

## **THE POSSIBILITY OF USING ARTIFICIAL LANGUAGES AS A MEANS OF INTERNATIONAL COMMUNICATION**

The object of this study is artificial languages, the subject is the conditions for creating the possibility of using artificial languages as a means of international communication.

Objective: to evaluate the potential of artificial languages (in particular, artlanguages) as a means of international communication.

Tasks: to systematise the classification of artificial languages; to define the criteria for evaluating languages as a means of international communication (ease of learning, functionality, cultural neutrality, etc.); to formulate the conditions under which artlanguages could compete with traditional international languages.

The phenomenon of artificial languages is considerable interest for modern linguistics and intercultural communication. Unlike natural languages, which are formed in the process of historical development of ethnic groups, artificial languages are created purposefully to solve specific communicative tasks. A special category is art languages (artlanguages), which were initially developed as an element of fictional worlds, but in recent decades have shown potential for use in intercultural communication.

The relevance of the study is due to several factors. Firstly, in the context of globalisation, there is an increasing need for effective means of intercultural communication. Secondly, popular artlanguages (such as Dothraki and Valyrian from the 'A Song of Ice and Fire' universe) are acquiring a significant number of learners, forming unique language communities. Thirdly, the study of the processes of creation and functioning of artificial languages allows for a deeper understanding of the nature of language in general. For these reasons, this article raises the question of investigating the potential of artificial languages as a means of cross-national communication. This study will be conducted through a comparative analysis of the two aforementioned artlanguages: the Dothraki and Valyrian languages.

The theoretical framework for the study of artificial languages begins with defining their essence and classification.

In the rapidly developing modern world, there is an increasing need to solve specific communicative and technical problems. The main means for this is language, which in its essence is not only a form of culture, but also a complex sign system. In everyday life, people usually use natural languages – languages that emerged in the course of the development of peoples and their cultures. However, artificial languages, which are the result of purposeful human intellectual activity, are also becoming more and more famous. They appear with the development of art, science

and technology, and have a clear purpose. Some of the artificial languages are used in the professional service of specialists. There are more than a thousand artificial languages (Esperanto, Lincos, musical literacy, programming languages, etc.) [4].

In modern linguistics there are several approaches to the classification of artificial languages: by degree of similarity with natural languages, by purpose and range of specialisation.

Among artificial languages, according to the degree of similarity with natural languages, there are:

- a priori languages (created according to their own rules),

- a posteriori languages (using elements of existing natural languages) [3].

An example of an a priori language is Lincos, as it has no common features with natural languages. Esperanto, vice versa, is an example of a posteriori language, as its vocabulary is based on European languages. There may also be cases where some of the words in a language are taken from existing sources and some are created from scratch (e. g. Lingua Ignota, a language with an a priori vocabulary but a grammar based on Latin).

According to their purpose, artificial languages are divided into specialised (symbolic languages of science and languages of human-machine communication) and non-specialised (general-purpose languages). Examples of specialised languages are the language of mathematics, logic, linguistics, chemistry, algorithmic or programming languages and others. The sign of specialised artificial languages is a formal method of their description by creating an alphabet, rules of formation of expressions (formulas) and semantics – a way of meaningful interpretation of expressions. Non-specialised languages are similar to natural languages and by their general purpose are mainly international languages (Volapük, Esperanto, Interlingua, etc.) [3].

According to their range of specialisation, artificial languages can be divided into the following groups:

- international auxiliary languages (Esperanto, Volapük),

- logical languages (Loglan, Loban),

- art languages (Artlangs).

A separate group of artificial languages can also include programming languages. Such languages are characterised by their special purpose, they are developed in other sciences and areas of human activity [5].

Of particular interest are artistic artificial languages, which combine elements of different types and demonstrate unique patterns of development. Usually artlanguages are created for an already invented world in literature or cinema. For this purpose, authors resort to the help of linguists. However, at least one author is known who, on the contrary, created universes for his languages – John Tolkien. The reason for this is that Tolkien was first of all a linguist and then a writer. Some of his artificial languages were only mentioned in the books, while for others Tolkien worked out the grammar and vocabulary. For example, Quenya and Sindarin. The grammar and history

of these languages was worked out in extreme detail. These aspects changed over time, just like in natural languages.

John Tolkien's languages are considered the most elaborate in terms of both vocabulary and developmental history. Tolkien also developed writing for his languages. The most famous example of this is considered to be Tengwar, which was seemingly created by the elf Pheanor (a character in J. Tolkien's Lord of the Rings universe). Basically, Tolkien sought to make his languages similar to the real languages of Europe. As it is known, natural languages due to the spontaneity of their formation and development have a lot of phenomena that are not explained by logic, but require simple memorisation. Therefore, Tolkien's languages can be attributed less to orderliness and logic than the artificial languages of other authors.

At the moment, artlanguages are found mostly in creative author's works. Only some of them have become so popular that fans of this or that film or book take to studying the artificial language found in their favourite work. So, for example, we can talk about Valyrian, Dothraki and Klingon languages. Communities of people who love the works of George R. R. Martin ('A Song of Ice and Fire', 'Game of Thrones', 'House of the Dragon', 'Fire & Blood') and Gene Roddenberry ('Star Trek') have become so large that it can be assumed that some part of them could communicate in the learnt language of any of these universes. And this assumption is not unfounded, because people can find tutorials and lessons on learning these three languages on the Internet. Tolkien's linguistic heritage has also become so well known that in one of the colleges of Great Britain since 2004 introduced the study of the Elvish language as an optional discipline [6]. Based on this we can conclude that artificial languages are now gaining popularity and interest from various communities.

At this point, it is important to mention interlinguistics, the research discipline of cross-national communication, which studies the optimisation of inter-linguistic communication through international artificial languages. Interlinguistics lies at the intersection of linguistics, sociolinguistics and philosophy. The fundamental issues of interlinguistics should be considered only in conjunction with the development of society as a whole. At the same time, the subject of interlinguistics and its scope remain incompletely formulated. Some scientists reduce the understanding of this branch of linguistics mainly to the issues of artificial languages, others add to these aspects the study of the processes of interaction of national languages in the modern world.

The formation of this science goes back to the theory of linguoprojection, commented on by R. Descartes. He remarked that in order to simplify the study of any language, this language should not contain in its words unsound combinations of letters, because they will constantly form sounds unpleasant to the ear. According to R. Descartes, the main thing in the construction of a universal language is the order in which thoughts will enter the human mind [2].

Then the theory of the functioning of language began its formation. The results of this theory have implications for the general view of artificial language. For example, it evolves from asserting the isolated distinctness of artificial language to recognising patterns similar to natural languages and finding points of convergence. The theories of language development described above can be taken as a basis for assessing the potential of any language, particularly an artificial language, to become an international language.

Alexander Piperski, in his book 'Constructing Languages: From Esperanto to Dothraki', describes the objectives of an international language given by the Warsaw ophthalmologist Ludwig Markowicz Zamenhof. Zamenhof writes:

- the language should be so easy that it can be learnt jokingly;
- everyone who has learnt this language should be able to use it to communicate with people of different nations, i. e. the language initially due to its structure could serve as a means for international communication;
- inducing to use the proposed language as a living language, not in case of extreme necessity [5].

Thus it turns out that an international artificial language is an artificial language the main purpose of which would be to seek to achieve mutual understanding and facilitate communication between speakers. It should be simple and easy to learn, and have a sufficient number of native speakers to ensure proper communication. The development of artificial languages as a means of intercultural communication opens new opportunities for linguistics and cultural studies, providing unique material for studying the nature of language and the processes of language creation.

In this article, we consider such artificial languages as Valyrian and Dothraki, created by the linguist David Peterson. These languages have gained their popularity relatively recently with the release of George R. R. Martin's novel 'A Song of Ice and Fire' and then its film adaptations (TV series 'Game of Thrones', 'House of the Dragon'). Despite this, Valyrian and Dothraki already have a large fan community, some of whom are learning the languages in question. However, there are still no people for whom at least one of these languages was a native language. It is also unknown how many people actually study Valyrian or Dothraki on a regular basis. According to language learning service Duolingo, there are at least 913,000 people actively learning Valyrian, meaning people who have completed at least one lesson in the last 12 months, and 1.2 million people have started a course. The number of learners of Dothraki is hard to guess due to the fact that the language is not available on similar educational platforms.

Dothraki was built on the grammar and phonetics of a whole set of languages, namely Russian, Turkish, Estonian and Swahili, although the sound of the language of the warlike nomads sounds more like a mixture of Arabic and Spanish. By ear, this language is perceived as a mixture

of guttural and very rough languages. There is no written language at all. But Latin can be used if it is necessary.

Currently, the Dothraki language has about 2500 words [1]. This is quite small for an international language. In addition, the word 'thank you' is deliberately left out of the Dothraki language, which is not exactly in line with the norms of a widely spoken language.

As for the main features of any language, the phonetics is close to the phonetics of English with slight differences in the form of sounds characteristic of other languages (for example, the sound [r] is growling and more like the Spanish sound). In grammar, a strict word order is noted: subject – predicate – object. The determiner is placed after the subject, the adverb after the determiner, and the adverbial modifier is almost always at the end of the sentence. The adverbial modifier may be placed at the beginning of the sentence so that the speaker can use it to communicate some additional information necessary for understanding the phrase. There are no articles, this is compensated for by five cases: nominative (basic form of the word, noun = subject), genitive (possessive relationship), accusative (object of action, direct object), ablative (movement from the object), allative (movement towards the object).

Valyrian is divided into high and low. However, with the course of history, High Valyrian is no longer used in speech. This language became an element of folklore, and only very educated people know it. High Valyrian is now considered the bookish classical version of Valyrian. It can be learnt, but it is not quite expedient, as it is in High Valyrian speaks a small part of people, mostly representatives of layers of elite.

The folk variant of Valyrian, Low Valyrian, is very different from its elite variant and has many dialects. Even among themselves, the dialects of Low Valyrian differ so much that someone who speaks one dialect may not understand someone who speaks another dialect at all. Low Valyrian is spoken by most of George R. R. Martin's world: more than the common language.

The two variants of Valyrian also have slight differences in their internal structure. For example, there are 12 vowels in Valyrian. However, in High Valyrian they differ in their length of pronunciation, and in Low Valyrian they differ in tone. There are 18 consonants, among which there are uvular and glottal groups absent in Russian. There are also 2 r-shaped sounds, affricate, which is absent in Russian, but can be similar to the combination 'dzh'. This peculiarity may become a kind of obstacle for Russian speakers wishing to learn this language. As for the word order, in Valyrian it is free but standard for European languages: subject – predicate – object. In high Valyrian there are 4 grammatical genera, in low Valyrian there are 2, they correspond to definite article *ji* and *vi*, from what it follows that there is a category of definiteness. 8 cases and 4 numbers (singular, plural, paucal (up to four subjects, e. g., four horsemen, but many horsemen), collective (e. g., in Russian, crowd is collective)).

The Valyrian language is also devoid of writing. However, according to Peterson's idea, the written language of Valyrian could be similar to the Egyptian hieroglyph system in its functionality.

Comparative analyses reveal significant differences in the linguistic potential of the languages in question. Dothraki demonstrates greater suitability for international communication due to its relatively simple grammar, strict word order and phonetic system accessible to most learners. Valyrian, for all its linguistic development, faces serious limitations. Its complex inflective structure, considerable dialectal variation, and persistent associations with elitism create significant barriers to its widespread use. Phonetic features, including uvular and glottal sounds, also make it difficult for speakers of many of the world's languages to acquire the language. The lack of an established written tradition for both languages is a serious obstacle to their full functioning.

Based on the analysis, the following practical recommendations can be proposed:

For Dothraki:

significant expansion of the vocabulary to 10–15 thousand words with a focus on contemporary topics,  
development of a unified writing system,  
creation of multi-level training programmes,  
development of digital support tools (automatic translators, virtual keyboards).

For Valyrian:

unification of dialects,  
simplification of the grammatical system,  
development of specialised terminology,  
development of a unified writing system,  
creation of a cultural context outside the original artistic universe.

In general, fictional artificial languages show remarkable vitality in transcending the boundaries of fictional worlds. Although their path to becoming fully-fledged international languages requires considerable work, the example of Dothraki and Valyrian shows that artlanguages can become an important element of the 21st century global language system.

### ***Список цитированных источников***

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