was exposed to Sonja Elen Kisa's fantastic creation of Toki Pona, a conlang which encapsulated "small is beautiful" with its simple pidgin-like grammar and reduced vocabulary. Lilipu was my answer, a language for creating haiku

poetry.   Then came Bluish, alias Trangzhik (L11), which had a Tagalog-like "focus grammar" and a phonology reminiscent of Cantonese, Thai, and Czech.   Later in the year 2002, I invented Jalogga (L12), based on the Asian Indian natlangs of Pali and Sanskrit.   I imagined it as a language for chanting in some esoteric religion.

Sometime in the year 2002, I also made a scant outline of an imagined pidgin for international communication and this I called Wold Pijin (K10), which I intended to be rather something like the English-based pidgin natlang, Tok Pisin, spoken in Papua New Guinea.

In the year 2003, I started on a conlang with an Esperanto-like grammar and with an intended vocabulary based on farflung source natlangs—Japanese, Indonesian, Finnish, and Swahili.   I called it Harapanto (L13); 'harap' meant 'hope' in

Indonesian, analogous to 'espero' (hope) in Esperanto. This was an attempt at an 'a posteriori' conlang which would mean a slow piece by piece gathering of vocabulary from pre-existing natlangs. All my other conlangs were 'a priori' . With LangMaker, it took only minutes to create hundreds of words. Well, Harapanto was started, but never finished. Then came Bonjang (L14), which I did finish because it was 'a priori'. Bonjang was mainly based on the sounds of Indonesian, but with an Esperanto-like grammar in that the endings told which part of speech a word was, whether it was a noun, adjective, verb, adverb, et cetera. My next creation was Vling (L15), the "rocketship" of all my conlangs thus far. It had a rather comprehensive and very systematic grammar. It had an East Asian flavour with five tones.

Vling was a model of what would be a good language if one focused on the syntacic structure,

not necessarily the phonology whose ambiance was that of an East Asian language, an aesthetic preference.

On one occasion in the year 2003, I made an attempt to streamline Tibetan into an easy-to-learn conlang which I called Tibetoon (M3). My motivation was that I thought Tibetan was too difficult to learn as it was.

Was I Somewhere in Africa?

2004 was the year for Jasminese (L16), which was an Afro-Asian-Amerindian fusion with influences from the natlangs Yoruba, Japanese, Tibetan, Pali, Indonesian, Haida, and Central Pomo. It was a tonal polysyllabic language, much like Yoruba, an African language.

2005 began with L17. It was based on Australian aboriginal languages. I considered it the most exotic of all my creations and involved considerable research. I did not even give it a definite name, just the number designation L17. L18 was a silly experiment on whether I could write Esperanto using the Japanese Katakana syllabary. I just wrote sample text for this. Ludanto (L19) was another silly project; I wanted to see what would happen to Esperanto if it had multitudinous case endings like Finnish, Latin, and Russian. It was definitely just a thought experiment.

Also in the year 2005 was Ymide (M1), pronounced /ˈʌ.mi.de/, which was a modification of Andrew Nowicki's freeware masterpiece Ygyde, pronounced /ɪ.ˈgɪ.de/, a philosophical 'a priori' language. I changed Ygyde's alphabet to the Korean Hangul alphabet. I copied my Ymide and created a better version called Ozode (M2), pronounced

/'o.zo.de/·

Also in the year 2005, I started Pilitok (P1), a project I had only in my mind for several years: the 'a posteriori' Philippine cocktail of the three regional *linguae francae*—Tagalog, Cebuano, and Ilokano, plus the two historical colonial languages, Spanish and English· The chance of finishing this project was slim due to the slow building of the vocabulary·

In the year 2006, I ventured into Kanataga (P2), which was Tagalog or Taglish written in the Japanese Katakana syllabary· I did also consider using the Cyrillic script as an alternative· Then I revisited the idea of reforming English orthography, this time using the elegant mystique of the Devanāgarī script, which Hindi and Sanskrit used· This I called Sanskreng (P3)·

Was I an Eskimo, Amerindian, or Aborigine?

Also in the year 2006, I made a sketch of Aqqiik (P4), inspired by the Arctic natlang, Inuktitut, and Finnish, both of which I thought had fascinating phonologies, weirdly reminiscent of each other. Then I refurbished L17, the Australian Aboriginal conlang, and upgraded it with the new designation M17. Thereto I added the feature of code-switching between the native Australian and Interlingua, an established conlang.

In the year 2007, I endeavoured to create Ginkgonese (M15), a twin sibling of Vling. Ginkgonese used accent marks over letters, while Vling used numerals, to indicate tone. Ginkgonese was named after the Ginkgo biloba tree. By winter, I thought of Purpurweiss (pronounced /'pur.pur.vais/, and meaning "Purple White") with the objective of Lojbanizing the syntax of Standard

German to an extent that it (L41) would be easily learnable, leveraging the vocabulary of Standard German as much as possible, and adding new words when necessary for enabling the new syntax. Then about a few days later, I thought of a similar Lojbanic paradigm, but instead of using Standard German, I would leverage Spanish vocabulary and a bit of Basque orthography; I proposed to call it (M41) Txokolate, pronounced /tʃo.ko.'la.te/.

Iom per Esperanto...

En la jaro 2008, mi etendis mian kolekton «Oranĝaro», aŭ Franclingve «Orangerie»—Vling (L15), Dzëg (M15), Noi-Noi (N15), Phaai (P15), Zbing (Q15), Reng (R15), kaj S'rau (S15). Ili havis variajn influojn, inkluzive de la Kamboĝa kaj aliaj Indoĉinaj lingvoj, kaj ankaŭ la Pra-Tibeta kaj la Ĉinaj lingvoj. Zbing kaj S'rau havis evidentajn influojn de ankaŭ Loĵban. Poste, mi daŭrigis mian vojaĝon al la fridaj Arktaj landoj kaj kreis alian Eskiman lingvon L42, kiu estis

rememoriga pri Aqqiik (P4). Mi decidis, ke ekde nun la lingva numersistemo sekvu mian Teran jaraĝon. Poste, mi decidis reverki pri Xoqolat (M41), prononcata /ʃo.ko.'lat/. Mi uzis la vortaron de Interlingua anstataŭ de la Hispana. Xoqolat havis la inspiron el la Ĉavakano, ia Hispana kreolaĵo en Filipinoj, kaj el la Kataluna. Sekvante tion, mi revenis al Ameriko kaj kreis novan Indianan lingvon M42 kun inspiro el la Naŭatla, alinome la Azteka. Poste, mi vojaĝis al Barato kaj kreis alian Barateskan lingvon N42.

En Junio de la jaro 2008, mi faris gravajn ŝanĝetojn pri la ortografio de la Tagaloga. Ekzistis la unua versio (TK42) kaj la dua versio (TL42).

En Marto de la jaro 2009, mi komencis la krelingvon L43, bazatan sur la skribsistemo de la Korea lingvo. Ĝi havis 38 vokalojn kaj 35 konsonantojn. Antaŭ Haloveno de la jaro 2009, mi ekpensis pri simpligita kaj kvazaŭpiĝinigita pseŭdo-Japana kun nur la bazaj 80 logogramoj anstataŭ kun la alta nombro de 2 135 en la norma Japana. Tio estis M43, kiu nomiĝis Uina,

aŭ Anglalingve Weena, aŭ Japanlingve ウィーナ, kiu estis protagonisto, unu el la indiĝenaj Eloj de la jaro 802701, el la sciencfantasta romano *La tempo-maŝino* de la verkisto H.G. Wells. La lingvoj Hispana, Mandarena, Tagaloga, kaj Japana estis la ĉefaj lingvoj de influo en M43.

Back to English...

On September 20, two days before the Autumnal Equinox of the year 2009, I made official reality of Vlishy (N43). Like Afrikaans from Dutch, my English offshoot I called Vlishy. It was my friend Christopher Sundita's suggestion to offshoot in this way. I had been getting tired of Standard English. There was an ubication called Vichy, a spa and resort urbette in central France. In the Geneforge gameplay universe, the Vlish was "a levitating, psychic squid-like creation." The famous writer James Blish wrote the book series *Cities in Flight.*

Vlishy was a fancier English with more Graeco-Latinate infusion of words which seemed missing, like holes, in Standard English. Richard Buckminster "Bucky" Fuller (1895/1983), the American Massachusetts-born futurist inventor and author of *Synergetics: Explorations in the Geometry of Thinking* (1975) and *Synergetics 2: Further Explorations in the Geometry of Thinking* (1979), influenced Vlishy somewhat. Fuller's very useful style of English I would rightly opine as a whole different language altogether—Fullerian.

By the beginning of the year 2010, I felt as if I were reborn. This feeling made me decide to uncouple the designations of any of my new conlangs henceforth from my Terran numerical age. (People around me were overly concerned with aging, but maybe rightly so.) By the 3rd of February of that year, I initiated SV23, or Swedish

Creole. The Martian year was about 687 Terran days long, which would make me 23 Martian years old in the year 2010. (I was born on the 12th of January of the year 1966.) Swedish Creole was an idea inspired by Lingua Franca Nova, a Latinate creole invented by Dr. C. George Boeree, a friend whom I met on the Internet about a decade before. On the 13th of February of that year, I created Moma (M23), named after the Museum of Modern Art. Moma would be a futuristic Spanish-influenced, Creole-influenced upgrade of English with regularized spelling. In early anticipation of Halloween, on the 9th of September of the year 2010, a sideline that I did concerned Xing (XG23), pronounced like "shrrng"—an offshoot of Vling with more Mandarin-like participation—a bit of "plug-and-play" that would become part of my Orangerie collection...

Da Oktogrok Viu ov Laif

Bai 2010-10-12, ai desaid dat Moma en Xoqolat ar mai most importnt konlangz, laik a Braun Jerman en a Braun Frenchman· Dei luk, az wan kud imajin, laik yang Guillermo da Kuban tineijr in Madrid in Espania, or laik Hebert in Divinópolis in Brazil· In eni keis, da next dei, ai go ahed wid a niu projekt Kaja (KJ23) pronaunst /ˈka.ja/· Da neim aludz tu da blond karaktr Kia in da Esperanto fantasi muvi Incubus (1965), wich olso starz William Shatner· Kaja iz laik a Blond Mexikan· Kaja wud expand on Esperanto en wud hav a komplit list ov verbal aspekts en sou fort· Ich word koresponding tu a part ov spich wud hav a diferent ton kontur wid Swedish ambians· (In Swedish, wordz hav distinkt ton konturz·) Ai hav nat desaided wedr tu spais ap Kaja wid wordz from Amerindian Mexiko· Den leiter, ai remembr dat araund da yir 2001, ai started konjuring ap da konsept ov Barbarella

(C23)·   Iz abaut a simplifaid Romans konlang·   Its neimseik iz da muvi from da yir 1968·   Jane Fonda iz da star in dat saifai film, a speis opera wid sexi ambians·   ?Wud Barbarella bi mai repleisment for Kaja?   Ai desaid dat eni modifikeishon ov Esperanto iz a sakrilij dat wud put da implementr in sam kainda "jeil", wich did hapen tu mi wen ai krieited Mondezo·   Derfor, da beis ov da konlang shud bi sam odr langwij wid lotsa Latin wordz·

On 2010-11-03, ai desaid tu krieit an apgreid ov Johann Martin Schleyer'z orijinal Volapük from da yir 1880 en **nat** ov da revizhon ov hiz work bai Arie de Jong in da yir 1931·   Laik Arie de Jong, ai wud atempt at mai own revizhon ov da orijinal verzhon·   Ai wud den yuz a Volapük 2-wei dikshonari bai M· W· Wood from da yir 1889·   Mai revizhon wud bi neimd Vanülapük (VA23) da "vanila" langwij·   Iz pronaunst /va.ny.la.'pyk/·   Den, bai 2010-11-07, ai desaid tu abandon dis projekt

bikoz ai hav kom tu beliv dat Volapük, laik Esperanto, iz a seikred langwij en shud nat bi medld wid·

Da Moma Siriz ov Langwijez iz 8 langwijez: Moma (M23), Vayan (VX19), Bonbon (VX20), Voba (VX21), Jabba (VX22), Jujubi (VX23), Jabrwog (JZ7), en Oktogrok (Q18)· Da Siriz wud bi komplitli personl tu mi en wud nat bi ment tu bi propageited tu odr pipl· Dei ar artistik kolazhes···

On 2011-02-04, ai krieit Ondeari (Ω1), wich iz simplifaid Espaniol, riten in Grek leterz· On 2011-02-10, ai krieit a simplifaid Franse kold Langue-des-bois (Γ10)··· Den on 2011-03-03, ai krieit a simplifaid Jerman kold Viktorsprach (Δ20)··· Den a retinking on da next dei lidz tu Emmanuelsprache (Δ21)·

Espalog (Φ21) iz a mestizo ov Esperanto en Tagalog. Vitoriano (Θ23) iz a simplifaid Brazilian Portugiz. Da Vlôcque Languestreäme (VLQ) iz a hiumorus, fri-form, olweiz cheinjing konlang beist on Yuroz. Iz for testing aidiyaz. Esperãto (E3000) iz a neizalaizd Esperanto. Bjormve (Y20) iz laik a jouk kombo ov Esperanto en Lojban.

A New Beginning

By the year 2012, I have become *disullusioned* by my previous conlang works, and so I would want to start again with something lighthearted. (Latin *ullus* means any.)

In 2012-04-07, I create seminally what is tentatively called NJgo or Neo-Japanese (NJ7), which is based on Japanese with highly regularized verbs and a major influx of English Katakana words.

Then in 2012-05-27, I create the seed idea of Mellilingua (ML27) from existing Interlingua. This language would treat gender symmetrically:

bariste (neuter)

baristo (masculine)

barista (feminine)

Then in 2012-06-16, I create what others will later call Tchoco (TC26). It fixes the "hardness," disdained by Anglophones, of Interlingua's "continental vowels" /a e i o u/. A sixth vowel, the schwa /ə/, is added:

grapheme	stressed	unstressed
<a>	/a/	/ə/
<e>	/e/	/ə/

A word like <casa> "house" would be pronounced /ˈka.zə/, instead of Interlingua's /ˈka.za/. The inspiration is from Spain's Catalan.

Also in Tchoco is mixed-tense narrative structure with inspiration from Japanese. Mixed-tense narratives are more vivid than single-anchor-tense (usually past tense) narratives of Western languages like English and Interlingua.

The existence of Interlingua variants like my Xoqolat and Tchoco will undoubtedly cause confusion for Interlingua's enthusiasts. But at the moment of writing, there exist few signs on the Internet that "True Blue Lucky 8" Interlingua is really propagating significantly. (In Tokyo's Shinjuku Ward is a boutique called "Eight Million.") However, Esperanto is, by far, the most popular artificial international auxiliary language. It really does have worldwide appeal.

On 2012-08-11, I create BEE, Beautiful Extended English, that has free word order, free derivational paradigm (e·g·, "omniknowledgeable"), tenseless conjugation, gender neutrality, and number neutrality amongst the features·

Et cetera··· Et cetera···

The End of a Career

It is the 29th of October of the year 2012· Xoqolat is now the crown culmination of my long conlanging history· I think that it is better than Vling in some ways because of the entire repertoire of *cmavo* or structural words that I have included therein· Be Xoqolat merely a prototype or an end product, this incarnation is the one I want to promote· Let not one be fooled into thinking that

I have given up Lojban. I still like Lojban in its genuine form!

Orange Echo

As the last gasp of my conlanging, in 2013, I start fantasizing about the Orange Dream, which by 2013-06-18, I call Quaen /kwæn/. It remains mostly in imagination only because I think it would require intelligent teamwork to finish. The inspiration comes from my own Vling, East Asia, Lojban, the "Oriental Planet" in Daniel Torres' comics series "The Whisper Mystery" in Heavy Metal magazine, and Christopher Yale Tang's invented alphabetical Chinese-looking artistic script, Xiě Yùn. Quaen's grammar would be as comprehensive as Lojban's. Morphemes would be monosyllabic. It would have ambiguous vowel sounds. The Romanization would be quaint with

such digraphs as <qu> and <ph>. Quaen will remain some amorphous slanted fantasy. (I still like Lojban a lot.)

Chance of Lifetimes

In the early months of 2015, I reevaluate the Weena Project as I think that it is still a worthwhile pursuit, a *bonsai* approach to the preservation of the sinographic tradition with a minimalistic set of sinographs with a complement of phonograms, the whole mirroring the effect in Japanese. Weena remains impressionistic, incomplete.

Early in 2015, I create Bicuzi, a Romanization system of Japanese (BZ7). It has the ambiance of Classical Nahuatl in Mexico. A couple of examples follows:

き氷が好きだけれども、今は食べません。

Caquigoori ga suqui da queredomo, ima hua tabemasen.

"Although I like shave ice dessert, I am not eating now."

京都はきれいですね。

Cyooto hua quiree desu ne.

"Kyôto is beautiful, right?"

あ ア a　い イ i　う ウ u　え エ e　お オ o
か カ ca き キ qui　　　く ク cu け ケ que　　　こ コ co きゃ キャ cya きゅ キユ cyu きょ キヨ cyo
さ サ sa し シ xi す ス su せ セ se そ ソ so しゃ シャ xa しゅ シユ xu しょ シヨ xo
た タ ta ち チ chi つ ツ tzu　　　て テ te と ト to ちゃ チャ cha ちゅ チユ chu ちょ チヨ cho
な ナ na に ニ ni ぬ ヌ nu　　　ね ネ ne の ノ no　　　にゃ ニャ nya　にゅ ニユ nyu　にょ ニヨ nyo
は ハ ja ひ ヒ ji ふ フ ju へ ヘ je ほ ホ jo ひゃ ヒャ jya ひゅ ヒユ jyu ひょ ヒヨ jyo
ま マ ma　　　み ミ mi　　　む ム mu　　　め メ me　　　も モ mo　　　みゃ ミャ mya　みゅ ミユ myu
　　みょ ミヨ myo
や ヤ ya　　　ゆ ユ yu　　　よ ヨ yo
ら ラ ra り リ ri る ル ru れ レ re ろ ロ ro りゃ リャ rya　りゅ リユ ryu　りょ リヨ ryo
わ ワ hua　　　ゐ ヰ i　　　ゑ ヱ e を ヲ o
ん ン n
が ガ ga ぎ ギ ghi ぐ グ gu　　　げ ゲ ghe ご ゴ go　　　ぎゃ ギャ gya　ぎゅ ギユ gyu　ぎょ ギヨ gyo
ざ ザ za じ ジ zi ず ズ zu ぜ ゼ ze ぞ ゾ zo じゃ ジャ zya じゅ ジユ zyu じょ ジヨ zyo
だ ダ da ぢ ヂ zi づ ヅ zu で デ de ど ド do　　　ぢゃ ヂャ zya　ぢゅ ヂユ zyu　ぢょ ヂヨ zyo
ば バ ba び ビ bi ぶ ブ bu　　　べ ベ be ぼ ボ bo　　　びゃ ビャ bya　びゅ ビユ byu　びょ ビヨ byo
ぱ パ pa ぴ ピ pi ぷ プ pu　　　ぺ ペ pe ぽ ポ po　　　ぴゃ ピャ pya　ぴゅ ピユ pyu　ぴょ ピヨ pyo
Doubling the vowel is for length. For the glottal stop, an h may be used at the end of a syllable.

On another theme, I want to revisit Tchoco. The verbal system should be shifted from tense-based to aspect-based, like in Japanese and Tagalog. What were the past, present, and future tenses becomes what are the complete, incomplete, and contemplative aspects, respectively. Tchoco is modified Interlingua.

As of 2015, I am still a firm believer of Esperanto and Lojban. Both have the "plug-and-play" feature that I like. They are respectively green and purple, like an eggplant.

Last Update: 2015-03-12Z