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<b>Title:</b>	<i>THE FUNCTIONAL AND ARTISTIC DIMENSIONS OF CONSTRUCTED LANGUAGES: FROM ESPERANTO TO NA'VI, KLINGON, AND TOLKIEN'S ELVISH LANGUAGES</i>
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# THE FUNCTIONAL AND ARTISTIC DIMENSIONS OF CONSTRUCTED LANGUAGES: FROM ESPERANTO TO NA'VI, KLINGON, AND TOLKIEN'S ELVISH LANGUAGES<sup>1</sup>

Bettina ENE<sup>2</sup>

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## ABSTRACT:

*THIS PAPER DELVES INTO THE WORLD OF CONSTRUCTED LANGUAGES, TRACING THEIR ORIGINS, FUNCTIONS, AND CULTURAL SIGNIFICANCE. OUR INQUIRY FOCUSES ON THE PURPOSES AND CHALLENGES THEREOF, CONSIDERING BOTH THEIR PRACTICAL APPLICATIONS AND ARTISTIC ALLURE. A KEY COMPONENT OF THE DISCUSSION IS A COMPARISON BETWEEN ESPERANTO — DESIGNED TO PROMOTE INTERNATIONAL COMMUNICATION — WITH THE CINEMATIC LANGUAGES NA'VI AND KLINGON FEATURED IN "AVATAR" AND "STAR TREK". THE STUDY ALSO EXPLORES ICONIC LITERARY LANGUAGES, SUCH AS J.R.R. TOLKIEN'S ELVISH LANGUAGES, QUENYA AND SINDARIN, AND THEIR INFLUENCE ON LITERATURE AND LINGUISTICS. ADDITIONALLY, THE CINEMATIC LANGUAGES NA'VI AND KLINGON ARE EXAMINED WITHIN THE CONTEXT OF THEIR RESPECTIVE MEDIA PRODUCTIONS. WHILE CONSTRUCTED LANGUAGES ARE OFTEN ENCOUNTERED IN FICTIONAL SETTINGS, THEY SERVE DIVERSE FUNCTIONS, RANGING FROM INTERNATIONAL COMMUNICATION TO ARTISTIC EXPRESSION. THE STUDY CONCLUDES THAT THE ANALYSIS OF CONSTRUCTED LANGUAGES OFFERS INTRIGUING ACADEMIC PERSPECTIVES AND HOLDS SIGNIFICANT SCHOLARLY RELEVANCE, PARTICULARLY IN UNDERSTANDING THEIR INTEGRATION INTO VARIOUS CINEMATIC PROJECTS.*

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**KEY WORDS:** PURPOSE OF CONSTRUCTED LANGUAGES, CONLANGS IN LITERARY CONTEXTS, CONLANG IN CINEMATIC CONTEXTS, ESPERANTO, NA'VI, KLINGON, J.R.R. TOLKIEN

## INTRODUCTION

The focus of this paper centers on the intriguing world of constructed languages, or *conlangs*, in the context of literature and cinema. Constructed languages have emerged as captivating elements in storytelling, enriching the fictional realms created by authors and filmmakers alike. By introducing artificially crafted languages, creators can achieve a level of

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<sup>1</sup> This article represents a shortened version of part of a chapter of the author's unpublished doctoral dissertation for the Doctoral School of Linguistic and Literary Studies, "Babeş-Bolyai" University, Cluj-Napoca, entitled "From Fiction to Function. The Use and Influence of Dothraki and High Valyrian Constructed Languages in the Game of Thrones Fandom."

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authenticity and cultural immersion that captivates audiences and expands the boundaries of creative expression. Before delving into an overview of constructed languages in both literary and cinematic contexts, we aim to briefly examine Esperanto, a highly acclaimed constructed language. It is essential to note that Esperanto differs significantly from the other constructed languages discussed in the present paper, including Na'vi, Klingon, and J.R.R. Tolkien's Elvish languages, Quenya and Sindarin. Unlike these conlangs, which were primarily created for artistic purposes and to enrich fictional narratives, Esperanto was specifically crafted to facilitate international communication; this distinction underscores the unique purpose and origin of Esperanto compared to the other constructed languages under consideration. Following this, we will provide a concise description of Esperanto and proceed with outlining the other constructed languages created for artistic endeavors, as previously mentioned.

### **ESPERANTO – A BRIEF ACCOUNT**

Esperanto is a constructed language created in 1887 by L.L. Zamenhof, a Polish physician, intended to be a universal second language fostering peace and communication among people speaking different native languages. Its speakers can now be found in over 115 countries, indicating a growing trend. However, determining the precise number of fluent bilingual Esperanto speakers poses a challenge due to evolving learning methods, with a shift towards online resources rather than traditional proficiency exams. Consequently, reliable statistics on the actual number of speakers are unavailable. Nonetheless, estimates suggest a wide range, from a few hundred thousand to over 2 million individuals possessing varying levels of fluency in the language. Despite its lack of official recognition by any nation, this diversity of speakers is notable. According to Wood [1], 'the language community of Esperanto is larger than that of many ethnic languages (according to Culbert, it numbers about two million throughout the world). This speech community is different from ethnic ones in that it is voluntary, non-ethnic and non-territorial' [2]. As per Lindstedt [2], 'Esperanto has some properties of a natural language, including about 1,000 first language speakers.' However, Gobbo [3] underlines that 'even though Esperanto is attested as a first language in a family context, it is important to note that there is no monolingual speaker of more than three years old and Esperanto is never the strongest language in plurilingual families.' Lindstedt [2] draws on Karlsson [4], who discusses the distinction between natural and artificial languages, and writes about so-called artificial auxiliary languages, as follows: 'a more successful type [of auxiliary language] is based on natural languages, usually on Latin and other important Indo-European languages. The words are based on these languages; the grammar has been made as simple as possible' [4] [2]. Karlsson [4] points out that, 'after the creation of Esperanto in 1887, millions of people have taken an interest in it. There are even people whose first language is Esperanto because their parents were Esperantists. This fact makes Esperanto almost equal to a natural language' [4] [2]. Unlike natural languages, Esperanto is a constructed language, with the intention of not being tied to any specific ethnic group or population. Rather, it emerged from Zamenhof's desire to address social issues prevalent in his hometown. These issues, rooted in racial disparities and cultural misunderstandings, often led to hostility and conflict. According to Tonkin [5], 'Zamenhof introduced Esperanto in the late nineteenth century as a means to promote understanding where understanding was lacking; his broader target was the world, his immediate concern the scourge of Russian anti-Semitism. Until the end of World War II, and even beyond, it was possible to argue that Esperanto could bridge stubborn language difficulties. Such a development would be practical as well as equitable. It was this belief that stimulated interest in its use in the League of Nations (and, later, the United Nations), in schools across the

world, and, on the left, as a means of linking the worldwide proletariat' [5]. Zamenhof envisioned a language that would promote equality and understanding among all individuals, free from association with any particular national identity. The name "Dr. Esperanto", meaning "The one who hopes", served as Zamenhof's pseudonym and later became synonymous with the language itself. Zamenhof's creation of Esperanto proved to be a remarkable success, marking the beginning of a rich and enduring history spanning over a century. The significance of Esperanto extends far beyond its linguistic origins, encompassing considerable cultural and political ramifications over time. Zamenhof's original vision was to establish an international language fostering harmony and cooperation among individuals speaking diverse regional or national languages. Rooted in the belief that a shared language could mitigate societal challenges by fostering mutual understanding among disparate groups, this initial aspiration has spurred various movements and organizations advocating for Esperanto. These initiatives range from humanitarian efforts in conflict zones to facilitating cross-cultural communication between individuals from different countries.

The original aim of Esperanto was not solely centered on promoting peace and international understanding. Throughout its history, Esperantists have consistently evaluated the state of international communication in comparison to existing alternatives. Their assessments have consistently led to the conclusion that amidst widespread difficulties in foreign language acquisition and the disorder and controversies surrounding foreign language study, the establishment of a second language is indispensable for achieving linguistic comprehension. Zamenhof articulated this humanitarian aspiration when he stated, "la ideo de lingvo internacia estas tre riula" (English translation: "the idea of an international language is highly rational"). The realization of this aspiration, despite the presence of UN translators, hinges on the adoption of a language that is not anyone's native tongue but instead serves as a universally accessible and equitable second language. According to Koutny [6], 'as far as their sources and structures are concerned a posteriori languages they can be linked to a particular language family. Zamenhof, in the creation of Esperanto, took the basic word stock from the Romance, Germanic and Slavic languages which all belong to the Indo-European language family. He also utilized *Greco-Latin derived international words*' [6]. As per Gobbo [3], 'Zamenhof, the Esperanto author, tried to make sure that the linguistic *mélange* simplified the grammar of Esperanto, i.e. rules should be general and without exception.' Originally, Esperanto was conceived as a universal second language, evident in the titles of two of its earliest works containing the phrase "lingvo internacia" ("international language"). Zamenhof himself articulated a linguistic and political aspiration in the "declaration" of Esperanto (1887), proposing that the widespread adoption of the international language he advocated would naturally diminish prejudices among followers of different religions and nations.

Concerning the notion of descriptivism and prescriptivism, it is notably intriguing to collect diverse academic viewpoints concerning Esperanto. A basic overview of descriptivism and prescriptivism in linguistic terms entails descriptive linguistics examining the principles and rules of a language at the speaker's level, while prescriptive linguistics (grammar) focuses on regulating a language through an authoritative entity. Consequently, within the realm of constructed languages, a prescriptivist would encounter the task of defining what is deemed correct or incorrect within the language, whereas a descriptivist would explore the language's evolution and usage without making any evaluative judgments. The objective of this paper is to offer an overview of the chosen constructed languages from a descriptive standpoint, abstaining from making evaluative judgments concerning their grammar and vocabulary.

According to Tonkin [5], ‘after almost one hundred years of continuous use Esperanto has achieved the status and character of a fully-fledged language, functioning much as any other language does.’ The author [5] poses a significant inquiry: ‘If Esperanto *is* a language (and it surely is), is it a language, or does it carry with it a particular ideology?’ Tonkin [5] states that, ‘languages can certainly be seen as conveyors of ideology, but as any student of language attitudes (to say nothing of students of language rights) can attest, the relationship between language and identity is not linguistic but psychological, and not absolute but contingent. Studies of Esperanto speakers and organizations in the past have revealed a left-of-centre bias hardly surprising given the internationalist origins of the language and its function as a bridge between languages and cultures; but learning the language carries with it no ideological requirement, no attitudinal prerequisites’ [5]. Furthermore, Schubert [7] draws on Blanke’s work [8], who ‘classifies planned languages with regard to the communicative functions for which they are actually used and arrives at three major groups: projects, semi-languages and languages. According to Blanke [8], the overwhelming majority of the known systems, several hundreds, have remained projects. A handful have proceeded half-way and became semi-languages, and only one has turned into a full-fledged language: Esperanto’ [7]. If Esperanto is deemed to be a complete language, it could be inferred that it shares characteristics with natural languages. Lindstedt [2] delineates three of these properties. According to the author [2], ‘present-day Esperanto has at least three properties that make it similar to a natural language.’ The properties identified by Lindstedt [2] are as follows: ‘first, the norm of Esperanto is partly non-codified, i.e., Esperanto cannot be learnt from textbooks, grammars and dictionaries alone, but only by participating in the speech community [...]. Second, several grammatical and lexical changes during the nearly 120-year long history of Esperanto have not been due to official or unofficial language planning and codification, but have been initiated and spread by anonymous speakers, being codified only afterwards (or not at all). Third, Esperanto has native or first-language speakers. The earliest report of this aspect of Esperanto seems to be that of Butler [9], and a good overview can be found in Corsetti [10] [2]. The author concludes that, ‘taken together, these three properties indicate that Esperanto is clearly approaching the status of a natural language, similarly to pidgins that are being creolised’ [10]. Of course, the term “natural language” itself is not unproblematic, because all human languages are social conventions, not biological phenomena—what is biologically determined is only the child’s general capacity to learn one or several of these social languages’ [2]. It is worth noting that scholars hold varying perspectives regarding the definition of a natural language or which languages can be classified as “natural”. Lindstedt [2] draws on Lyons [11], who ‘distinguishes four different senses of the term “natural” in linguistics, but does not find any definition of it that would suffice to distinguish Esperanto from, say, English [11]. Yet for many linguists the term “natural” has a relatively well-established and well-defined meaning: a natural language is one that has native speakers’ [2]. According to Koutny [6], ‘the concept of language covers the language systems from ethnic, regulated languages through secret and artistic to planned and even formal languages. The communicative function is common to them all, whether between people among themselves (even a single person with himself as in the case of secret languages) or with machines (in the case of programming languages). The function of identity occurs with ethnic languages but not with artistic or programming languages’ [6]. However, the author [6] argues that, ‘it can appear with evolved planned languages when a speech community exists and the language also serves to express belonging to the community just as with ethnic languages. Esperanto fulfills this function and part of its language community accepts that identity and considers Esperanto to be their language’ [6]. To describe planned languages, Koutny [6] draws on



Blanke [8], who ‘lists 28 criteria ranging from language structure, role in communication and even cultural factors. Using these criteria, he considers Esperanto to be the only full-fledged planned language, a few others as halfway to this point and the majority to be language projects’ [6]. The author cites Stria [13], who ‘points out that many smaller ethnic languages do not fulfill these criteria, in which case they are considered endangered. The *speech community and its cultural background* is essential for the viability of both ethnic and planned languages’ [6].

To sum up, based on scholarly analysis of Esperanto, it becomes apparent that it has attained the status and characteristics of a fully-developed language, operating akin to other established languages. The Esperanto language community boasts a size surpassing that of many ethnic languages. Importantly, acquiring proficiency in Esperanto does not necessitate adherence to any particular ideology or prerequisite attitudes. Additionally, Esperanto is partially non-codified, implying that proficiency in the language cannot be solely achieved through textbooks, grammars, and dictionaries, but rather through active participation in the linguistic community. Furthermore, Esperanto has native or first-language speakers, and it also serves as a means of expressing belonging to the community, similar to ethnic languages. As concluded by Gobbo [3], ‘it was made evident that interlanguages – in particular Esperanto – are means to cross-cultural communication as they proved that language and culture are intertwined. Therefore, even auxiliary languages act as identity markers.’

This segment of our paper aimed to provide a concise overview of Esperanto. Our objective was not to extensively examine its linguistic characteristics, such as its phonetics, pronunciation, spelling, syntax, morphology, and semantics, nor to scrutinize the Esperanto-speaking community in depth. Instead, our aim was to provide a brief and general description of this constructed language’s historical background. The focal interest of this paper is the distinction that stems from the fact that Esperanto is a constructed language designed for a distinct purpose (facilitate international communication) compared to the constructed languages discussed later in this paper, which were created for artistic purposes rather than practical usage beyond fictional contexts. Subsequently, we will present an overview of constructed languages encountered in both literary and cinematic spheres, focusing particularly on Na’vi from the “Avatar” movie, Klingon from the “Star Trek” franchise, Tolkien’s Elvish languages from “The Lord of the Rings”, and finally, Dothraki and High Valyrian from the HBO fantasy TV series “Game of Thrones.”

### **CONSTRUCTED LANGUAGES IN THE LITERARY CONTEXT**

In literature, constructed languages have been employed by writers across various genres and periods to add depth and authenticity to their fictional worlds. One of the most celebrated examples of this is the English writer and scholar, J.R.R. Tolkien’s creation of *Elvish* languages, such as Quenya and Sindarin, for his epic high-fantasy novel, “The Lord of the Rings” (1937-1949) and a collection of myths “The Silmarillion” (1977). Tolkien’s linguistic prowess extended far beyond merely devising vocabularies; he constructed entire grammatical systems and scripts, infusing his fictional world of Middle-Earth with linguistic richness. Given Tolkien’s remarkable expertise in language construction, showcased not only through the creation of a single language but an entire linguistic lineage, the forthcoming part of our paper will be more prominently centered on his language creations.

According to David J. Peterson, ‘the first widely known author to use a more or less fully constructed language was J.R.R. Tolkien, who set the bar very high. Unlike other authors before him – or most who would claim him as an inspiration afterward – Tolkien was a language creator before he panned his major works. In a way, the languages themselves

served as the progenitors to the tales. He understood that language itself is inseparable from the culture that produces it (or “mythology”, as he put it), and he felt that if the languages he was creating had no place to breathe they wouldn’t have any kind of vitality. Arda<sup>3</sup> became the place where his languages could live, and so his legendarium was born’ [14]. As per Fimi and Higgins [15], ‘Tolkien spent a large portion of his life creating an extended and complex mythology set in a fully-fledged secondary world [...] during a span of more than thirty years. An equally significant part of his life was devoted to the creation, development and refining of a series of invented languages’ [15]. Peterson [14] states that, ‘in addition to being the first person on record to create a full language for a fictional context, Tolkien also did something no other language creator had done to that point: he created a language *family*: Quenya and Sindarin, his two most famous languages, descend from a common ancestor, Quendian, and themselves have languages that have descended from them, and other languages to which they are related’ [14]. What requires mentioning is that ‘Tolkien never stopped working on the development of what he would characterize as his “nexus of languages”<sup>4</sup>. That Tolkien saw language invention and myth-making as coeval and co-dependent creative acts is evident from several of his letters’ [15]. In the aforementioned letters,<sup>5</sup> Tolkien explained that ‘*The Lord of the Rings* was fundamentally linguistic in inspiration and largely an essay in *linguistic aesthetic*.’ In one of the letters written to his son Christopher, Tolkien explains how important *aesthetic* is to him, stating that *it* ‘is always impossible to catch in a net of words. Nobody believes me when I say that my long book is an attempt to create a world in which a form of language agreeable to my personal aesthetic might seem real. But it is true’ [16] ‘Finally, in a draft of a letter from 1967, Tolkien summed up his language invention: ‘It must be emphasized that this process of invention was/is a private enterprise undertaken to give pleasure to myself by giving expression to my personal linguistic “aesthetic” or taste and its fluctuations’ [15]. Fimi and Higgins [15] conclude that, ‘Tolkien’s linguistic invention was, therefore, a fundamental part of his artistic output, to the extent that later on in life he attributed the existence of his mythology to the desire to give his languages a “home” and peoples to speak them.’ [15]. Moreover ‘Tolkien’s drafts reiterate the centrality of myth and language in his legendarium: Mythology is language and language

<sup>3</sup> Author’s note: In J.R.R. Tolkien’s fictional legendarium, *Arda* is the name given to the world in which the events of ‘The Silmarillion’, ‘The Hobbit’, and ‘The Lord of the Rings’ take place. *Arda* encompasses the continents, seas, lands, and civilizations created by Tolkien as the backdrop for his mythological tales. It is a complex and richly detailed world, with various ages, continents, races, and cultures. It includes places like *Middle-earth* (where most of Tolkien’s stories are set), *Aman* (the Undying Lands where the immortal Elves reside), and *Valinor* (the realm of the Valar, divine beings). The world of *Arda* is shaped by both physical and spiritual forces, with its history and destiny influenced by divine beings, powerful artifacts, and the actions of its inhabitants. Tolkien’s writings explore the creation of *Arda* by the supreme deity, *Eru Ilúvatar*, and the roles played by the *Ainur* (angelic beings) in shaping its destiny.

<sup>4</sup> Author’s note: In the context of J.R.R. Tolkien’s linguistic and mythological works, the term “nexus of languages” refers to the interconnectedness and interrelation of various languages within a fictional or constructed world. Tolkien was deeply interested in language creation and the development of linguistic systems for his fictional cultures and civilizations. He often created languages with historical and phonological ties, evolving from a common ancestor. The idea of a “nexus of languages” suggests that the languages within Tolkien’s legendarium are not isolated entities but are connected by shared linguistic elements, influences, and historical development. Just as real-world languages can influence and borrow from each other due to contact and cultural exchange, Tolkien’s languages also exhibit similar characteristics. His linguistic approach extended to his fictional world-building, where he considered the cultural and historical contexts of each language.

<sup>5</sup> A collection of 354 letters, excerpts from letters, drafts and endnotes written by J.R.R. Tolkien, edited by his son Christopher Tolkien and Humphrey Carpenter, and published in 1981.  
[https://tolkiengateway.net/wiki/The\\_Letters\\_of\\_J.R.R.\\_Tolkien](https://tolkiengateway.net/wiki/The_Letters_of_J.R.R._Tolkien), accessed on 12.08.2023

is mythology; the mind, and the tongue, and the tale are coeval' [15]. Aside from Tolkien's Elvish languages and his remarkable ability to craft languages for fictional universes, our intention is to briefly illustrate a range of other constructed languages present in diverse literary contexts. According to Fimi and Higgins [15], 'the impact of Tolkien's language invention would inspire other authors to incorporate invented languages into the fabric of their secondary world building [...]. One work that shows the clear influence of Tolkien's linguistic process is fantasy and science fiction writer Ursula Le Guin's "Always Coming Home" (1985). In "Always Coming Home", Le Guin depicts a group of humans called the *Kesh* and offers an extensive glossary of the *Kesh* language with an attendant *Kesh* alphabet which, like Tolkien's invented writing systems, was designed to work phonetically. The *Kesh* language is clearly agglutinative, building words and grammatical forms from base roots, prefixes and suffixes' [17]. Conley and Cain [18] state that 'Le Guin also developed a series of punctuation marks for the language which indicated the correct intonation for words or entire phrases, thus showing interest in how the language sounded when spoken.' Therefore, like Tolkien, Le Guin was concerned not only with the make-up of words and grammar but also with the aesthetics of the language sounds when read aloud' [15].

To proceed, let us look at George Orwell's Newspeak in his dystopian novel "1984", which serves as the official language of the totalitarian regime of Oceania<sup>6</sup>. Newspeak exemplifies the manipulation of language to control thought and suppress individuality in a totalitarian society, showcasing how constructed languages can serve as powerful tools for social commentary and criticism. Another example of a constructed language in literature is the Fremen Language in Frank Herbert's science fiction novel "Dune" (1965). It is used by the desert-dwelling Fremen people on the planet *Arrakis*. The language reflects the unique cultural and environmental influences of their desert habitat. A further illustration is *Lapine* in Richard Adams' debut novel "Watership Down" (1972). *Lapine* is the language spoken by the rabbit protagonists in their adventurous quest, but mostly speak fluent English. The language adds depth to the rabbits' society and their worldview. In this section of our paper, our intention was to offer a brief overview of certain constructed languages featured in literary compositions. However, it's the ones utilized in cinematic settings that capture our attention with particular fascination. This fascination arises from the fact that these languages are spoken by actors who have undergone dedicated training to ensure precise pronunciation and authentic usage. This distinctive element adds an intriguing layer to the cinematic experience. Furthermore, the conlangs we are set to showcase have enjoyed significant popularity over the years, cultivating their own fanbases. Some have reached such extensive usage and adoption that they merit a more in-depth exploration. As a result, our focus naturally transitions, leading us to present two of the most noteworthy constructed languages from both film and television domains in the upcoming part of our paper. We will begin by focusing on Na'vi, the well-known constructed language featured in James Cameron's widely acclaimed film "Avatar". Our emphasis on Na'vi is grounded in its distinction as one of the most renowned constructed languages, resonating with a considerable and devoted global audience.

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<sup>6</sup> Author's note: In George Orwell's dystopian novel "1984", *Oceania* is one of the three totalitarian superstates that dominate the world in the year 1984, along with *Eurasia* and *Eastasia*. *Oceania* is characterized by pervasive surveillance and manipulation of information.



## CONSTRUCTED LANGUAGES IN THE CINEMATIC CONTEXT NA'VI ("AVATAR", 2009)

Among the constructed languages devised explicitly for cinematic purposes, Na'vi stands out as one of the most prominent and intricate examples. Na'vi is a constructed language featured in James Cameron's blockbuster film "Avatar" (2009). Linguist Paul Frommer<sup>7</sup> was commissioned by the film's creators to develop this unique language, intended to be spoken by the indigenous inhabitants of Pandora, the Na'vi people. Ben Burt [19], American sound designer, film director, screenwriter and voice actor, claimed that 'Dr. Paul Frommer, who was with USC (University of Southern California) at that time, spent about a year creating the language.' However, prior to delving into the intricate aspects of the Na'vi language construction, we aim to provide some initial contextual information regarding Dr. Paul Frommer. In a 2010 interview conducted by Radio ABC National - Lingua Franca, Dr. Frommer was queried about the selection process that led him to become the linguist responsible for crafting the Na'vi language in *Avatar*. Frommer claims that 'an email was sent from James Cameron's production company to the Department of Linguistics at USC asking for someone who might be able to do this... but although I'm no longer part of the department, I had a good colleague friend [...] who was a professor in the Linguistics Department, in fact he was my very first professor when I began studying Linguistics back in 1971. And he saw the email and he said to himself, knowing me, it sounds like Paul.'<sup>8</sup> The intention conveyed by the professor's remark 'this sounds like Paul' is also explained by Frommer in the interview: 'he and I had written a linguistics workbook together, it's called 'Looking at Languages', and it presents data from about thirty different languages to students in an elementary linguistics class so that they can practise the theoretical principles they've been studying... And for the book, it contributed most to the problems having to do with English and a few others, I contributed most to the problems having to do with non-English languages. So, he knew I had this interest in just looking at data from other languages, uhm, in fact I have put together a little problem, just a one-page thing, with some data from a fictitious language... It was nowhere near a complete language; it was just with some data that illustrated a particular point [...]. I sent James Cameron a copy of the book and fortunately I was called in for an interview a week or two later and it went well, and at the end of it he stood up and said... shook my hand, and said 'Welcome aboard!'<sup>9</sup>

According to Avatar Producer Jon Landau, 'Na'vi is a hard language. When I knew we had to create a language for the movie, I thought, okay, you go hire someone and say, 'This is the word we have to say.' And they'd come up with the word. I was wrong. Paul Frommer, our linguist, took six months just to define the structure of language, which I thought was fascinating. And after that, he'd start coming up with the sentences that we needed. I think it's relatively unique. We didn't want someone to hear it and go, 'Wow, that's Watusi! or Maori, or French.'<sup>10</sup> The language plays a pivotal role in establishing the authenticity and depth of the film's fictional world, enhancing the cultural immersion for both characters and

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<sup>7</sup> Author's note: Paul Frommer's professional identity extends beyond that of a mere language creator or conlanger (a person who creates an artificial language); he is equally recognized as a linguist with extensive expertise in language acquisition and pedagogy.  
[www.usoproject.com](http://www.usoproject.com)

<sup>8</sup> [http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin\\_20100206.mp3](http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin_20100206.mp3), from 0:01:03 to 0:01:36, accessed on 17.08.2023

<sup>9</sup> Ibid., from 0:01:44 to 0:02:50, accessed on 17.08.2023

<sup>10</sup> An excerpt from the interview "An Interview with Paul Frommer, Alien Language Creator for Avatar" by Matteo Milani, U.S.O Project – Unidentified Sound Object, November 2009, [www.usoproject.com](http://www.usoproject.com)

audiences. Frommer meticulously crafted the Na'vi language to reflect the cultural nuances and environmental influences of the Na'vi people. When inquired about the extent of his creative autonomy during the construction of Na'vi and whether he needed James Cameron's approval – he did not just go away, make it up and come back and present it to him, Frommer's reply was: 'yes... and no. In terms of the sound of the language, yes, we did definitely work together. Jim had come up with a few words on his own for the original script, mainly character names, a few names of animals, the word "Na'vi" itself is James Cameron's, and a few others. So, I had a bit of a sense of the sound he had in mind [...] and I presented to James this thing that I call "sound palettes". At that point, there wasn't any grammar, any syntax, morphology... I just made up some stuff; just words that sounded like it might be a language, but it had a sound structure to them.'<sup>11</sup>

Consequently, he designed a coherent linguistic system encompassing vocabulary, grammar, and syntax, giving the language a natural and organic feel. Frommer's linguistic expertise ensured that Na'vi sounded plausible and distinct, contributing to the overall success of the film's world-building: 'I didn't base Na'vi on any particular human language. In terms of its sound, I thought that the original words Jim Cameron had come up with had a bit of a Polynesian flavor, and I included those sounds in the language. But I added a lot beyond that, so that I don't believe that Na'vi sounds like any specific existing language. As I mentioned, there's nothing in Na'vi that couldn't be found in some human language—and that's important, since humans have learned to speak it. However, the particular combination of elements in Na'vi—its sound system, morphology, and syntax—is unique.'<sup>12</sup> According to Frommer, 'James Cameron approved to the overall sound, but then, when it was time to construct the morphology and syntax, that is, you know, the rules for building words and for putting words together in phrases and sentences, that was pretty much up to me.'<sup>13</sup> When queried about the major difficulties he encountered in creating a phonetic system with its own style, consistency, and unique character, Frommer provides context by emphasizing that 'I didn't quite start from zero, since Cameron had devised 30 or 40 words of his own for the original script – some character names, place names, names of animals, etc. That gave me a bit of a sense of what kinds of sounds he had in mind.'<sup>14</sup> Moreover, 'he wanted a complete language, with a consistent sound system (phonology), word- building rules (morphology), rules for putting words together into phrases and sentences (syntax), and a vocabulary (lexicon) sufficient for the needs of the script. He also wanted the language to be pleasant sounding and appealing to the audience.'<sup>15</sup> Therefore, the Na'vi language is characterized by its harmonic and melodic quality, inspired by the sounds of various human languages and the tones found in natural languages. The language features an elaborate phonetic system, which includes unique sounds, diphthongs, and glottal stops, further contributing to its exotic and captivating nature. Frommer states that, 'the advantage of using a real language is that it possesses built-in credibility. A real language has all the style, consistency, and unique character that only centuries of cultural evolution can bring. I found that if I relied on my familiarity with English, my imagined "alien" language would just be a reworking of the all-too-familiar phonemes of everyday general American speech. I had to break those

<sup>11</sup> [http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin\\_20100206.mp3](http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin_20100206.mp3), from 0.02:56 to 0.03:52, accessed on 17.08.2023

<sup>12</sup> Milani, *ibid.*

<sup>13</sup> [http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin\\_20100206.mp3](http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin_20100206.mp3), from 0.05:33 to 0.05:43, accessed on 17.08.2023

<sup>14</sup> Milani, *ibid.*

<sup>15</sup> Milani, *ibid.*

boundaries, to search for language sounds that were uncommon and even unpronounceable by most of the general audience.<sup>16</sup> Coombes [20] outlines a succinct analysis of Na'vi in his paper that 'shows an absence of voiced plosives, whilst the voiceless examples remain initially unaspirated. In certain syllabic conditions, the same plosives are subject to lenition, causing them to mutate to the voiceless fricative of the same point of articulation (*p* becomes *f* (labial), *t* becomes *s* (dental) and *k* becomes *h* (palatal).' Further elaborating, Coombes [20] details that, 'a plosive > semi-vowel sequence is not permitted initially, and can only be split between syllable boundaries (for example, "glad" is not permitted as the sequence is in an initial position, "polyglot" is also not permitted as the same sequence is contained within a single syllable, but "meaningless" is permitted as the sequence is divided by the syllable boundary.' Additionally, Coombes [20] points out Frommer's CVC paradigm which indicates that 'a single vowel or diphthong must be centred in each syllable. The vowel being preceded by no more than two consonants, and followed by just one, thus giving each syllable the structure of either CVC or CCVC.' Subsequently, we aim to present a selection of phrases and text (e.g., a song) in Na'vi, not only to mirror the theoretical considerations discussed earlier, but also to provide our readers with a tangible understanding of the language discussed within this section:

- i. 'Oel ngati kameie, ma Tsmukan, ulte ngaru seiyo ireiyo. Ngari hu Eywa saleu tirea, tokx 'i'awn slu Na'viyã hapxi.' (English translation: I see you<sup>17</sup> brother, and thank you. Your spirit goes with Eywa<sup>18</sup>, your body stays behind to become part of the People).
- ii. 'Kaltxi. Ngaru lu fpom srak?' (English translation: Hello, how are you?)<sup>19</sup>
- iii. 'Sifmetokit emzola'u ohel. Ätxäle si tsnì livu oheru Uniltaron' (English translation: I have passed the tests. I respectfully request the Dream Hunt).<sup>20</sup>
- iv. 'Ma Eytukan, lu oeru ayli'u frapor. Ayli'u na ayskxe mì te'lan.' (English translation: Eytukan, I have something to say, to everyone. The words are like stones in my heart).<sup>21</sup>
- v. 'Eo ayoeng lu txana tikawng. Sawtute zera'u fte fol Kelutralti skiva'a. Piyähem fitseng ye'rin.' (English translation: A great evil is upon us. The Sky People are coming to destroy Hometree. They will be here soon).<sup>22</sup>
- vi. *Hunting Song (in Na'vi with English translation):*

'Teriran ayoe ayngane (We are walking your way)  
Zera'u (We are coming)

<sup>16</sup> Milani, *ibid*.

<sup>17</sup> Author's note: In the movie "Avatar", the phrase "I see you" holds a profound and symbolic meaning. It is used by the Na'vi people, particularly the character Neytiri, to convey a deep understanding and connection between individuals. In the context of the film, "I see you" goes beyond its literal interpretation and signifies an acknowledgment of a person's true essence, emotions, and identity. It reflects a sense of empathy, compassion, and unity, indicating that one person recognizes and values the authenticity of another. The phrase encapsulates the central theme of the movie, which revolves around the Na'vi's spiritual and interconnected relationship with their environment and each other.

<sup>18</sup> Author's note: In the movie "Avatar", *Eywa* is a deity or spiritual force revered by the Na'vi people, the indigenous humanoid inhabitants of the fictional moon Pandora. *Eywa* is depicted as a conscious and interconnected network that encompasses all life forms on Pandora, including plants, animals, and the Na'vi themselves. The concept of *Eywa* is central to the Na'vi's way of life, their spirituality, and their respect for the environment. Throughout the movie, the idea of *Eywa* plays a significant role in the narrative.

<sup>19</sup> [https://wiki.learnnavi.org/index.php/Corpus#Vanity\\_Fair](https://wiki.learnnavi.org/index.php/Corpus#Vanity_Fair), accessed on 16.08.2023

<sup>20</sup> [https://wiki.learnnavi.org/index.php/Corpus#Vanity\\_Fair](https://wiki.learnnavi.org/index.php/Corpus#Vanity_Fair), accessed on 16.08.2023

<sup>21</sup> *Ibid*.

<sup>22</sup> *Ibid*.

Rerol ayoe ayngane (We are singing your way)  
Ha ftkey (So choose)  
Awpot set ftkey ayngal a lu ayngakip (Choose one among you)  
Awpot a Na'viru yomtiyng (Who will feed the People).

Oeyä swizaw ningay tivakuk (Let my arrow strike true)  
Oeyä tukrul txe'lanit tivakuk (Let my spear strike the heart)  
Oeri tingayil txe'lanit tivakuk (Let the truth strike my heart)  
Oeyä txe'lan livu ngay (Let my heart be true).

Lu nga win sì txur (You are fast and strong)  
Lu nga txantslusam (You are wise)  
Livu win sì txur oe zene (I must be fast and strong)  
Ha nì'aw (So only)  
Pxan livu txo nì'aw oe ngari (Only if I am worthy of you)  
Tsakrr nga Na'viru yomtiyng (Will you feed the people).<sup>23</sup>

During the film's production, Frommer worked closely with the cast and crew to ensure that the actors could convincingly speak the Na'vi language on screen. The effort to learn and speak Na'vi authentically added depth to the performances and contributed to the immersive experience of the fictional world of *Pandora*. However, before we dive into the actors' language learning abilities for Na'vi, there's a fundamental step – the attainment of the roles themselves. Burt provides context by sharing that, 'the trick was we had the language before we actually cast most of the parts. So, the casting director, Margery Simkin, had to learn a bit of Na'vi so that she could get the auditioning actors to repeat the sounds of the language. If they couldn't make the sounds, they couldn't have the part. The studio asked me the same question. They asked, 'Do they have to have tails?'<sup>24</sup> We're very happy with the way the Na'vi worked out because what we found is the tail and the ears show the characters' emotional state.'<sup>25</sup>

Beyond the film, Na'vi has gained a dedicated fan base, with enthusiasts learning and conversing in the language outside the cinematic context. This attests to the language's successful construction, which extends its impact beyond the confines of the film's narrative. According to Coombes [20], 'Cameron's request of Frommer was simply that the resultant Na'vi be 'pleasant and appealing to the audience'. To Frommer's benefit, this concluded with fans expressing curiosity about how and where to learn the language, even before the film's release.' As described by Frommer, 'in terms of oral practice I really don't have anyone.

<sup>23</sup> [https://wiki.learnnavi.org/index.php/Hunting\\_Song](https://wiki.learnnavi.org/index.php/Hunting_Song), accessed on 16.08.2023

<sup>24</sup> Author's note: The Na'vi people in "Avatar" possess distinctive physical features that are integral to their identity and way of life. They are characterized by their tall stature, averaging around 10 feet in height, which reflects their adaptation to the moon Pandora's ecosystem. This height grants them a closer connection to their environment and aids in traversing their forested surroundings. Their most notable physical features are their vibrant blue skin and bioluminescent markings. Their skin color is a reflection of the moon's unique biology, while the bioluminescent patterns serve as a visual communication tool, displaying their emotional states and responding to external stimuli. This symbiotic relationship between Na'vi and environment underscores their deep connection to Pandora's ecosystem. One of the most crucial aspects of Na'vi physiology is their prehensile tails, which are biologically and culturally significant. These tails are used for a variety of purposes, such as balance while traversing the forest canopy, and even as a means of locomotion when they are riding on the back of their dragon-like mounts, known as "ikran" or "banshees". The tails are also symbolic of the Na'vi's interconnectedness with nature, as they can interface directly with the neural tendrils of certain plants and animals, facilitating communication and communion with Pandora's living network.

<sup>25</sup> Milani, *ibid*.



However, what's absolutely extraordinary and what I find astonishing is that I am getting people writing the emails in Na'vi, and this is something I never expected. [...] people have been working like crazy trying to master the language, and it's been quite remarkable. Some of them are really good [...]. I never thought that there would be that much interest in the language.<sup>26</sup> Ultimately, Na'vi's popularity and recognition as a well-crafted constructed language have solidified Paul Frommer's status as a prominent figure in the world of language creation for film and storytelling. The success of Na'vi in "Avatar" has further emphasized the value of constructed languages in cinema as a means of enriching storytelling and fostering a sense of cultural authenticity.

### **KLINGON ("STAR TREK", 1966)**

In the context of filmmaking, constructed languages serve as a tool for immersive world-building, particularly in genres like science fiction and fantasy. The renowned "Star Trek" series prominently features constructed languages such as Klingon and Vulcan, each serving as a distinct cultural identifier for their respective alien civilizations. "Star Trek" has garnered a dedicated fan following, known as "Trekkies" or "Trekkers", who actively engage with the franchise. However, according to Okrent [21], 'Klingon speakers, those who have devoted themselves to the study of a language invented for the *Star Trek* franchise, inhabit the lowest possible rung on the geek ladder.' Designed by Marc Okrand, the Klingon language made its debut in "Star Trek: The Motion Picture" and has since been used by Klingon-speaking characters throughout the franchise. Okrand's book, "The Klingon Dictionary", published in 1985, has become the de facto standard for the language. A small but notable community of Klingon speakers exists, with some even translating various works into Klingon. Surprisingly, institutions like the US State Department, the University of Minnesota, and the University of London boast members proficient in Klingon. Nevertheless, 'even the most ardent *Star Trek* fanatics, the Trekkies, who dress up in costume every day, who can recite scripts of entire episodes, who collect Star Trek paraphernalia with mad devotion, consider Klingon speakers beneath them' [21]. We cannot definitively ascertain the reason, but individuals interested in learning constructed languages often do not receive widespread admiration. It appears that such pursuits are often perceived as unconventional or nonsensical by many. This sentiment extends to those who learn and speak Klingon as well. This could occur due to individuals holding the mindset that 'if you plant a plastic flower, will it grow?' [21]. Nevertheless, for those individuals intrigued by the existence of constructed languages, they likely hold a distinct mindset and viewpoint on the matter: 'although we like to call language mankind's greatest invention, it wasn't invented at all. The languages we speak were not created according to any plan or design. Who invented French? Who invented Portuguese? No one. They just happened. They arose' [21]. Considering both perspectives, it is not a matter of deeming one right and the other one wrong. Rather, if individuals find utility and value in the use of constructed languages, even in real-world contexts, it should not be subject to ridicule or criticism. The pivotal factor here seems to be lying in the sense of purpose. If one discovers purpose in engaging with activities such as learning and using constructed languages, without causing inconvenience or harm to others, it should be acknowledged as a personal choice worthy of respect, rather than subjected to undue scrutiny or criticism. According to Okrent [21], 'as it turns out, it is possible for an invented language to succeed even if it has no useful features at all. One of the most successful languages of the

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<sup>26</sup> [http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin\\_20100206.mp3](http://mpegmedia.abc.net.au/rn/podcast/2010/02/lin_20100206.mp3), from 0:06:28 to 0:07:50, accessed on 17.08.2023



current era is neither free from irregularities, nor easy to learn. It has no mission: it wasn't intended to unite mankind or improve the mind or even be spoken by people in the real world. But it suited the personal taste of a certain group of people so well that as soon as they saw it, they fell in love clamored for more, and formed a community that brought it to life' [21]. As per the author [21], 'when a discussion of Klingon appeared on Slashdot.org – the website billed as "News for Nerds" – the topic inspired comments like "I'm sorry but it's people like this that give science fiction a bad name.'" Despite that, the language has seen unique applications, including three complete translations of William Shakespeare's works into Klingon. Some individuals have taught their children Klingon alongside other languages or exclusively in Klingon. Additionally, written Klingon is featured in the franchise's games and website content. Common Klingon phrases, such as "bortaS nlvqu' oH bortaS'e" (English translation: "Revenge is the best revenge"), are often incorporated into conversations. According to Okrent [21], 'when the Klingons first appeared on the original *Star Trek* television show, which ended in 1969, they were little more than grunting belligerents in greasepaint.' However, later 'Klingons were portrayed as complex members of a richly articulated alien culture. [...] In the *Star Trek* movies, audiences learned that Klingons are rough, crude, loyal, violent, and honorable – a sort of Viking-Spartan-samurai motorcycle gang. They eat *qagh* (live serpent warms), drink strong alcohol, and sleep on hard surfaces' [21]. In addition to their visual representation and depiction in "Star Trek", the Klingons are characterized by a challenging language, which reflects their culture, customs, and ideologies. According to Okrent [21], 'Klingon is indeed difficult to pronounce, but at least it uses phonetic spelling – once you know what sound each letter represents, you can pronounce any Klingon word.' As per Okrent [21], 'the phonological system of the language is by design harsh, guttural, and alien, like Klingons, but it also makes a certain kind of linguistic sense. The language doesn't include barks, growls, or other sounds not used in human languages. And the sounds it does use are not even that exotic as far as real languages go: no clicks, trills, ingressive, or voiceless vowels' [21]. The author [21] states that 'the language was supposed to be tough sounding, befitting a warrior race – which he<sup>27</sup> achieved through the preponderance of back-of-the-throat sounds and the intentional absence of small-talk greetings such as "Hello". (The closest translation in Klingon is "nuqneH" – "What do you want")' [21]. These linguistic aspects are evident in the vocabulary utilized by the Klingon civilization. According to Okrent [21], 'Okrand did not just make up a list of words. Knowing that fans would be watching closely, he worked out a full grammar, with great attention to detail. Klingon both flouts and follows known linguistic principles, and its real sophistication lies in the balance between the two tendencies. It gets its alien quality from the aspects that set it apart from natural languages: its phonological inventory of sounds that don't normally occur together, its extremely rare basic word order of OVS (object-very-subject)' [21].

In the early *Star Trek* films, actors initially employed a primitive form of guttural speech as a placeholder for the Klingon language. To add structure, Jon Povill compiled a glossary of sounds, while Dorothy Jones contributed four-word proverbs as translations for spoken lines. Marc Okrand, a graduate in radio, television, and film (RTVF), who also has a Ph.D. in linguistics, was then tasked with elevating this rudimentary framework into a fully developed language. Despite Okrand's efforts to teach Klingon to the actors, they struggled

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<sup>27</sup> Author's note: "He" refers to James Doohan, the actor who played Scotty for a short scene in the "Star Trek" movie. He invented a few words in Klingon that Marc Okrand had to incorporate later into his own Klingon language (see [21]).

due to a lack of understanding among the production team and inconsistencies in pronunciation. To address this challenge, Okrand devised simple dialogue aimed at teaching the language, marking the first spoken Klingon lines in a “Star Trek” film. The “Star Trek” franchise has invested significant resources in developing Klingon. Contrary to popular belief, references to the Klingon language predate The Original Series (TOS). In “The Trouble with Tribbles” episode, Lieutenant Uhura’s encounter with a Klingon officer hints at its existence. While rumors suggest James Doohan improvised Klingon lines in TOS films, the language’s official debut occurred in “Star Trek: The Motion Picture”, as previously mentioned. In this film, a Vulcan character listens to Klingon verse written by linguist Marc Okrand specifically for “Star Trek III.”

As a constructed language, Klingon exhibits a notably regular grammar compared to many natural languages. While retaining a degree of complexity, it remains sufficiently straightforward for non-human characters within the series to comprehend and acquire. Developed as the native tongue of the warrior race it represents, Klingon is characterized by its directness, emphasizing concepts of honor and the valor of combat. The language places significant importance on linguistic authority and respect, incorporating various levels of politeness and formality uncommon in human languages. This emphasis is reflected in the grammar and sentence structure of Klingon, where honorifics and status are indicated through affixes attached to both the subject and the verb. This linguistic feature enables flexible word order, allowing any noun to be emphasized by positioning it at the beginning of the sentence, and subsequently adjusting the verb and subject to accommodate the change. During translation, the translator has the discretion to determine which part of the sentence warrants emphasis and how it should be rendered, although specific word order rules govern instances requiring additional emphasis.

The utilization of Klingon within the “Star Trek” universe has been extensive, with the language playing a significant role in various rituals, cultural references, and narratives concerning the Klingon race. One of its notable achievements occurred in 2000 when the Klingon Language Institute translated Hamlet into Klingon, marking the first instance of Earth literature being translated into the language. The choice of Hamlet was deliberate, as it resonated with themes present in the original play and paralleled aspects of Klingon culture. Moreover, in the Star Trek: The Next Generation episode “The Chase”, Marc Okrand was commissioned to compose a Klingon “creation myth.” These endeavors underscore the depth of development within the Klingon mythos and demonstrate the effective conveyance of its narrative using the Klingon language. Klingon has evolved into an integral component of “Star Trek”, permeating popular culture and being embraced by enthusiasts of the series in their everyday interactions. Initially created by Marc Okrand for “Star Trek 3: The Search for Spock”, the language found its way into subsequent “Star Trek” installments, including “Star Trek: The Next Generation”, “Star Trek: Deep Space Nine”, and “Star Trek: Voyager”, as well as eight feature films. Okrand meticulously developed the language, providing a comprehensive grammar, pronunciation guide, and vocabulary. Furthermore, he established the Klingon Language Institute to foster ongoing expansion of the language’s lexicon. Consequently, Klingon has been adopted by numerous actors and fans to produce their own creative works set within the “Star Trek” universe.

Collectively, “The Klingon Dictionary” (1985), “Klingon Way: A Warrior’s Guide” (1996), “Power Klingon” (1993), “Conversational Klingon” (2000), and the renowned “Klingon for the Galactic Traveler” (2012) series may not have achieved record-breaking sales figures, but they represent the most extensive collection of literary works in any constructed language, particularly one created for a television program. The publication of

these books sparked widespread interest in learning Klingon, leading to the emergence of various dialects and idiolects among learners, which have contributed to the language's evolution from its original form as envisioned by Okrand. Klingon has been a significant aspect of the "Star Trek" universe for quite some time. Its first appearance was in the original series episode "Errand of Mercy", where it was predominantly English with occasional lines spoken in a fictional language. However, actors James Doohan (who portrayed Scotty) and Jon Colicos (playing the Klingon Commander Kor) constructed a few words that would later become part of the Klingon language for that episode. Subsequently, Klingon made appearances in Star Trek: The Motion Picture, featuring a few simple phrases. In the late 1980s, Dr. Okrand, published "The Klingon Dictionary" (1985), laying the groundwork for the language's development.

Originally conceived by actor James Doohan, who attempted to create the illusion of a language with a few lines of dialogue he penned for the show, Klingon initially sounded somewhat whimsical. However, it has since evolved into a fully developed language for the Klingon civilization, thanks to the efforts of Marc Okrand. He was tasked with expanding the language based on the sounds he perceived from the Klingon spoken in "Star Trek III: The Search for Spock." This endeavor ensured that Klingon could be used as a genuine language with translations and a consistent mode of speech. The process of creating Klingon took approximately 12 months, resulting in a language of impressive depth and sustainability.

To conclude, language serves as a reflection of culture, whether it is a fusion of existing languages or an entirely new creation for a fictional civilization. For a language to possess depth and sustainability within a work of fiction, it must incorporate various aspects of culture. Klingon's endurance and richness stem from its development, which mirrors the Klingon way of life depicted in the series. It has garnered acclaim as a language meticulously crafted for the television series and motion pictures. Okrent [21] concludes that, 'Klingon is the solution to an artistic problem, not a linguistic one. Okrand set out to create a believable language for a fictional culture, a language about which fans could say, "If Klingon existed, there is no question that this is what they would speak", a language with the mysterious quality of having just the right feel' [21]. We fully concur with Okrent's perspective that constructed languages (conlangs), or artistic languages (artlangs), primarily serve an artistic rather than linguistic purpose, as they are crafted with artistic intent. The degree to which they mirror natural languages concerning grammar, vocabulary depth, phonology, and other linguistic elements serves as evidence of the creator's expertise, commitment, and artistry. While some language creators could opt for superficial construction, the notable linguists like Marc Okrand, Paul Frommer, David Peterson, and others have demonstrated remarkable proficiency in their language creations for fictional contexts. These languages have garnered significant interest from fandoms worldwide, with enthusiasts not only learning but also teaching them within their digital communities. However, this discussion warrants a distinct research endeavor.

## CONCLUSIONS

This paper provided an exploration into the realm of constructed languages, tracing their origins, functions, and cultural implications. The focal interest of our inquiry was an examination of the purposes and challenges inherent in constructed languages, reflecting on their unique appeal and pragmatic applications. Central to our discussion was a brief analysis of Esperanto, a constructed language designed for facilitating international communication, contrasting its utilitarian objectives with the artistic aspirations of conlangs from "Avatar" and "Star Trek". Venturing into the literary sphere, we encountered iconic constructed

languages such as J.R.R. Tolkien's Elvish languages, Quenya and Sindarin, exploring their impact on literature and linguistics. Transitioning to the cinematic domain, we navigated through Na'vi and Klingon, from the two aforementioned popular TV productions. Constructed languages serve a variety of purposes and have multiple applications. While they are most commonly encountered in fictional contexts such as films and television series — particularly those featuring fantastical characters or aliens — constructed languages like Esperanto, for instance, were designed to foster international communication without imposing any particular ideology. In conclusion, we find the close study and analysis of constructed languages and their use for various purposes to be both novel and intriguing, and believe this subject holds significant scholarly value. Ultimately, as media consumers and academically engaged with the topic, our objective was to provide a concise and insightful analysis of the role and function of these languages in select media productions.

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