

English • Spelling • Society

Personal View

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The self-expression medium
for Society members

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author's and are not necessarily shared by
the Society, or a majority of its members.

The Author

Zé do Rock was born a long long time ago in Porto Alegre, Brazil, didn't study anything but made the film NO ELEPHANTS (coz thair wor no ellefents in it) and rote the boox FOM WINDE FERFEELT (in Brazil ZÉ DO ROCK - o erói sem nem um agá) and UFO IN DER KÜCHE - ein autobiografischer seiens-fikschen (UFO IN THE KICHEN - an autobyog raffical siens-fiction). He's stil alive, livving between Munich, Germany and Sao Paulo, Brazil

The Simplified Spelling Society

The aim of the Society is to bring about a reform of the spelling of English in the interests of ease of learning and economy in writing.

To this end, it:

- encourages the idea that reform is possible;
- fosters debate on reform methods;
- devises, publishes and promotes potential reform schemes;
- persuades and campaigns;
- has a role as an expert organisation on the subject;
- aims to be of benefit to future generations by introducing a consistent spelling.

Zinglish (1999)

by Zé do Rock

Nue Speling is a logical, comprehensiv but hardly legible spelling system. Cut Spelling is a natural, esily legible system, but not comprehensiv, ie stil with a lot of iregularitis. Zinglish is both, comprehensiv and legible. U mite ask how i managed to create this wonder-scheme. It's not that hard, just the price is hy: there ar quite a few rules to lern. But wat should i do?

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Start with cut spelling, end with Zinglish.

I wrote a book about my trip around the world, that took me 13 years thru 105 countries, and the problems with robbers, police and women, especially with women. The book was written in ultradoitsh (ultra-german), and later in Brazilian, it became a great media success and a little bestseller (could have been a big one if the publisher didn't go bankrupt - a big publisher built the rites, but the media had stopped to talk about it). It started with normal German and every chapter had a change in spelling. Many people complained that the last 50 or 100 pages were quite hard to read, quite a few didn't finish it. I'm looking for a publisher in English, and I'd like that people read my books and don't complain. On the other hand, legibility can't be the only factor. Because if it was, the best scheme would be Traditional Orthography (TO). As a forener, I have the same problems as many foreners: we know a lot of words only by reading, and we'd love to know how they are pronounced. Even native speakers have problems sometimes - a friend of mine says *day-ty* for the word *deity*, another says *die-ty*, and the dictionary says *dee-ity*. They come all from the same region, so it's not dialect, people just don't know it. Anyway: after we've learned this century that logical systems don't sell, because of their legibility, we started with the natural systems, which didn't sell either. Zinglish probably will have the same destiny, unless an angel (or a world-Ataturk) comes down and solves the problem.

In Zinglish there are rules and sub-rules (that contradict in part the general rules), but at least there are no exceptions in single words, apart from *hotel*, *taxi*, *only*, *dont* and *wont*. Even here, people hate exceptions can spell *hotell*, *taxy*, *onely/oenly*, *dont* and *wont*, which are the logical Zinglish forms. Nine pages of rules are a lot, although not too many if compared with some European languages. English doesn't have many rules, but as there is no regularity, the learner has to learn most of the dictionary by heart. The Zinglish rules are the absurd English rules without exceptions. For instance we could say that more than 2/3 of the long vowels are spelled using the magic e, and Zinglish uses the magic e wherever possible (ralerode).

Zinglish has two great advantages: it's probably the system with the "most English face" (not counting the very soft natural systems that only change 3 or 4 things in spelling), almost nothing looks "un-English" (perhaps the only exception being the final j's - e. g. *juj*.) The other great advantage is that the stress is clear. Stress is a big problem for foreners and pupils in primary school. Even a new spelling word like *antisipaet* or *reguelariti* don't give us any clues where the stress is.

The scheme is based on official British and American pronunciations, as they are given by most dictionaries. If one of the two "general-accent" drops a written letter which is conserved in the other one, it won't be dropped in Zinglish. So an *r* which is not followed by a vowel is treated as pronounced, i.e. we ignore that most English people don't pronounce it. The same for the American dropping of *t* after *n* (twenty, ninety). In other cases where British and American pronunciation are different and this difference is reflected in Zinglish spelling, both variations are allowed (*shedule* and *skedule*, *lesur* and *leesur*). Another general difference is the *a* in words like *dancing*, but this difference isn't spelled in Zinglish, because Zinglish spells both *a*'s with a simple *a*.

It is independent of a knowledge of TO, excepting for a few cases like shwas that are not in the last syllable. But no scheme can solve that problem in a satisfactory way, I guess.

Homophones are spelled the same way. Unless *wun* is a base word, another *wun* a base word + ending (*my noze*, *he noes*). But: in Germany and in Brazil I've been organizing referendums in my performances, and found out that there is a majority which would support an optional differentiation. So people would spell *dear* and *deer* as *dear*, but if they felt that misunderstandings could arise and they weren't making a joke, they could spell them in the old way.

The system can be used in computers as there is no diacritics and no special signs.

If we want a spelling reform to be introduced, we think of two ways: either we convince authorities to introduce it or we convince normal people to spell the way we'd like. Authorities are quite reserved

about telling peepal how tu rite, thay preferr tu wate for peepal tu chainge, and peepal wate for the authoritis tu chainge. In Brazil and in Germany i no a lot of peepal hu inthuziastically aproov of my skeems, but very few uze it in thair daly uzege (ixepting wen thay rite tu me). Stil, wun of the tu posabilitis cudd sum time becum reality.

The reforms made til now in meny cuntris ar usualy disided by goverments, that giv the job tu academmix. But jeneraly academmix clont hav a grate need for reform, az thay belong tu the few hu can reed and rite properly Peepal hu ar the moest likely tu welcum a speling reform ar not older than 10, and thairfor thay hav eeven les influens than a voter.

Zinglish dusnt differ tu much from TO, but tu lern all the rools at wuns wudd be tu much. It wudd be possable, but i sujesst that we divide it in 10 stajes, wich shudd follo thearettically evry 5 or 10 years. We wudd fite ferst for the ferst staje, wich wudd be a kynd of Soft Cut Speling. 5 years later we wudd diclair the sekend staje "oficial" and fite for it tu be implemented. At the end we wudd rite *make meet mite bote cute*.

If we make the reform by stajes, we cudd az wel rite nue speling (in my opinnion with slite chainjes, like maik meet miet boet cuet).

And here are the rules (God be with you):

Stage 1: Soft Cut Spelling.

The differences to "traditional" CS would be:

1. *I* would be spelt *i*.
2. Coloquial expressions become as ofical as the old ofical ones. *i wanna do it* becomes as ofical as *i want to do it*.
3. Shwas wouldnt disapear (later most of them would be replaced).
4. Double consonants after stressd syllables wouldnt disapear. Nor the double ll in one-syllable words after *a* with *au*-sound, after short *o* in a word like *doll*, and after *u* in a word like *pull*.
5. If we cut off a letter, the result should hav mor than 50% of chances of being pronounced as it actualy is, ie most letters in this situation in other words should be pronounced as they ar. So *comb* stays, because if we spel *com*, we can chek all combinations o + consonant, and we'l se that the *o* in this case is almost always short. The same aplies for a word like *money*: if we spel *mony*, we can chek and we'l se that o + consonant + vowel is usualy (mor than 50% of the cases) long, so the word would be "rong". Of corse, *money* is rong as wel, but at least we no it since long time. If somebody complains that thats not much, we can say: in *stage 9* we'l spel *munny*. Help us to get there quikly.
6. PH's and soft G's stay, only GH's disapear, and the words ar "corected" with the statistically most likely form (long vowals with magic e): *right - rite*, *eight - ate*, *bought - baut*, *enough - enuff* (the most likely form would be *enuff*, but we dont need this double at all). So G and PH ar treated later.
7. Just an orientation rule: usualy we use *y* and *w*, only befor consonants we use *i* and *u* insted, Now i'm just talking about the *y* with semivowel-function, ie together with another vowel.

Stage 2: C/K/Q/S/T/X/Z.

K-sound. The k-sound is usualy spelt with *c* (*car*, *cozy*, *lectur*), but befor *e*, *i*, *y* and at the end of a baseword we'l use *k* (*kind*, *bak*). Befor *u* (*w*-sound)+another vowel we'l use *qu* (*frequent*). The dubling of *k* is *ck* (*jacket*), the dubling of *q* is *cq* (later we'l spel *licquid* - wun of the very few cases).

Words with mor than 1 syllable ending with an *-ik*-sound keep thair *c*: *basic*, *plastic*.

S/Z. The voiceless ss-sound wil be spelt *s* (*sad*, *nise*). The z-sound is spelt *z* (*zebra*, *ezy*). Inflection-s (mostly pronounsd *z* and used in the plural, conjugation and genitiv, like *boys*, *he noes* and *Toms*) is spelt *s*. Wen a verb in the third person has an *s* at the end and this *s* dusnt exist in the infinitiv we consider it an inflection-s: has (the infinitiv *to hav* doesnt hav an *s*), *is* (*be*), *was* (*be*).

Later we'll have another problem, in cases of doubt, we spell later s/z as in TO: *hues* (*whose*), *thees* (*these*). By now *whoze* and *theze*.

X. The sounds *ks* and *gz* are spelled *x*, and we don't double it (the preceding vowel is usually, if not always, short). This also applies when we add an inflection-s to an end-*k* (or *c*): 1 *duk*, 2 *dux*, 1 *book*, 2 *boox*, *aquattix*, *he coox*.

CH. The sound of *ch* will be spelled *ch* (*ich*, *swich*). When it is spelled with *tu* in TO, you're free to decide whether you use the more conservative pronunciation and spelling or not: *Sentury* or *senchury*, *fortunat* or *forchunet*. I pronounce something in between, so I use the more conservative spelling to stay near to TO.

CIA. The sound-combination *short shi+vowel* will be spelled *ci+vowel*: *apreciate*, *negociate*, *concientius* (in the last syllable there is no *shi + vowel*, only *sh + vowel*).

ZH. The sounds *zhân*, *zhâr* and *zhuâl* (*â = shwa*) are spelled *sion*, *sur*, *sual* (*vision*, *pleasure*, *casual*). But other *zh*'s will be spelled *zh*. On the other hand, as this *zh* doesn't look very English, we can leave the original, if it is an original French word. You ran right *burzhwazee* and *razheem*, but as these words have such an un-English pronunciation, you can spell *bourgeoisie* and *regime* too. Or talk about something else.

-ED (no change). The ending for the past (*missed*, *wanted*) is sometimes pronounced *d*, sometimes *t*, but it's hard work to think all the time which pronunciation we use in every word. That's why we'll leave the *d*. The *t* is only used in TO when the root of the word changes: *kep-t* (because it's not *keep-ed*) and that's the same in Zinglish.

Stage 3.

PH - F. The sound of *f* will always be spelled *f*. *Doffin*, *filosofy*.

Stage 4.

G - J. The *g* will be used for the sound of *good*. The *j*-sound of *general* will be spelled *j*: the intelligent general gave a gift to the gentle giant. Of course after this change there is no reason to keep *gue*'s: *gest*, *tung*. but, the unstressed *-ij*-ending (*-age*, *-ege*, *-ige*, *-idge*) is spelled *-ege*, *-advantage*, *college*, *manneged*, *porrege*.

R (no change). The *r* which is not followed by a vowel isn't pronounced in most of England, but that's not a reason not to write it, I mean, many English speaking countries pronounce it, including most of America, Canada and Ireland.

Stage 5: Shwa.

We'll only "treat" shwa, the obscure vowel, in the last syllable of a base word. It will be spelled *e* (*callender*, *cheaper*, *marter*, *docter*, *even*, *butten*) - This *e* stays even if the word gets an additional suffix (*arrogent* - *arrogently*, *persen* - *persenal*). And there is some confusion what a shwa actually is: some people would say the second *e* in *breathless* is a shwa, others that it's a short *i*. Anyway: the *e*'s stay *e*. *l/y* just become an *e* before an *r* (*marter*), in the endings *-ige*, *-iage* (*porrege*, *carrege*), it becomes an *a* before an *l* (*deval*, *pupal*) or before *-ble* (*terrable*, *horrible*).

Shwa in one-syllable-words. One-syllable-words don't have a last syllable, so they don't change, usually they have a clear and a "sloppy" pronunciation with shwa, and we'll spell them considering the clear pronunciation: *The*, *of*, *from*, *for*, *tu*, etc stay the way they are. The word *of* is mostly pronounced with *v*, but in some cases with *f*, so we'll keep it that way. *Off* should become *of*, but it will remain an *off*.

Exeptions for shwa. Some suffixes (suffixes are endings used for derivatives, like *inform-ation*, *probab-ly*) are very well known and don't change, i.e. they are exceptions for the shwa-rule (I'll use å for shwa):

-åbål - able (<i>capable</i>)	-zhuål - sual (<i>casual</i>)
-ayåbål - i-able (<i>relievable</i>)	-åbli - ably (<i>probably, terably</i>)
-ås (except for the suffixes -les and -nes) - us (<i>famus</i>)	-ål- al (<i>nassional</i>)
-chår - tur, ttur (<i>natur, nattural</i>)	-chån - (after s) - tion (<i>question</i>)
-izzåm - ism (<i>communism</i>)	-fål - ful (<i>butiful</i>)
-jår - dur (<i>proceedur</i>)	-jån - gion (<i>reegion</i>)
-shå - after short vowel <i>cia</i> (<i>special</i>)	-shå - normally <i>tia</i> (<i>fatial, confidential</i>)
-shån after short vowel-(not for <i>peepal</i>) ssion(<i>mission</i>)	-shån - (not for <i>peepal</i>) normally tion (<i>starvation, election</i>)
-shån - (for <i>peepal</i>) <i>cian</i> (<i>musician</i>)	-shår - ssur (<i>pressur</i>)
-shås - normally <i>tius</i> (<i>audatius</i>)	-shås - after short vowel <i>cius</i> (<i>vicius</i>)
-yå - io (<i>union</i>)	-yåm - iurn (<i>stadium</i>)
-zhån - sion (<i>vision</i>)	-zhår - sur (<i>lesur, leesur</i>)

Every base word with shwa will be spelt as in the list, even if it is not a suffix (that's why we spell *otion* for *ocean*, instead of *oeshen*). A suffix can also be inside the word, if another suffix or ending is added: we spell *passion*, so we also spell *passionate* (and not *pashonate*). There is at least one more complicated case: *nation* is all right, but *national* would be misleading, the *a* would be pronounced long (*naishanal*). After a short vowel we spell *ssion*, thus *nassional*. On the other hand, in the word *nationality* we don't use the double *s*, because there is no double consonant after an unstressed vowel. If we spelled *nassionality*, we had to stress the first syllable *NASSionality*.

Words put together. Some words have their vowels changed to a shwa when put together with other words: *boatman*, *Thailand*, *faithful*, *nobody*. Sometimes one part of the word isn't a word anymore: *England*, *woman* (we don't have words like *eng* or *wo*). If we considered them as one word, we'd have to spell *boatmen*, *Thailand*, *faithful*, *nobody*, *Englend*, *women* (for *woman* too). But we try to stay as near as possible to the TO, so we keep the vowels: *boetman*, *Thailand*, *England*, *woman*. The only thing we do is cutting the double consonant after the shwa: *faithful*, *nobody* (which should be spelled *noboddy* later).

sion/sur. In *-sion*, *-sur*, *-sual* we can't double the *s* even if the preceding vowel is short: no *vision* for *vision*, because it changes the *s*-pronunciation. But we can double the *t*: *nature nattural*.

Butcher/buttur - If we have a base word + suffix *er*, we spell it like that, not *ur*: we spell *teacher* (later *teecher*), *strecher*, not *teatur* and *stretur*. Also *bucher*, not *buttur*, even if nowadays there is no word *bu(t)ch* anymore.

Unstressed vowels, not in the last syllable. Usually the shwas are left the way they are, and we don't show the length of an unstressed syllable, if it's not the last one - *alone*, *admiral*, *philosophy*. But: if a word has a consonant + shwa + *l* or *r* + vowel, we can cut the shwa-letter: *travvaling* or *travling*, *every* or *evry*, *dictionary* or *dictionry*. We only can't do it if the first consonant is an *l* or *r*: *contemporary*, not *contemporry*. And we shouldn't do it if we have to change other letters: you might not pronounce the *e* in *bakery*, but you can't spell *bakry*, you could only spell *baikry* (later *baicry*). And that's quite far from the root *bake* - and not shorter, after all.

Stage 6: A.

Some important things to note before we start: we just "correct" (except a few cases) vowels in the stressed, in the lonely (one-syllable-word) and in the last syllable.

Bad-A. To spell the short *a* of *bad* we just have to take care that the following consonant is not followed by a vowel. In one-syllable-words it's simple: *bad*, *bag*, *bat*, *bak*, *bash*. In a word with more than one syllable where the following consonant is followed by a vowel, we have to double the consonant to

avoid that the next consonant is followed by a vowel. *addict, adding, agony, appetite, attic*. The doubling of *k* is not *kk*, it's *ck*: *pak-packing*.

Ar + vowel. Only before an *r* we don't have to double the *r*, because there is no long *a* before an *r*: *bare, cary, clarity, garet, mary* (also for *marry*), *paradise*. Of course, when I say long *a* I mean /ei/ of *take*, not /a:/ of *father*.

A + Consonant + ity. This combination, as well as *itis* instead of *ity*, makes the *a* short and stressed. That happens with the other vowels too, except *u*: *nationality, brevity, mobility, majority*, but *immunity*. So we don't need to double the following consonant in this case.

Father-A. The *a* of *father* is regarded as a unimportant variation of the *a* in *bad*, we won't spell it differently because quite a few words differ from British to American English. Usually the *a* at the end of a one-syllable word or before an *r* which is not followed by a vowel has the *father*-sound too: *ar, bar, car, bra, spa*.

Bake-A. To spell the long *a* of *bake* we write *a + consonant + vowel* or *a + vowel*. If there is no vowel, we use the majjic *e*, which is not pronounced but makes the preceding vowel long: *make, bake, wate*. If there are 2 consonants following, we have to use the ritten long vowel, *ai*: *waist* (for *waist* and *waste*), *taist, paint, aipral*. At the end of a word we spell *ay*: *bay, day, gay, gray, way* (for *way* and *weigh*), *thay, pay, play*. If the word gets an ending, of course the *y* can't stay there, because there shouldn't be a semivowel *y* before a consonant. Thus *bais, dais, gais, wais, pais, plais, paid, plaid*.

Maybe. And how should we spell *maybe*? If we consider it one word, we should spell it *mabee* or *maby*. But we consider it 2 words put together, *may-be*. Now, when should we consider it 2 words, when one word? As we can't make a good rule to solve this problem, we'll at least make it easy for "already-knowers" (literate people): we consider it the way it is nearer to TO, we spell *maybe*, not *mabee* or *maby*.

A pronounsd az another vowel. If an *a* is representing another vowel, we spell accordingly. *any = eny, many = meny, he said = he sed*.

AIR. the *air*-sound is spelt *air*: *air* (for *air* and *heir*), *bair, dair, pair* (for *pair* and *pear*), *hair* for *hair* and *hare*. My hair has been growing a lot, maybe I'll eat it tomorrow. Now you can make the "joke" in the ritten language too.

AU/AW. The *aw/au*-sound of *law, caught* will be normally spelt *aw*, but *au* before a consonant (always the same story): *draw, draus, claw, claus, jaw, jaus, abraud, apaul, applaud, auction*.

ALL/WA. The sound-combinations *ol/aul* and *wo/wau* (*o* being short) in one-syllable words and their derivations are spelt with *all* or *al + consonant and wa*. Thus *all, ball, bals, call, fall, falt (=falt) wat, war* (also for *wore*), *wart, want, wall, walk* (later *wak*), *warn* (also for *worn*). If we want a short *a*, we spell with one *l* (*pal, shal*), before *l + consonant* we spell *ael* (*scaelp*) and for *w + short a* we spell *wae*: *waeg the dog*. These cases are quite rare, though. In words with more than one consonant we spell the *au/aw*-sound according to the normal rule: the *water (=waiter)* and the *waitres braut wauter* instead of *wisky*.

EA. We now already know how we should spell *ea* in most cases: the long *e* with *ee*, eg *cheep*, short *e* with *e*, eg *bred*, long *a* with *a + consonant + vowel*, eg *stake* (also for *steak*), *er* like in *verb* with *er*: *lern*. *Ea* only stands for the combination *ee + shwa*: *theater, theary (theory)*. It's actually the same sound as the *ee* before an *l* or *r*, still we'll ignore that and spell the sound *ee* before *l* and *r* with *ee*. Thus *feel, eer* and *beer*, instead of *feal, ear* and *bear* (for the drink).

REAL. And there is a more complicated case: *real* and *feel* rhyme perfectly, but in my opinion, the *ea* of *realy* is not exactly the same as the *ee* of *feeling*. On the other hand, quite a few people would say it's the same. So I'll spell them *real* and *realy*, but anyone can spell *reel* and *reely*. Or even *reel* and *realy*.

Stage 7. E.

Short E. The e is the black sheep among the vowels, no magic e can change its pronunciation. Usually it's short, and we usually don't need a consonant doubling after words: *swet, sweter, swel, swelling, telephone, temper, ten, never.*

Long E. If we want the long e in a position other than at the end of a one-syllable-word (*be, fe, he, ke, ne, me, te, we*), we have to spell *ee*: *sweet, sweep, suprem, teech, teem, teer, them.* Also derivatives of words with one e get a double e: *fees, kees, nees.*

ER. The *er*-sound in *verb, bird, turn* is spelled with *er*: *verb, berd, tern, term, terminal, verdict, vertical, adversity.*

Stressed E in the last syllable: after a stressed e in the last syllable we double the consonant: *collect, direct, infect, instead, ahead, compell, fortell.* Now we can distinguish between *present (gift)* and *present (to hand over)*, *object (thing)* and *object (to speak against)*. And after a stressed syllable beginning with *be-, pre-, re-* there may be a "collision" with a word pronounced differently, we double too: *bellow (not below) later bello and belo.*

WOR. The sound-combination *wer/wur* is not spelled *wer*, but *wor*: *we little worms wor in the world and new that if we seed a word, it would get worse.*

E - I. Stressed e's with short-*i*-pronunciation become *i*: *inglish.*

EI. The sound-combinations *ee+i, i+ee* or *i + i* in all positions are spelled *ei*: *atheist, veical (vehicle), deity.*

Unstressed EE/I. A long e is easily confused with a short *i*, Americans and Britons tend to pronounce it another way, so we'll say a long unstressed e is the same as a short *i* and spell *y* (*coffy*) or *i* (*automobil*).

Stage 8. I.

With this letter the same happens as with *a*: *shit, bite, shitting, biting.* At the end of a one-syllable-word: *by* (for *buy* and *by*), *dy, dry.*

IRE. The *ire*-sound of *fire* stays like that. Only when a base word ending in *y* gets an *er*-ending we use *ier* (*drier, lier*, not *drire* and *lire*). It's all exactly the same as in *TO*, but I still have to explain it.

I/Y. Before a consonant we use *i*, not *y*: *sistem, tipe*, unless there is a reason for it:

LONG I before 2 or more consonants. To give the long sound before 2 or more consonants, we use the long written vowel., *fynd, blynd, (to) wynd* to distinguish from *wind*).

Words ending in Y and their derivatives. For the derivatives of one-syllable-words ending with *y* we keep the *y*: *i by, he bys, i dy, he dys, i dry, he drys, one gy, two gys, one py, two pys, one ty, two tys.*

Long stressed i in the last syllable. It is spelled *ie, apie, complie, dinie.*

The words I and eye. The word for *I* is *i*, the word for *eye* is *y*, the plural *ys*,

I/Y in the last unstressed syllable:

At the very end: short: *y* (*candy*) long: *i* (*simplif*)

Not at the very end: short: *i* (*candis*) long: *y* (*simplifys*).

This means that at the end of unstressed syllables we invert the situation, *y* becomes *i* and *i* becomes *y*.

You might shout now, what the hell is he doing? But short *i*'s in the last syllable appear quite often in English, so they have common, "normal" endings (*candy/candis*), while long ones are relatively rare, and they get almost nonexistent endings (*simplify/simplifys*).

Stress I in the last syllable - in this case we have to double the consonant after the *i*, otherwise it is unstressed.

/EE/E in the first syllable. The short unstressed *i*- or *ee*-sounds in the first syllable will be spelt *i*, but the prefixes *be-*, *pre-*, and *re-* will be kept that way. Some people will complain about words like *ixampal*, but this *ex-* has definitely another pronunciation than the *ex* in *expedition*. The dictionary says it's a short *i*. So now we have *desperation* and *dispatch*. There is no *despatch*, and we can't misspell *disappear* as *desapeer*.

Long unstressed I, not in the last syllable. Here we use *y*: *dylute*, *sycology*, *ydea*.

Stage 9. O/OO/U.

1 - One-syllable-words:

O is like the other vowels except *e*:

If it is short, the following consonant shouldn't be followed by a vowel: *bob*, *bom*, *dog*, *drop*, *dot*. If it is long, the consonant must be followed by a vowel: *oke*, *open*, *blot*, *bote*, *bode*, *bone*.

Before 2 consonants, for the long vowel we need the rhotic long vowel: *poet*, *boeth*, *moet*.

At the end of a word it is long-. *bo*, *blo*, *do* (=doe, dough), *go*, *glo*, *gro*, *po*,

One-syllable-words plus consonant ending ask for the rhotic long *oe*: *boes*, *bloes*, *does*, *goes*.

Words with more syllables plus consonant-ending don't need the *e*: *potatoes*, *pianos*, *windows*,

Base words ending with *o* + ending *ing* don't need the *e* either: *bloing*, *going*, *groing*.

Base words ending with *o* + other vowel ending need it: *bloey*, *shadoey*.

The sounds oo/u:

Long *oo* at the end of a word: *u* - *blu*, *bru*, *du*, *dru*, *glu*, *gru*, *tu*.

Yoo at the end of a word - *ew* - *dew*, *kew*, *vew*, *few*, *stew*, *hew*, *new*.

Short *u* before a consonant, *u* + consonant - *blud*, *flud*, *bug*, *cup*, *up*, *but*, *cut*.

Short *oo*: *u* + double consonant - *pull*, *bull*, *gudd*, *studd*, *putt*.

Yoo before consonant - *u* + consonant + magic *e* or other vowel - *tube*, *puke*, *huje*, *use*.

Long *oo* before consonant: - *oo* - *groop*, *soop*, *boot*, *broot*, *shoot*, *froot*, *groov*.

book/look - When a word is supposed to be spelt with *u* + double consonant and the word reads like another existing word, we keep spelling *oo*: *book*, *look* instead of *buck*, *luck*. If you want to know why I do this exception in this case, see chapter "Why I did this and that".

Derivatives - The derivatives are treated as the stem: *brootal* (from *broot*), *groovy* (from *groov*).

Even in words with more than one syllable: *shampooing*, not *shampuing*. After a word ending with *-u* we use the rhotic long vowel: *blues*, *shoes* (for *shoes*), he *brues*. The *ew* can't keep the *w* before a consonant: *veus*, *neus*. From *cut* we make *cutting*, from *putt* we make *putting*.

2. In words with more than one syllable:

- in final syllables with a long stressed *oo*, except for *ood*: *oo* - *taboo*, *balloon*, *saloon*, *shampoo*.

- other long *oo*'s are spelt *oo* if there is a word collision: *buty* (*beauty*), *booty* (*booty*)

- in other cases we use *u*: *utter*, *include*, *conclude*, *absolute*, *lunatic*.

OR. An *o* before a single *r* is always the same, no matter whether the *r* is followed by a vowel or not, so we don't need an *e* after an *r* *bor*, *boring*, *stor*, *stores*.

one. The word *one* will be spelt *wun* or *wan* (I spell *wun*, which is the official pronunciation). *One* now stands for *own*: *i one tu houzes and wun car, but thay ar in Kosovo*.

roil oil. Oi/ou dont need a shwa-e befor an *l* or an *r*. Thus *oil*, *roil* (for *royal*), *toil*, *loir* (for *lawyer*),

our - (for *our* and *hour*), *tour* (for *tower* - the "old" word *tour* has been replased by *toor*).

your - The word for *your* can be *yor* or *ure*, of cors i'll spel *yor*, coz it's much neerer tu TO - *your*.

So, lets say i had 3 ys (eyes) and u just wun, and i lent u wun of my ys, wich is quite small. Then u can say tu me: I O U A WE Y. No real consonants!

only/dont/wont. The lojical form of the words *only*, *dont* and *wont* ar *oenly/onely*, *do'nt* and *wo'nt*, and we can spel them like that. But thay ar 3 of the 5 aloud ixeptions in zinglish, and we can spel them *only*, *dont* and *wont*. If u wanna no wy, se chapter "wy i did this and that".

OLE/OL. The *ole*-combination wil be spelt *ol*, coz the *o* befor *l* is almoest alwais long (thair is only the ixeption with *doll* wich remanes with 2 L's). Thus *bol*, *gol*, *pol*, *tol*, *col*, *fol*, *hol* (for boeth *hole* and *whole*).

OI/OY. Thats ixactly the same az in TO - *point*, *boy*, *bois*.

OU/OW. It shudd be cleer tu, now *ou/ow* has only wun sound: *bound*, *broun*, *brow*,

Staje 10. Stres (optional rool).

And now tu make the sistem perfect we'l make it a bit mor complicated. This is only an optional rool, it has tu be aproovd by the majority. Az dus evertyng els. Tu rite a word the sistem wudd be perfect alredy, but tu pronouns an unnoen word we hav tu no wair the stres is, and az we dont no the unnoen word, this cudd becom a stresful matter. With the zinglish sistem az it is, the reeder wil hav problems in les than 1 % of the words in a normal text, considdering that he noes that a dubbal consonent meens stres in the preceeding sillable, that an *e* in the last sillable is only stred if it is follod by a dubbal consonant. But still how can a forener, a chyld no wether u pronouns CON-sonent or con-SO-nent? So, tu make it perfect ... az an option.. . it is ispecialy gudd for foreners like me: i no the sens of meny words in inglish with latin orrijin, but then i'v never herd them or i herd them wuns and forgot the stres, Now, my visual memory helps me tu remember the stres. And i ges eeven nativ speakers sumtimes hav problems with words of greek orrijin. And heer we go:

1. a dubbal consonant meens that the preseedng vowl is stred.

2. E's, I's and Y's in the last sillable wich ar not follod by a dubbal consonant nor by an *e*, ar not stred. And the special shwa-cases in the last sillable of a baseword ar not stred eether: -ful, -dur, -sur, -tur, - us (the uther cases ar cuvverd by uther rools enyway).

3. spisiffic rools.

3a: the endings *-astic* (+*astix*) and *-istic* (+*istix*) hav the stres on the ferst vowl of this ending (*AStic* or *Istic*)

3b: *ie* (+*ied*, *ies*) is stred.

3c: words ending with majjic *e* (+ thair dirivvativs) that hav mor than 2 sillables hav the stres 2 sillables befor the sillable with majjic *e* (*elevate*). The combination *iate* meens that the preseedng sillable is stred (*apreeciate*).

3d: wair u se the leter combinations *able*, *ia*, *io*, *iu*, *ual* and *ity*, u can asume the sillable befor is stred. If thair ar mor such cases in wun word, the last wun is the wun that tels us evrything.

3e: words beginning with the folloing leter combinations ar not stred: *be*, *co*, *di*, *i*, *mis*, *pre*, *pro*, *re*, *un*.

4. The stred sillable is wair 2 vouls ar tugether.

5. The longest sillable is the stred wun.

6. The ferst sillable is the stred wun.

Sum rools seem tu contradict uther rools, and thay du sumtimes, indeed. The rool cumming befor has the pryority.

Solutions:

If the sillable chozen by the rools is not realy the stresd sillable, the riter has 2 wais tu corecct it: if the voul is short, he dubbals the connsonent. We dont dubbal the x tu sho the preseeding short voul, but we du dubbal it tu sho an unixpeocted stresd sillable: *oxide*. The dubling of ch is tch: *batcheler*.

If the voul is long we uze the ritten long voul (*aicorn* instedd of *acorn*). If a sillable with majic e is givving a rong ydea of the stres, we uze a ritten long voul instedd: *introdues*, *asertain*. The ritten long voul for a *father-a* is *ah*: *hurah!* The ritten long voul for *i*, tu sho the stresd sillable, is *ey*.

We dont dubbal connsonent-groops that stand for wun sound: we rite *afresh* (not *afreshsh*). This means that a cuppal of words stay "rong", but thay'r very few.

Wat ar sillables

Sum peepal mite not no wat a sillable is, and in zinglish sillables au slitley difrent than in TO, becoz the definission must be simpler. In prinsipal we can say that in inglish, az in uther langweges, sillables ar the blox we speek at wuns inside a word. But then thair ar meny difrent opinnions of wat is spoken at wuns, so the gramarions had tu make lots of rools. Enyway, heer the mane rool in zinglish:

1. The ferst sillable must hav at leest wun voul.
2. Uther sillab@es start with wun consonent + wun voul.

Seckendry rools:

1. Majjic e's dont make an extra sillable: dy-LUTE, not dy-LU-te.
2. Connsonent groops reprezenting wun sound ar considerd wun connsonent in this case: AU-THO-RY-TY, not AUT-HO-RY-TY, CEN-SOR-SHIP, not CEN-SORS-HIP.
3. The suffix *-able* shud, by al thees rools, be seprated *ab-le*, but az the shwa is in the "rong" plase (it shud be a-bel), we seprate *a-ble*: *sil-la-ble*.

I'll rite doun the words in the last 2 paragraphs seprating thair sillables (the cappitals ar tu sho that the ferst sillable alwais has a voul, and that the uthers start with 1connsonent + 1 voul): mAj-JIc, SIL-LA-ble, cOnn-SO-NEnt, rEp-RE-ZEN-ting, cOn-SId-DErd, sEp-RA-Ted/sEpp-RAte, sE-PA-Rate, TO-GE-THEr, THEM-SEIvs, MAY-BE, BE-COz, sE-KEnd.

Sumtimes thees rools dont work with the inglish feeling for seprating sillables. But the fact is that, az i told u, if we forgett about the rools and just leev it tu the instinct, thair wudd be a lot of difrens from persen tu persen. U mite separate *re-sponsable*- but *rest-ing*, coz u no the ferst *re-* is a latin preefix, but *resting* actualy cums from latin *re-stare*, so actual we shudd separate *re-sting*. In a language like portuguese thay try tu discribe all thees "feeling-rools", but thay need 2 pajes for that. And it is stil contradictory. I need 7 lines.

A "lonesem" voul is wun that is not ajasent tu anuther voul.

For the sillable rool, y and w ar vouls, unless between vouls.

Stres exercise

I took a few words from the last chapter. Of cors the wun-syllable-words dont hav tu be annalized.

Cum-ming - the riter sees rool nr. 1, the voul befor a dubbal connsent is stresd, and thats the case, so the word is all rite.

Be-for - rool 1 dusnt work, thair is no connsent dubling. Rool 2? Thair is an e, but it is in the ferst syllable, so it dusnt work eether. But we cum tu rool number 3 and thair we hav: *be-* at the beginning of a word is not stresd. So the stres must be in *for*, and that's rite, so we can go tu the next word.

Pryo-ri-ty - rool 3 (ending *ity*) solves the problem.

Re-la-tion - rool 1 dusnt work, rool 2 neether, rool 3 ses that *re* isnt stresd, and the syllable in the end with *ia* tels us that the stresd syllable is the preseedng wun. Is that rite? Du we say reLAtion? Yes! So we can go on.

Im-por-tent - rool 1 dusnt help us, rool 2 ses that the e in the last syllable is not stresd, so -tent is not stresd. We stil hav *im* and *por*. Rool 3 tels us that an *i* at the beginning of a word is not stresd, now *por* has tu be the stresd wun, and thats rite. Next word, pleez.

Se-kend - rool 1 dusnt help, rool 2 tels us that the e in *kend* (last syllable, not follod by a dubbal consonant) is not stresd. Rite.

Sil-la-ble - rool 1 solves the problem.

Al-wais - hear we se 2 words put tugether, eech word has only wun syllable, so we dont cair about them.

Wy i did this and that

Proper names - I wudd incurrege peepal tu "zinglishize" thair one names, Prins Charls, Queen Ilizabeth, Bil Clinton, Jorg Bush, Jerald Ford, Richard Nixen, Jun F. Kenedy (but thats tu late anyway), etc. But i wuddnt "zinglishize" thair names without thair permission. Sum peepal wil ask me wy i dont zinglishize my name, but my name is not zinglishizable. The e in Zé is short, az if u started pronounsing the word *zest* and stopd befor pronounsing *st*. Thair is no way i cudd rite this in inglish or in zinglish. The neerest we cudd get wudd be zay, but thats not very neer. Zay du Rok, but i'm brazilian, so i shudd brazilianize it: zé du roc. But i had problems inuf with the sales becoz of my difficalt name, and i dont wanna looz mor clients chainjing it now.

Inglish usualy respeccts the orijinal jeagraffic names in the speling. The pronunsiation is usualy quite far from the orijinal, coz the inglish fonettic sistem is so difrent from all other sistem. And the way the anglo-saxens speak the foren jeagraffic names is very ireguler tu. We wudd hav tu spel *aljeeria*, aljeerion, arjenteena, arjentinion, beljem, beljen, parragwi, etc. Inglish jeagraffic names, on the uthar hand, can be eezily fitted intu the sistem. Thats wy thay ar "corected".

We cudd az wel spel the foren jeagraffic names the way the nativ speekers spel it. And then thair pronunsiation wudd be vallid, but az nobody can no haw 190 peepal in the wodd call thair one cuntris, the inglish pronunsiation wudd be vallid tu, we wudd spel Italia and say /ita:lya/ (orijinal) or /iteylia/ (the lojjical zinglish pronunsiation). For the langweges uzing anuther riting sistem, we'd take the name of the langwege with wich the cuntry was colonized, if thair was a colonization. If not, we'd take the inglish word. I'm not for colonyzation, but usualy thees cuntris tend tu rite the name of thair cuntry in the way the old collonizers did it, wen thay rite with latin leters, and very offen thay hav quite difficalt pronunsiations.

Father, laf. Thair is no problem with riting it, only with reeding, wen u dont no the word. Wun advantage of this feetur is that the brittish and the american inglish dont hav tu split intu *laaf* and *laf*, *daans* and *dans*. It shuddnt be tu difficalt, az the words with an *a* az in *father* ar few and wel noen. And *aa* duent look very inglish.

buck/luck. Even if the old *buck* and *luck* are now spelt *buk* and *luk*, it's a bit shocking to spell *buck* and *luck* for *book* and *look*, coz the short oo-sound is just a secondary sound of *u*, most people will shout at this point: wat??? He wants to spell *buck* and *luck* for *book* and *look*, and he's trying to convince us that he wants to simplify the system? U'r kidding me! Later, 10 or 20 years after the reform has been implemented, we could start spelling *buck* and *luck*, when people got used to the idea that a double consonant at the end of a word makes a short oo of an *u*. U can spell *deer* for *dear*, everybody will pronounce it the right way. Or *hair* for *hare*. But nobody will pronounce *book* and *look* when they see *buck* and *luck*.

bull/putt. The system isn't perfect, it works in most cases but not in all of them: we can distinguish *cut* and *putt*, but we can't distinguish *cutting* from *putting*. We could triplicate the consonant (*puttting*), but I'm quite sure that's not very popular and not very English. And if the reader knows the base word (*putt*), he knows this word has a short oo, not a short *u*.

Shwa. Unfortunately we can't solve the shwa-problem entirely. The reader should know that almost all unstressed *a*'s and *o*'s are shwas, *e*'s and *i*'s are usually something between a shwa and a short *i*. Not even the dictionary can agree whether we say intellectual or intilectual. The reader should spell *a* or *o* when he hears a plain shwa, and write an *e* or *i* when he hears a short *i* or a "shwa with 'i-culler'". Often you can deduce it from derivatives: you don't know what to spell if you hear *orthogråfy* or *filossåfy*, but then you have *orthographic* and *philosophic*, where the *a* and the *o* are clear.

H. The *h* after *w* is pronounced by some people in Scotland and other people spread around the world, but it's not necessary that a billion people spell *what* just because 5 million Scots pronounce the *h*. We also don't write *kirk* for *church* (now *cherch*) because the Scots say it that way. If they want they can keep writing it, the Scots. They're different anyway, the men their wear skirts and we don't do that either (at least I don't do it, I don't know about you).

boox, dux. That doesn't have any tradition in English, but in recent years you see it quite often, especially in ads and "underground-orthography". If we can organize a referendum and find out that this is not popular, we don't have to do it.

We could spell *gz* when we pronounce *gz*, on the other hand the *x* for both sounds is easy: the reader knows that *gz* is spelt *x*, and the reader knows that usually the *x* is pronounced *gz* between 2 vowels where the first vowel is unstressed (*ixampal*, *ixaust*), and *ks* in other cases,

only dont wont. The logical way to spell *only* would be *oenly* or *onely*, depending on whether we see it as a base word or a derivative from one (*wun*). I don't like both options. The apostrophe is used to show the omission of the *o*, but actually also to show that two words were put together. *Don't* and *won't* should rhyme with *bond*, short *o*, so the solution would be *do'nt* and *wont*, now that *do* is pronounced like in *dough/doe*, *wo* like in *woe*. But that's not TO, all the other *n't*'s don't need the apostrophe, and to write *dont* you have to press 4 keys on the keyboard, to write *do'nt* you need 7. So we can use those optional spellings *only*, *dont* and *wont*.

The fonim word-list

pen, copy, happen, back, bubble, job, tea, title, button, sorry, better, day, ladder, odd, key, cock, school, get, giggle, guest, church, machine, nature, July, age, solder, fat, coffee, rough, fizzix, view, heavy, move, thing, author, path, this, other, smooth, soon, sees, sister, zero, zone, roses, buzz, ship, short/shoor, station, pleasure, vision, hot, hold, behind, more, hammer, sum, noise, no, funny, sun, ring, long, thank, sung, light, valley, feel, right, sorry, arrange, yet, use, buty, wet, won, when, queen, kit, bid, him, dress, bed, trap, bad, lot, odd, wash, strut, bud, love, full, gudd, putt, flees, see, masheen, phase, day, streak (stake?), prize, hey, try, choice, boy, geese, two, blue, got, shoe, no, cold, mouth, now, near, hear, serious, square, fair, various, start, father, lot, odd, throat, law, north, war, for, cure, poor/poor, jury, news, star, current, happy, radiation, glorious, about, comma, comment, influence, situation, annual, intend, basic, stimulus, educate.

The Star

It was on the first day of the new year that the announcement was made, almost simultaneously from the observatory, that the motion of the planet Neptune, the outermost of all the planets that wheel about the sun, had become very erratic. A retardation in its velocity had been suspected in December. Then a faint, remote speck of light was discovered in the region of the perturbed planet. At first this didn't cause any very great excitement. Scientific people, however, found the intelligence remarkable in itself, even before it became known that the new body was rapidly growing larger and brighter, and that its motion was quite different from the orderly progress of the planets...

Britten wen yung

We may nowadays be chary about using the word "genius", but we still have a good idea what is meant by it. For example, there are great numbers of very gifted musicians who are admired but not called geniuses. But there are others, manifestly prodigious, performing often at extraordinarily early ages, a variety of feats so complex that the layman could hardly imagine, even with the most desperate labor, accomplishing any of them, while even musicians are astonished: and we then reach for the good, handy, vague in-linenment word and call them geniuses. The list includes Mozart and Mendelssohn; and, despite all the limiting judgments, it includes Benjamin Britten.

Ode to a nitingale

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk,
'Tis not through envy of thy happy lot,
But being thy happy in thine happiness
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numbered,
Sings of summer in full-throated eez.

Fuzzy-opaque orthographical vision

There was a poor boy couldn't spell
Had the words in our language to well.
His teachers thought: "Brane-sik!"
Mum and Dad hoped: "Dislexic?"
Yet the child rashly jeered:
"What the hell!"

I wish all the readers happy easter, christmas or whatever is near when this PV is published.

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