

A phonemic writing system
for English:
a usage manual

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Introduction

This manual presents a writing system for the English language, modeled after how the language is spoken. The intention is that users should be able to write what they hear, and speak what they read. The writing system is optimised for handwriting.

The writing system is phonemic (not phonetic). It focuses mainly on the phonemes of General American and Received Pronunciation. While phonemes should be independent from sounds for the most part, different dialects sometimes have a different set of phonemes. Because of that you may not recognize some of the phonemes described below or be confused by some of the examples, and that's fine. Using every single phoneme is not critical for people to understand what you're writing.

Phonemes aren't one sound (those are called 'phones') but they're sounds or groups of sounds that change the meaning of words. People can have variations in pronunciation while still understanding one another, because the meaning of words doesn't change as long the different sounds (phones) fall under the same phoneme.

Further reading:

<https://en.wikipedia.org/wiki/Phoneme>

[https://en.wikipedia.org/wiki/Phone_\(phonetics\)](https://en.wikipedia.org/wiki/Phone_(phonetics))

» Stuff written in BLUE ITALICS is less important. It's not necessary to understand the writing system. It's extra info for those curious about why things are designed the way they are.

Potential utility

- Educational: can serve as a tool for teaching and learning english pronunciation and phonology, or serve as a way of presenting pronunciation in dictionaries and learners' books. I would recommend ignoring ligatures and simplifying syntax for faster acquisition if education is your main goal.
- Software: the ability represent phonemes straightforwardly is useful for creating datasets for statistical analysis and AI training, and as input for text-to-speech software and voice synthesizers.
- Recreational & artistic: could be fun in poetry.

Comparison to the usual English writing system

Improvements

The ones with a * (asterisk) need testing to quantify performance on these metrics, and to confirm or deny the benefit.

- * Should be significantly faster to learn.
- * Long words should be just as fast and easy to read as short words.
- Spelling has been eliminated.
- Reading a word tells you how to pronounce it, and hearing a word tells you how to write it.
- * The characters should be diverse enough so that hasty or messy handwriting is still readable.

Flaws

- There will be some differences in the way people from different dialects write. To ameliorate this the writing system is designed to diminish differences between dialects to make the written form of the dialect easier to understand than the spoken form to people who aren't familiar with it.
- No effort is made to eliminate synonyms. Because of this, things that sound the same (called homophones) will automatically be synonyms. This is done in order to keep the system as simple and straightforward as possible. Some judgement is required by the writer to decide when they need to clarify something.
- Since there is no standardized spelling there is some inherent ambiguity. Without some standardisation this writing system isn't acceptable for use in fields where ambiguity can't be tolerated, e.g. all legal matters.
- Takes more space on paper. (presumably, this hasn't been measured and quantified)

Preview text

There are a few obvious quirks: every line of text is divided into three rows, there are no spaces, and long words get a line above them. This will all make sense by the time you've read the manual.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a complex musical score.




Character Table (114 letters)




42 phonemes + 71 ligatures




Word examples are based on General American English.




» I tried to design the characters in a way that maximizes memorability, but I had to make compromises in favor of legibility, writing speed, and lowering complexity. Every character is intended to be displayable in 7x7 pixels. There are no dots in the writing system because they're difficult to write using pencils and ball-point pens.



Consonants (24)



M	N	NG / ŋ
<u>m</u> ap, <u>m</u> an	per <u>s</u> on, <u>n</u> ews	read <u>ng</u> , <u>nk</u>
		

S	SH / ʃ	TCH / tʃ
<u>s</u> tory, <u>sk</u> y	f <u>sh</u> , <u>sh</u> rimp	wa <u>tch</u> , <u>it</u> ch, <u>che</u> ese
		

Z	ZJ / ʒ	DZJ / dʒ
<u>z</u> ebra, l <u>izz</u> ard	vi <u>sion</u> , trea <u>sure</u>	fr <u>idge</u> , an <u>gel</u> , j <u>azz</u>
		

W	V	F
<u>w</u> orld, <u>w</u> oman	lo <u>v</u> e, <u>v</u> ideo	<u>f</u> amily, <u>f</u> riend
 same character as <u>foot</u>		

D	T
<u>d</u> og, <u>d</u> ance	<u>t</u> ea, <u>t</u> ennis
	

G	K
eag <u>le</u> , <u>g</u> ift	<u>c</u> ake, <u>c</u> at, <u>c</u> ar
	

B	P
<u>b</u> read, <u>b</u> ean	<u>p</u> erson, <u>p</u> lant
q	q

TH / θ	TH / ð
ma <u>th</u> , <u>th</u> ink	wea <u>th</u> er, <u>th</u> is
└	└

L
<u>l</u> ove, <u>l</u> eek
z

R
<u>r</u> oad, <u>r</u> abbit
q

H
<u>h</u> ouse, <u>h</u> orse
z

J
<u>y</u> es, <u>y</u> east

(short) Monophthongs (8)

ʊ	ɔ	ʌ	ə
F <u>oo</u> t, w <u>oo</u> d	d <u>o</u> g	B <u>u</u> s, b <u>u</u> g	ov <u>a</u> l, b <u>a</u> na <u>n</u> a
= same character as w	u	c	6

The main difference between 'ʌ' and 'ə' is that the 'ʌ' only appears in stressed syllables and the 'ə' is never stressed.

ɪ	ɛ	æ	ɑ
c <u>i</u> ty, m <u>i</u> lk	f <u>r</u> iend, k <u>e</u> ttle	tr <u>a</u> m, c <u>a</u> t	<u>a</u> rt, f <u>a</u> ther
ɪ	e	ɜ	o

Diphthongs & long vowels (10)

- au: nd u: are merged in some accents so you may not see the difference
- ɔ: and ɒ are merged in some accents so you may not see the difference
- the ɔ: / ɑ: phoneme is very inconsistent across accents

ɔ: & ɑ:	ou	au	ʊ:	u:	ju: / jʊ:
<u>l</u> aw, <u>p</u> aw, th <u>ou</u> ght, h <u>a</u> wk, <u>p</u> alm	g <u>oa</u> t, <u>to</u> e	<u>to</u> wn, <u>co</u> w	sch <u>oo</u> l, m <u>oo</u> n, <u>fo</u> od	<u>n</u> ews, cl <u>ue</u> , <u>j</u> ewel	<u>y</u> ou, <u>c</u> ute, <u>c</u> ure, <u>E</u> urope
ə	ʊ	ɔ	≡	⊆	ɪ

It's redundant (but not disallowed) to write a 'W' after a vowel preceding an 'u:'. It's redundant **and disallowed** to write a 'W' after one of the above diphthongs except the first one on the left (**aw**).

i:	aɪ	eɪ	ɔɪ
ch <u>ee</u> se, sl <u>ee</u> p	<u>l</u> ight, <u>t</u> ire	<u>r</u> ain, <u>cl</u> ay	<u>bo</u> y, <u>co</u> in
ɪ	ɔɪ	eɪ	ʊɪ

It's redundant (but not disallowed) to write a 'J' between an 'i:' and a vowel (e.g. hyena. employee, agreeeable, fiasco). It's redundant **and disallowed** to write a 'J' after one of the above three diphthongs 'aɪ', 'eɪ', or 'ɔɪ'.

Combination characters

» These exist because some phoneme sequences are very common. By giving these sequences their own character you reduce the amount of characters you need to write! Theoretically you can write anything you want without ever using these. Practically you'll appreciate them if you read and write a lot.

» Since I can't find any statistic on frequently occurring phoneme sequences, all of these are derived from trial and error, so these might not actually be all of the most common ones.

Vowel → consonant combinations(31)

R-colored vowels / vowels + r (5)

These are phonemic in [non-rhotic dialects](#), thus they must not be omitted when teaching phonology or pronunciation.

ɔ:r	ɑ:r	ər	ɛr / ær	ʌr
<u>h</u> orse, <u>o</u> r	<u>c</u> ar, <u>a</u> re	teach <u>e</u> r, danc <u>e</u> r	<u>c</u> are, <u>a</u> ir, wh <u>e</u> re	ch <u>u</u> rn, burn
IV	IO	l6	le	lC

Vowels + n (7)

ʌn	ən	ɪn	ɛn	æn	ʌn	ɔn
<u>u</u> nder, <u>u</u> nusual w <u>o</u> n, <u>o</u> ne	brok <u>e</u> n, fall <u>e</u> n, visi <u>o</u> n	<u>i</u> n, <u>i</u> nsane, <u>i</u> nside	<u>e</u> nchant, <u>e</u> ncode, m <u>e</u> n	<u>a</u> nvil, <u>a</u> nd, <u>a</u> ny, <u>a</u> nti	w <u>a</u> nt	<u>o</u> n, <u>o</u> nto, respon <u>d</u>
Ċ	Ē	Ƨ	ē	Ǝ	Ō	Ɔ

Vowels + m (5)

ɪm	æm	ɛm	əm	ʌm
<u>im</u> possible, <u>im</u> age	<u>cam</u> , <u>slam</u> , <u>jam</u>	<u>stem</u> , che <u>m</u> ist,	<u>am</u> aze, co <u>mm</u> and	<u>come</u> , <u>some</u> , <u>drum</u>
ग	अ	व	ब	ॠ (SORRY FOR CONFUSING CHARACTER)

I + consonant (5) (+ 4 elsewhere)

ɪt	ɪf	ɪv	ɪk	ɪŋ
<u>it</u> , mer <u>it</u>	<u>if</u> , di <u>fferent</u>	creat <u>ive</u> , mass <u>ive</u>	icon <u>ic</u> , crypt <u>ic</u>	danc <u>ing</u> , walk <u>ing</u>
ॠ	इ	ॡ	ॠ	ॡ

other (8)

əs
box <u>es</u> , danc <u>es</u> , men <u>ace</u>
ɾ

ɛl	əl	ɪl
cel <u>l</u> o, cel <u>l</u> , wel <u>l</u> , bel <u>l</u>	cruc <u>ial</u> , mur <u>al</u> , du <u>al</u>	<u>il</u> legal, gu <u>ild</u>
ɛ̃	ə̃	ɪ̃

əd
nak <u>ed</u> , end <u>ed</u>
ɛɪ

ɔ:l, ɑ:l , ɔl, ɑl
<u>o</u> ld, call, mall, ball, roll
ɪz

æk	æt
<u>a</u> ct, crack, lack	<u>a</u> t, bat, cat
ɪʃ	ʃɪ

Consonant → vowel combinations(6)

I made a new section for the sake of orderliness, all the rules for these are the same as they are for the 'consonant → vowel' characters.

ti:	li:
<u>tea</u> , plenty, twenty	silly, barely
lll	N

ræ	rɛ	ri
<u>rare</u> , <u>rant</u> , <u>rat</u>	<u>rent</u> , <u>ready</u> , <u>red</u>	<u>rinse</u> , <u>riddle</u>
rr	re	ri

hæ
<u>have</u> , <u>had</u> , <u>hat</u> , <u>happy</u>
h

Consonant-only combinations (13)

All of these except ST and KS can be assumed to have a 'ə' sound between the two consonants when they're the only character in a column. Examples of that are highlighted in yellow.

kl	gl
<u>cl</u> ue, <u>cl</u> ean, <u>an</u> kle	<u>gl</u> ue, <u>gl</u> ide, <u>ea</u> gle
12	12

bl	pl
<u>bl</u> ack, <u>bl</u> ue, <u>a</u> ble	<u>p</u> lease, <u>p</u> lant, <u>ap</u> ple
21	211

br	pr
<u>br</u> ick, <u>br</u> ain, <u>br</u> anch	<u>pr</u> etty, <u>ap</u> ril, <u>pr</u> ess
9	91

st	ks
<u>st</u> eam, <u>st</u> reet	<u>ex</u> cuse, <u>ac</u> cept, <u>ex</u> tra
~x	~x

kr	tr
<u>cr</u> eam, <u>cr</u> y, <u>cr</u> aft, <u>a</u> cre	<u>tr</u> y, <u>tr</u> ee, <u>tr</u> ack, <u>a</u> fter, <u>terr</u> ific
▷	▷




gr	fr
<u>gr</u> ay, <u>gr</u> ound, <u>a</u> nger	<u>fr</u> ee, <u>fr</u> om
△	1E



kw
<u>qu</u> ote, <u>qu</u> estion
π

Special (9)


- The 'stretch' characters are optional, as in you can choose to never use them.
- The 'glottal stop' and 'emphasis' characters are perfectly optional too.
- Use the glottal stop character like a consonant.

The explanation of how to use these is under 'Rules and Explanations', under the 'How to use the 'stretch' and 'emphasis' ' section.

stretch	stretch for 1st part of diphthong	stretch for 2nd part of diphthong
		

glottal stop	emphasis
	

possessive 's	any other 's	n't
jack <u>s</u> toys	jack <u>s</u> tall	isn't, hasn't, wasn't...
		

apostrophe
they're


Sounds that are also words (8 + 6 optional)

These characters need some explanation. The characters here denote both a sound and a word (the word in the second row of the table). In a normal text those words should be written using these characters. Since these characters also denote specific sounds they may be used as part of a word in the same way other combination characters are used.

tu	du:	əf	ʌf	is
to	do	of (belonging/rel ating to)	off (away)	is
<u>to</u> day, <u>to</u> night	<u>do</u> om, <u>do</u> ot	<u>a</u> fraid	<u>o</u> ffer, <u>so</u> ft, <u>co</u> ugh	<u>i</u> s, <u>dis</u> co, <u>miss</u>
ㄸ	ㄹ	ㄷ	ㅍ	ㅅ

Please never write the word 'too' using the character used for 'to'.

di: / də	bi: / bæ	ri: / rə
the	be	NOT A WORD BUT STILL HERE
<u>de</u> stroy, <u>de</u> lete, <u>de</u> fend	<u>b</u> elieve, <u>be</u> tween, <u>b</u> esiege	<u>r</u> idiculous, <u>re</u> lief, <u>re</u> veal
ㄸ	ㅍ	ㄷ







Optional specifiers









You're not really supposed to use these outside of dictionaries, learners' books, names, and words you don't expect people to know. You can specify the pronunciation by adding a short horizontal or vertical line.

di:	bi:	ri:
ㄷ	ㅂ	ㄹ

də	bə	rə
ㄷ	ㅂ	ㄹ

Punctuation

comma	period	ellipsis	question mark	exclamation point	interrobang (?!)
					

short dash (hyphen)	long dash (en-dash and em-dash)	semi-colon	colon	Single quotes	Double quotes	parentheses	square brackets
							

There are two different dashes because the short dash (hyphen) is used frequently in this writing system for compound words (which are explained later in the 'How to combine words?' section). All compound words should be constructed with a short dash. You should use the long dash for every purpose that isn't compound words or words that are cut short by the end of a line.

Numbers

If a number appears in the middle of a text you write the 'number sign' in the top row with the number below it. A comma is used to denote a decimal point.

0	1	2	3	4
0	1	2	3	4

5	6	7	8	9
5	6	7	8	9

Up to base-20 for those who want it

A / 10	B / 11	C / 12	D / 13	E / 14	F / 15
A	B	C	D	E	F

16	17	18	19
16	17	18	19

Examples:

$$1 \rightarrow \begin{array}{c} \overline{1} \\ U \end{array} \quad 12 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \end{array} \quad 123 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \\ Z \end{array}$$

$$1234 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \\ L \end{array} \quad 12345 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \\ L \\ S \end{array}$$

$$123456789 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \\ L \\ S \\ G \\ e \end{array}$$

$$2.5 \rightarrow \begin{array}{c} \overline{1} \\ C \\ S \end{array} \quad 123.456 \rightarrow \begin{array}{c} \overline{1} \\ U \\ C \\ L \\ S \\ G \end{array}$$

Rules & explanations

General explanations, grammar & orthography.

Break any rule if doing so will make your text easier to understand or to read, or if doing so will better get across the meaning of your text to your intended audience. Basically use your head and write as you see fit. I'm not a linguist and my ideas on grammar are limited by my lacking knowledge, experience, and skill.

Whenever there's some grammar that isn't mentioned, presume it to be the same as the usual English grammar.

Letter positions

Any line of text is divided into three rows.

» This syntax eliminates a lot of ambiguities and conflicts. Because of this I was able to keep the characters as simple as they are without them becoming confusing. Using three rows also makes long words easier to read, as they're split into syllables. (by 'simple characters' I mean characters that have a small number of strokes, and a writing system that has few kinds of strokes)

When there are multiple characters in a column the positions are as such:

C	C		
V	V	V	C
C		C	C

Here '**C**' means a consonant or one of the consonant-only combination characters, and '**V**' means a vowel or any vowel-containing combination character, i.e. everything else.

There is no VV column because a new vowel automatically means there's a new syllable.

If a word consists of only one character, then that character always goes in the middle row, no matter the character.

Long words

Since the most common words are short, there are no spaces in this writing system. Instead words that are longer than one syllable need to be marked as such one way or another. This can be done in one of two ways: the high & low attachment syntax, and the long-word line.

Attachment

» *This syntax was introduced because lots of short words –like plurals or verb conjugations– have to be written in multiple columns, and writing them all with a long-word line was annoying.*

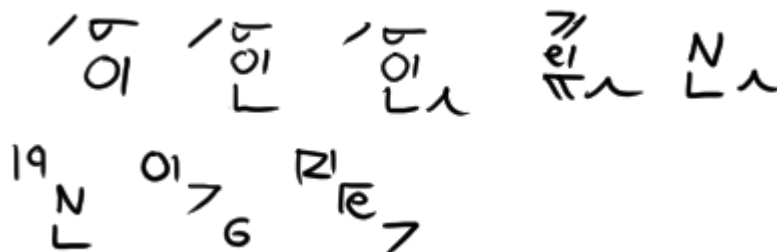
Putting a character on the top row means that that character belongs to the word in the column after it, and putting a character on the bottom row means it belongs to the word in the column before it.

It doesn't work on all words but it works on words that have one character too many, so that it prevents it from being written in one column.

Examples in order:

dry, drive, drives, takes, leaves

believe, idea, already



» *I could have written 'takes' with the 'ks' combination letter, but I didn't do that because it would be confusing since the root of the word is 'take'. It would read like if I wrote 'tayx'. I also don't use the 'ks' character for plurals of words that end on a 'k'.*

Some words (like being = 'be' + 'ing') can be written in two ways; with the first character attached on the top, or with the last character attached on the bottom.

Examples in order:

being, ready, really (ree+lee) OR really (real+ly)

19 8 16 7 2 N (OR 2 N)

» *It doesn't really matter whether you write these on the top two rows or on the bottom two. I usually write words that have a suffix (like be+ing or real+ly) on the bottom rows and every other word on the top rows, but this is just preference.*

In my opinion writing the plural of a word using a combo character that it doesn't have in its singular form would make it more confusing to the reader. Therefore I always write plurals by just slapping an 's' or 'əs' on the back, rather than using a combination character (like 'ks').

Long-word line

When attachment doesn't work, use this. This tells the reader that everything below the line is part of one word. Letter positions remain the same, and when there's one character in a column it still goes in the middle. However it's okay (but not necessary) to put a lonely character that's in the first column on the top row, or a lonely character that's in the last column on the bottom row, like you'd do with attachment. The long-word line doesn't have to cover the attached letter when you do that.

Example: the word 'example', animals

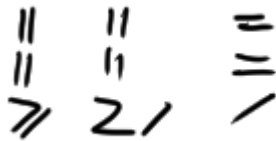
x 3
e 3 6
7 2 1 2 1

Why are the i: / j and u / w characters the same?

The 'y' (j) and 'ee' as in 'yeet' have the same character. The 'w' and 'ou' as in 'would' also have the same character. This works because 'j' and 'w' are the only phonemes that can only ever appear before a vowel. When the sounds appear after a vowel they change that vowel and turn it into a diphthong. So there's never any confusion!

Examples:

Yeet, yield, would/wood



How to combine words?

Compound words

» *Right now in English there are no rules for what words are written as one word and what words are written as multiple words, leaving you to guess.*

When words are combined to become a compound **adjective, adverb, verb, or noun**: write a dash between them.

When words form a compound word that is **any other part of speech**: write them as one long word.

» *Sometimes it's hard to figure out whether an adjective belongs to a compound word, or whether the words should be written separately. You can figure it out by putting 'a' or 'the' in front of the words in question, and seeing if the meaning still makes sense.*

» *Examples:*

'a soft ware' or 'a ware that is soft' makes no sense and should be written as 'soft-ware' (with a dash because it's a noun).

'a hard hat' makes sense if you are talking about a hat that happens to be hard, but makes no sense when you're talking about a 'hard-hat' (also with a dash because it's a noun).

Combined words that exist as an adjective, adverb, verb, or noun may be written with a dash even in sentences when they're not one of those. **If you're doubting whether or not to write the dash, just write the dash and don't think too much about it, it's not important enough.**

» *For example, the words 'inside' and 'outside' could be written with or without a dash between 'in' and 'side' depending on the sentence. Since they are complicated you may choose to write them with a dash always.*

» *Explanation:*

'Inside' and 'outside' can be used as a preposition, adverb, or adjective.

Preposition: "It's inside the box."

Adverb: "I looked inside."

Adjective: "The inside pages of a magazine."

» *Rule of thumb: you can usually recognize an adjective by the fact that something can be 'very' or 'somewhat' 'barely' that thing. like a very red apple, or very cold weather.*

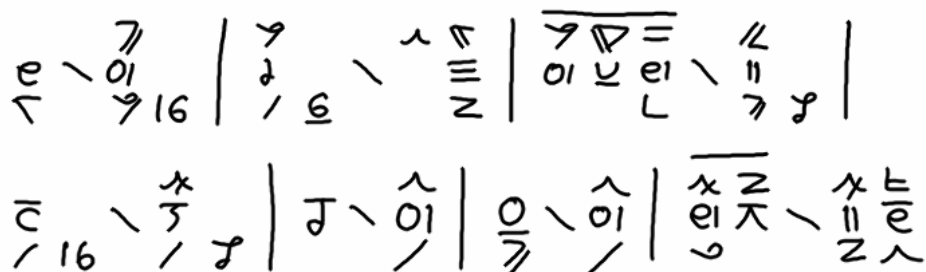
Materials are always treated as adjectives. The adjective form of 'wood' is 'wooden' so this one is easy. While things like 'steel' or 'paper' don't have any inflection for turning them into adjectives it's easier to treat them as adjectives regardless when describing things like a 'steel bottle' or 'paper plane'. And adjectives before a word don't make a compound word, so they are written as a separate word.

Prefixes (such as 'multi-' or 'micro-' etc.) and suffixes (such as '-able*' or '-ness') and any other morphemes that don't exist as their own word (unattached to any other word) aren't treated as words and are attached without any space or dash.

*The '-able' suffix is pronounced differently from the word 'able' so it's not treated as the same word.

Examples in no particular order (the **bold** words are included in the image example below):

egg-timer, **middle-school**, math-teacher, **microwave-heating**, break-dancing, body-mass, wheel-size, under-belly, **under-standing**, **in-side** & bed-side & **out-side**, **stainless-steel fence**, card-board box (Card-board is a material and thus an adjective when describing the box. 'card' and 'board' form the compound noun of card-board)

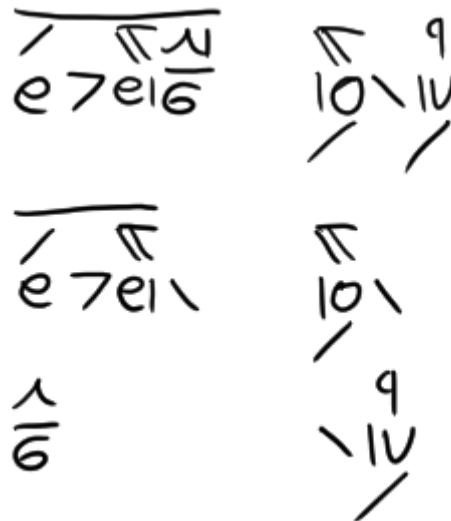


A word that's cut off by the end of the line

If it's a word that doesn't have a dash in it, cut it off by adding a dash at the end of the line. If you cut a word at the spot where it already has a dash, then write a dash at the end of the line and another one at the beginning of the next line.

Examples:

Word without a dash: 'dedication': dedica- tion	Word with a dash: 'card-board': card- -board
--	---



How to use the long dash?

It's there to replace the em-dash and en-dash in all situations that aren't the creation of compound words.



Here's some info on how they're used:

<https://www.thepunctuationguide.com/en-dash.html>

<https://www.thepunctuationguide.com/em-dash.html>

How to use the -‘s characters?

There's two of them, one is for possessives only, the other one is for everything else. This differentiation was added to remove ambiguity.

possessive 's	any other 's
Jack's toys (jack his toys)	Jack's tall (jack is tall)
	

Possessive examples:

Jack's sword

builders' tools (tools of multiple builders)

boss's office

'any other' examples:

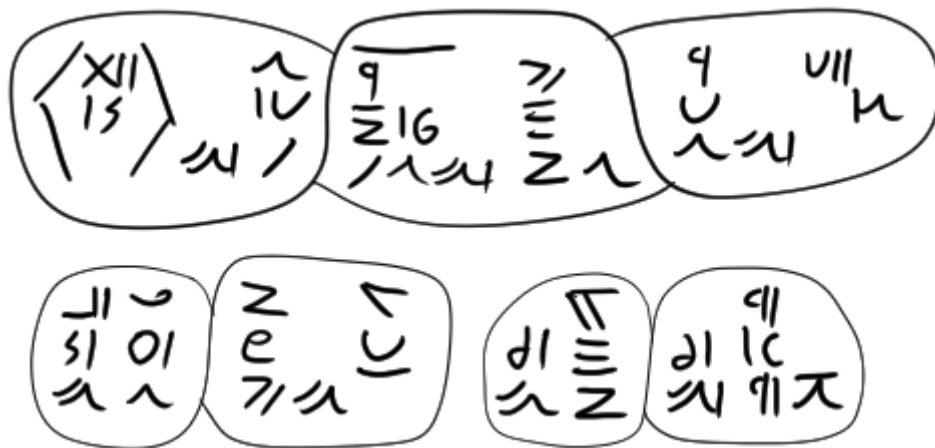
that's nice (that is)

let's go (let us)

'it' examples:

it's cool (it is)

its purpose (possessive; the purpose of it)



How to use the apostrophe?

If you see an apostrophe not marked as belonging to a word through either of the long-word syntaxes, then it belongs to the word before it. This is a convenience rule because in English the apostrophe is mostly used to omit a sound near the end of a word.

Where to place an apostrophe? The apostrophe means that characters were omitted (they're = they are, I've = I have). The apostrophe should go in a position where (one of) the omitted character(s) would have been, and next to a remaining character. That will (almost?) always be in front of the character that follows the omitted part, so don't think too much about it.

Characters that remain before and after the apostrophe should —when possible— remain in the same places they would be in if nothing were omitted.

Write only one apostrophe even if you're omitting multiple adjacent characters.

Examples in order:

they're, I've, you'll

can't, won't, aren't, isn't (these don't have the apostrophe character, since 'n't' has its own character)

The image shows two rows of handwritten shorthand. The first row contains three symbols: 'they're' (represented by a vertical line with a horizontal bar and a small 'e' below it), 'I've' (represented by a vertical line with a horizontal bar and a small 'v' below it), and 'you'll' (represented by a vertical line with a horizontal bar and a small 'l' below it). The second row contains four symbols: 'can't' (represented by a vertical line with a horizontal bar and a small 'c' below it), 'won't' (represented by a vertical line with a horizontal bar and a small 'w' below it), 'aren't' (represented by a vertical line with a horizontal bar and a small 'a' below it), and 'isn't' (represented by a vertical line with a horizontal bar and a small 'i' below it).

'can't' and 'won't' are written in one column while 'aren't' and 'isn't' are written in two. This is because 'aren't' and 'isn't' are usually spoken in two syllables, and 'can't' and 'won't' are spoken in one. If that's not how you're used to pronouncing them then feel free to write them the way you pronounce them.

» *You can do this because the writing system diminishes differences between dialects to the point where the written form of dialects is easier to understand than the spoken dialects to people who aren't familiar with the dialect you're writing.*

How to use the 'stretch' and 'emphasys' characters?

You add a 'stretch' or 'emphasis' on the right of the character to which it applies, so in the next column but in the same row. If you want to emphasize a whole syllable, you should emphasize the vowel in that syllable.

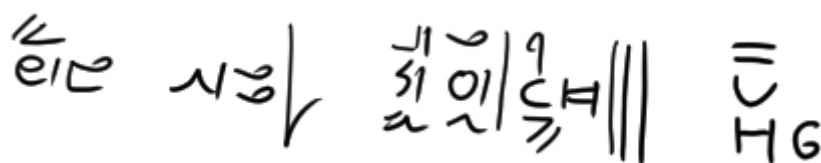
Examples in order:

heeeey~ (stretch on the first half of the diphthong)

shhhhhh! (simple stretch)

that's nice, BUT (emphasis on the 'u' in 'but')

wo'uh ('water' but in British :))



The image shows handwritten examples of the 'stretch' and 'emphasis' characters. The first example is 'eie' with a stretch character on the first 'e'. The second is 'sh' with a stretch character on the 'h'. The third is '31 01' with stretch characters on the '3' and '0', followed by 'CH' with an emphasis character on the 'H'. The fourth is 'H G' with an emphasis character on the 'H'.

How to clarify something?

Any words that sound the same are written the same way. If you need to clarify a word that isn't clear from context you may use square braces.

For example 'red' the color, and 'read' the past tense of 'read' [the verb that sounds like reed] can be written like this:

RED[color] or RED[shade] or RED[hue] versus
RED[text] or RED[book] or RED[word]

Clarifiers like this are not meant to be read out loud, they're just a helper to tell the reader what word it is.

The clarification should go after a word. Try to find a clarification that's as short as possible, just a hint should be enough.

examples:

- bank[money], bank[river]
- count[sum] or count[math], count[lord]

You'll almost never need to clarify, because context makes most things clear just like it does in speech. But if you ever need to you can do it this way.

How to write acronyms?

Every character gets its own column and goes into the top row, and the whole acronym is connected with a long-word line.

Examples in order: NASA (n-air-s-ayy), CIA (s-in-ayy), FBI (f-b-in)

𐌆𐌆𐌆𐌆𐌆 𐌆𐌆𐌆𐌆 𐌆𐌆𐌆

How to write abbreviations?

Write it like a word, add an apostrophe behind it, and put a long-word line over the whole abbreviation (including letters attached with the 'attachment' syntax for long words).

Examples in order: mrs. corp. approx.

𐌆𐌆𐌆 𐌆𐌆𐌆 𐌆𐌆𐌆

Rules for commas

Place them wherever you see fit. The current writing system has rules that say you 'shouldn't' place commas except in certain scenarios, but that makes long sentences more difficult to read. In real speech people use intonation and insert pauses to structure and clarify long sentences or to emphasize something. So if you think writing a comma somewhere makes your text easier to understand, write it.

Why are there no spaces?

For easier handwriting. The writing system had ordinary spaces originally, but they were removed for several reasons.

It's difficult to write adequately large spaces in writing systems where letters aren't connected, and more tricky in this writing system because of its column structure.

The spaces have to be very large to avoid the emergence of 'phantom spaces' which arise because of the fact that not all columns have all three positions occupied. When two such columns are next to one another they may visually create a negative space that is large enough to look like a space between words.

Since the spaces have to be very large, and because most words only occupy one or two columns, the writing system becomes very inefficient and any text written in it takes up lots of space. This is bad for several reasons: your eyes have to move around a lot when reading which slows you down, you won't be able to fit a long sentence on screen when making subtitles, speech bubbles in comic books will obscure most of the drawing, books will use lots of paper...

Thus, no spaces.

Note that the single-line version of the writing system ([APPENDIX C](#)) does have spaces because it's not affected as much by the above problems and it's not intended for handwriting.

Contact and copyright info

Contact info:

Discord: FlutterLord#9000

Email: miraflutty@hotmail.com

Website with up to date links and info: <https://miraflutty.neocities.org/>

I choose to keep my name anonymous.

Feel free to contact me about questions and suggestions, or whatever else you want. I won't bite!

The writing system described in this manual isn't (and can't be) protected. Do what you want! Only the manual itself is protected by copyright.

Everything except the sample texts (which are released under [CC BY-SA 3.0](#)) is released under [CC BY 4.0](#).



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Special thanks to Troy from <https://www.twitch.tv/zz1axel1zz> for reviewing my writing system and proofreading!

And thanks to my friends for giving their opinions and thoughts and encouragement~

APPENDIX A:

Sample Text 1

Because examples are easier to understand!

The sample text is based on "SCP-1322-J" by [Cerastes](#):
<http://www.scpwiki.com/scp-1322-j> or bit.ly/39FM2Pm

(archived at 04/DEC/2020:
<http://web.archive.org/web/20201204022755/http://www.scpwiki.com/scp-1322-j> or bit.ly/3qtl3LR)

Have a look at the source text if you have trouble reading something. I recommend reading them side by side.

The below sample text is released under [CC BY-SA 3.0](#), because it has to be. Everything else is released under [CC BY 4.0](#) instead.

Formalities out of the way, have fun on the next pages!

$\frac{1}{\sqrt{g}} \frac{\partial g}{\partial x^i} = -\frac{1}{2} g^{jk} \frac{\partial g_{jk}}{\partial x^i}$

\wedge 91 $\overline{777}$ 91 $\overline{X11}$ |
 6 6 6 7 11 16
 ~ 7 ^

[illegible]
$$\begin{array}{r} \overline{72} \quad \overline{26} \quad \overline{11} \\ 72 \quad 26 \quad 11 \end{array}$$

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

[illegible]

6 9 11 7 1 N 7 1 6 16 6 7 6 1 2 6 1 7 9 9 11 9

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation includes a key signature of one sharp (F#) and a common time signature (C). The piece is divided into two measures by a double bar line. The first measure contains a sequence of notes and rests, while the second measure continues the melody with a final cadence.

[illegible]
$$\begin{array}{r} 91 \overline{) 846} \\ \underline{81} \\ 36 \\ \underline{36} \\ 0 \end{array}$$

$$\begin{array}{ccccccc} \cancel{7} & \cancel{19} & & \overline{12} & & & \\ e & v & \backslash & \backslash & c & e & \\ x & & & & \lambda & & \end{array} \quad \begin{array}{c} \diagup \\ \diagdown \end{array} \quad \begin{array}{c} \diagup \\ \diagdown \end{array} \quad \begin{array}{c} \diagup \\ \diagdown \end{array}$$

$\sqrt{179} \setminus \begin{matrix} 179 \\ \text{U} \\ \text{C} \end{matrix} \setminus \text{XII} \setminus \begin{matrix} 179 \\ \text{U} \end{matrix} \setminus \begin{matrix} 9 \\ 10 \\ 6 \end{matrix} \setminus \begin{matrix} 19 \\ \text{C} \end{matrix} \setminus \begin{matrix} 6 \\ 7 \end{matrix} \setminus \begin{matrix} \Delta \\ e \\ d \end{matrix} \parallel$

$$\begin{array}{r} \overline{51} \\ 2712 \end{array} \quad ||$$

[illegible]

$$\begin{array}{ccccccc} \overline{717} & & & \overline{1x} & | & & \\ e z & \backslash & \backslash & c e & | & & \\ x & & & x & | & & \end{array}$$

15 $\frac{1}{6} \frac{1}{6}$ | 6 $\frac{1}{6} \frac{1}{6}$ | $\frac{1}{6} \frac{1}{6}$ | $\frac{1}{6} \frac{1}{6}$ | $\frac{1}{6} \frac{1}{6}$ | $\frac{1}{6} \frac{1}{6}$

$$\begin{array}{r} 19 \overline{) 22} \\ \underline{19} \\ 3 \end{array} \quad \begin{array}{r} 19 \overline{) 61} \\ \underline{38} \\ 23 \end{array} \quad \begin{array}{r} 19 \overline{) 91} \\ \underline{76} \\ 15 \end{array} \quad \begin{array}{r} 19 \overline{) 166} \\ \underline{133} \\ 33 \end{array} \quad \begin{array}{r} 19 \overline{) 219} \\ \underline{190} \\ 29 \end{array}$$

APPENDIX B:

Sample Text 2

A transcribed excerpt from the article “Polymath”, from Wikipedia, the free encyclopedia

An archive of the Wikipedia article "Polymath", archived at 05/MAR/2021:
<https://web.archive.org/web/20210305224005/https://en.wikipedia.org/wiki/Polymath> or bit.ly/39h23tX

Have a look at the source text if you have trouble reading something. I recommend reading them side by side.

The below sample text is released under [CC BY-SA 3.0](#), because it has to be. Everything else is released under [CC BY 4.0](#) instead.

42

43

44

Single-line representation for computers

The below example texts read “The quick brown fox jumps over the lazy dog.”, in three-row and one-row representation. First with combination characters, then without. The box in the top-right corner shows how some of the characters change to suit the single-line representation

$$\begin{array}{cccccccc} \text{6} & \text{9} & \text{9} & \text{L} & \text{XII} & \text{UL} & \text{Z} & \text{U} \\ \text{2} & \text{0} & \text{U} & \text{C} & \text{9I} & \text{6} & \text{6eI} & \text{U} \\ \text{U} & \text{6} & \text{U} & \text{7} & \text{U} & \text{9} & \text{X} & \text{U} \end{array} \parallel$$

$$\text{6} \text{ 9} = \text{2} \text{ 9} \text{ 0} \text{ 0} \text{ 6} \text{ U} \text{ U} \text{ X} \text{ C} \text{ 7} \text{ 9I} \text{ U} \text{ UL} \text{ 6} \text{ 0}$$

$$\text{6} \text{ ZeI} \text{ X} \text{ U} \text{ U} \text{ U}.$$

45

Whenever possible you should prefer the three-row representation as it is easier to read.

The minimal pixel size in a monospaced font will be 7×9 pixels per letter, plus one pixel between letters. That's 7×7 for the normal letters, and 2 rows of pixels on top for elongating the left-hand vertical lines.

APPENDIX D:

What work is left on the writing system (if I feel like it)

- take suggestions for adding / removing / changing characters
(time guesstimate: weeks)
- take questions to improve this manual (weeks)
- make separate character tables for learners. One grouped by sounds, and one grouped by shape. (less than two months)
- name every character (for speech) (less than two months)
- make fonts: 7 * 7 matrix (pixel) font (more than two months)
and neutral sans-serif font (less than two years)
- make typeable on computer (more than two years)
- make braille version (more than two years)
- Perform studies to measure performance: see the [Comparison to the usual English writing system](#) heading (I don't have the resources to perform them)