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1. INTRODUCTION

Mantrakshar is a constructed language conceived as an ideographic writing system called Semantography consisting of several hundred basic symbols, each representing a concept, which can be composed together to generate new symbols that represent new concepts. Mantrakshar differ from most of the world's major writing systems in that the characters do not correspond at all to the sounds of any spoken language.

Mantrakshar was created by Dr.Anupam Nirvikar in 2017 and It is designed to express deeper levels of human cognition briefly yet overtly and clearly, particularly with regard to human categorization

The name Mantrakshar is an derived from the mantra (mandarin(chinese) = mantrin(मंत्री sanskrit) and (mnemonic(greek) = mantra(मंत्र sanskrit) , which in the original form roughly means *hypothetical representation of a language* or *an alphabet of human thought*.The greek work mnemonic is believed to be derived from the greek goddess of memory mnemosyne and the chinese word mandarin is believed to be derived from the mantrin = minister , a language of the officials.

Mantrakshar is an alphabet of human thought that uses ideograms and symbols to represent ideas, emotions, and concepts. It is a universal language that can be used to communicate with anyone regardless of their native language.

Mantrakshar is based on ideophonetics, which combines the use of symbols and semantics to create a unique form of communication. It has been used by many cultures throughout history as a way to express complex thoughts and feelings in a concise manner. It consists of symbols which act as metaphors for our thoughts and are linked through their semantic meaning, allowing us to intuitively understand each other no matter what native language we speak. Through this system, a person can express their ideas through powerful imagery that resonates with everyone.

The mantrakshar alphabet has the potential to revolutionize how we communicate with each other by providing us with a common language that can be understood by everyone. With its ability to convey complex ideas in simple symbols, mantrakshar could become the universal language for all humanity.

History

Sanskrit was the pure language considered to be the language of the gods and it shared similarities with greek , avestan , latin and other ancient languages.As a result sanskrit is more fit to be used as a scientific language rather than as a common language.Almost all of the scientific literature that exists today is in english and its terms are derived from greek and latin.many north indian and other south indian languages are derived from sanskrit and sanskrit shares similarities to almost all the european languages like in numbers , kinship,science etc but there is no perfect way of organising those terms as in creating a language that could serve both as a symbol and a phonetic.

This made me realize that there should be a symbolic language which should serve as a recognition for the words of any language in visual characters which would make it easier to memorize and understand the complex grammar and structure of any language.

Influences

Mantrakshar evolved over years as a linguistic experiment beyond Indo-European languages in response to the Sapir-Whorf hypothesis and Charles J. Fillmore's case grammar into a complex, intricate array of interwoven grammatical concepts with ideas inspired by countless hours studying texts in theoretical linguistics, cognitive grammar, psycholinguistics, language acquisition, linguistic relativity, semantics, semiotics, philosophy, fuzzy set theory, and even quantum physics..

Mantrakshar was heavily inspired by cognitive linguists including George Lakoff, Ronald Langacker, Gilles Fauconnier,Len Talmy and L.L.Zamenhof.Esperanto was created by Polish ophthalmologist L. L. Zamenhof in 1887. It was intended to be a universal second language for international communication. Zamenhof first described the language in Dr. Esperanto's International Language, which he published in five languages under the pseudonym Doktoro Esperanto

Emoji Originally meaning pictograph, the word emoji comes from Japanese e (絵, 'picture') + moji (文字, 'character'); the resemblance to the English words emotion and emoticon is purely coincidental.The emoji was predated by the emoticon, a concept first put into practice in 1982 by computer scientist Scott Fahlman when he suggested text-based symbols such as  and  could be used to replace language.

Semantics

Another vital referent is Leibniz's project of an ideographic language called universal character, based on the principles of Chinese characters. It would contain small figures representing visible things by their lines, and the invisible, by the visible which accompany them, as well as adding certain additional marks, suitable to make understood the flexions and the particles..Dr.Anupam states that his own work was an attempt to take up the thread of Leibniz's project.

In the early 18th century, Leibniz outlined his characteristica universalis, an artificial language in which grammatical and logical structure would coincide, which would allow reasoning to be reduced to calculation. Leibniz acknowledged the work of Ramon Llull, particularly the Ars generalis ultima (1305), as one of the inspirations for this idea. The basic elements of his characteristica would be pictographic characters representing unambiguously a limited number of elementary concepts. Leibniz called the inventory of these concepts the alphabet of human thought. There are quite a few mentions of the characteristica in Leibniz's writings, but he never set out any details save for a brief outline of some possible sentences in his Dissertation on the Art of Combinations.

Types of Writing systems

SCRIPTS

ABJAD

An abjad (/ˈæbdʒæd/) is a type of writing system in which (in contrast to true alphabets) each symbol or glyph stands for a consonant, in effect leaving it to readers to infer or otherwise supply an

appropriate vowel. The term is a neologism introduced in 1990 by Peter T. Daniels. Other terms for the same concept include: partial phonemic script, segmentally linear defective phonographic script, consonantary, consonant writing and consonantal alphabet.

Impure abjads represent vowels with either optional diacritics, a limited number[specify] of distinct vowel glyphs, or both. The name abjad is based on the Arabic alphabet's first (in its original order) four letters — corresponding to a, b, j, d — to replace the more common terms consonantary and consonantal alphabet, in describing the family of scripts classified as West Semitic.

ABUGIDA

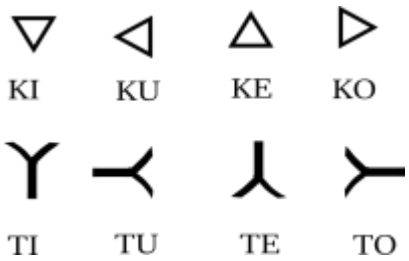
An abugida (/ɑːbʊˈgiːdə, ˈæb-/ (About this soundlisten), from Ge'ez: **አቡጊዳ**), sometimes known as alphasyllabary, neosyllabary or pseudo-alphabet, is a segmental writing system in which consonant-vowel sequences are written as units; each unit is based on a consonant letter, and vowel notation is secondary. This contrasts with a full alphabet, in which vowels have status equal to consonants, and with an abjad, in which vowel marking is absent, partial, or optional (although in less formal contexts, all three types of script may be termed alphabets). The terms also contrast them with a syllabary, in which the symbols cannot be split into separate consonants and vowels.

The word abugida is derived from the four letters, 'ä, bu, gi, and da, in much the same way that abecedary is derived from Latin letters a be ce de, abjad is derived from the Arabic a b j d, and alphabet is derived from the names of the two first letters in the Greek alphabet, alpha and beta.

HORIZONTAL WRITING

SYLLABOGRAMS

Syllabograms are signs used to write the syllables (or morae) of words. This term is most often used in the context of a writing system otherwise organized on different principles—an alphabet where most symbols represent phonemes, or a logographic script where most symbols represent morphemes—but a system based mostly on syllabograms is a syllabary.



Ideographic writing system

Ideographic scripts (in which graphemes are ideograms representing concepts or ideas, rather than a specific word in a language), and pictographic scripts (in which the graphemes are iconic pictures) are not thought to be able to express all that can be communicated by language, as argued by the linguists John DeFrancis and J. Marshall Unger. Essentially, they postulate that no full writing system can be completely pictographic or ideographic; it must be able to refer directly to a language in order to have the full expressive capacity of a language. Unger disputes claims made on behalf of

Blissymbols in his 2004 book Ideogram.

Although a few pictographic or ideographic scripts exist today, there is no single way to read them, because there is no one-to-one correspondence between symbol and language. Hieroglyphs were commonly thought to be ideographic before they were translated, and to this day Chinese is often erroneously said to be ideographic. In some cases of ideographic scripts, only the author of a text can read it with any certainty, and it may be said that they are interpreted rather than read. Such scripts often work best as mnemonic aids for oral texts, or as outlines that will be fleshed out in speech.

- Blissymbols
- Mantrakshar

Logographic writing system

Consonant based logograms

- Egyptian heiroglyphs

Syllable based logograms

- Chinese characters
- Japanese kanji
- Korean hanja

LANGUAGE AND GRAMMAR OF MANTRAKSHAR

The grammar of Mantrakshar follows the speaker's mind or reader's language. While this language can be written in a sequence which can differ with languages , it can also be written in a sequence which does not exist and it depends upon the ability of the reader to comprehend its meaning. English has a syntax which is most widely accepted and since english is an official language it would be easy to follow the sequence. Other languages which are part of Indo-european languages share a similar syntax with sanskrit. Almost every Indo-european language uses the most fundamentals of grammar like nouns , pronouns, adjectives and adverbs.The word order differs in sanskrit , hindi , english or russian , But linguists believe that sanskrit can be written in any word order as its words are so refined that the word itself acts as a indicator .

Mantrakshar is designed to reflect the thought of human mind or to reflect the object or nature's image in a symbolic way. Considering the fact how people see the reality , they are divided in to three types. In contemporary philosophy, there are at least three prevailing ways to understand what a concept is:[1]

- Concepts as mental representations, where concepts are entities that exist in the mind (mental objects)
- Concepts as abilities, where concepts are abilities peculiar to cognitive agents (mental states)
- Concepts as Fregean senses, where concepts are abstract objects, as opposed to mental objects and mental states.

Gottfried Wilhelm Leibniz proposed a concept called 'The alphabet of human thought' (Latin: alphabetum cogitationum humanarum) which provides a universal way to represent and analyze

ideas and relationships by breaking down their component pieces. All ideas are compounded from a very small number of simple ideas which can be represented by a unique character. 'An Essay Towards a Real Character, and a Philosophical Language' (London, 1668) is the best-remembered of the numerous works of John Wilkins, in which he expounds a new universal language, meant primarily to facilitate international communication among scholars, but envisioned for use by diplomats, travelers, and merchants as well. It was meant merely as an auxiliary to—not a replacement of—existing natural languages.

Mantrakshar is not a language based on classification scheme but rather an interpretation of idea based on its location whether it is inside or outside the mind and according to context. Wilkin's Real Character is a constructed family of symbols, corresponding to a classification scheme developed by Wilkins and his colleagues. It was intended as a pasigraphy, in other words, to provide elementary building blocks from which could be constructed the universe's every possible thing and notion.The Real Character is not an orthography: i.e. it is not a written representation of spoken language. Instead, each symbol represents a concept directly, without (at least in the early parts of the Essay's presentation) there being any way of vocalizing it.

- Concepts as characters
  - Abstract Ideograms
    - inside the mind
    - outside the mind (simple ideograms)
  - Pictograms
    - simple pictograms
      - human body
    - inside the mind

CATEGORIZATION OR CLASSIFICATION OF CONCEPTS

Natural semantic metalanguage (NSM) is a linguistic theory that reduces lexicons down to a set of semantic primitives.Semantic primes (also known as semantic primitives) are concepts that are universal, meaning that they can be translated literally into any known language and retain their semantic representation, and primitive, as they are proposed to be the most simple linguistic concepts and are unable to be defined using simpler terms.

According to wilkins , Concepts are divided into forty main Genera, each of which gives the first, two-letter syllable of the word; a Genus is divided into Differences, each of which adds another letter; and Differences are divided into Species, which add a fourth letter. For instance, Zi identifies the Genus of beasts (mammals); Zit gives the Difference of rapacious beasts of the dog kind; Zitα gives the Species of dogs.

- semantic primitives
- Charecteristica Universalis (Universal Character)
- Mantrakshar Script
- Radical

CATEGORIZATION OR CLASSIFICATION OF CHARACTERS :

- Strokes
- pasigraphy
- alphabet particle

The classification of the characters in mantrakshar have been inspired by the chinese characters , although there are differences in sound and character association between the chinese and mantrakshar language.Chinese characters have a unique sound associated with a character and each sound can be used multiple times to denote other characters but this case cannot be seen in mantrakshar although some similar meaningful sounds can be associated with a single character but they are usually not phonemes.

Chinese characters represent words of the language using several strategies.A few characters, including some of the most commonly used, were originally pictograms, which depicted the objects denoted, or ideograms, in which meaning was expressed iconically. The vast majority were written using the rebus principle, in which a character for a similarly sounding word was either simply borrowed or (more commonly) extended with a disambiguating semantic marker to form a phono-semantic compound character.

The traditional six-fold classification (liùshū 六书 / 六書 six writings) was first described by the scholar Xu Shen in the postface of his dictionary Shuowen Jiezi in 100 AD. While this analysis is sometimes problematic and arguably fails to reflect the complete nature of the Chinese writing system, it has been perpetuated by its long history and pervasive use.

Grouping of characters based on the number of strokes. Strokes are basic fundamental primitive characters which in itself do not carry any meaning but when they are combined they form meaningful characters. This idea is based on the concept of alphabet of human thought which was originally proposed by Leibniz in his book Charecteristica universalis.

Radicals are the main character which are combined with other characters to form ideograms basically they are the modification of strokes to give them a meaning. All the characters are arranged according to their associated radical in the dictionary.

PICTOGRAMS

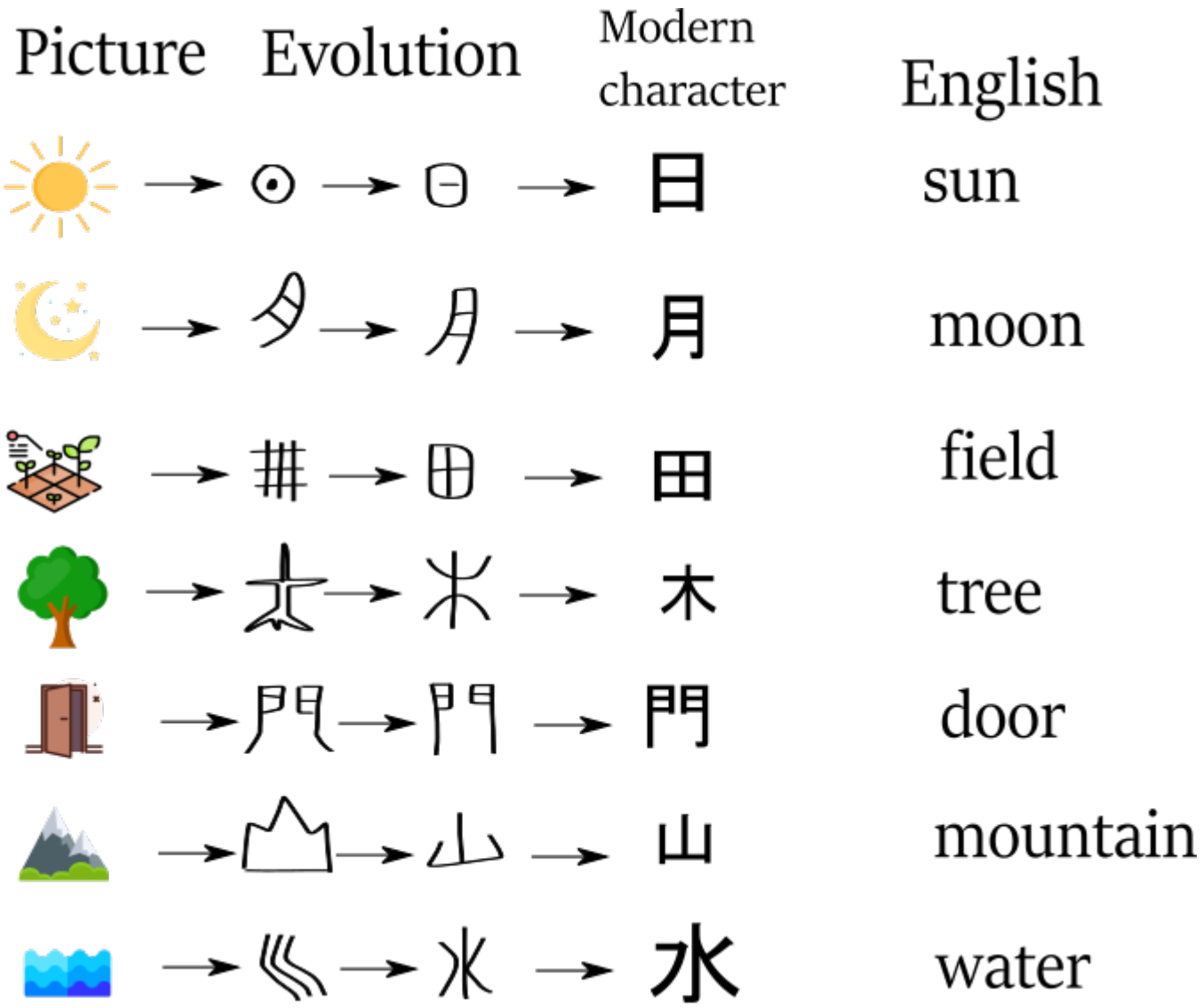
Pictograms are highly stylized and simplified pictures of material objects. Examples of pictograms include 日 rì for sun, 月 yuè for moon, and 木 mù for tree or wood.Though few in number and expressing literal objects, pictograms and ideograms are nonetheless the basis on which all the more complex characters such as associative compound characters and phono-semantic characters are formed.

Pictograms are primary characters in the sense that they, along with ideograms (indicative characters i.e. symbols), are the building blocks of associative compound characters and phono-semantic characters.

Furthermore, the same Kangxi radical character element can be used to depict different objects. Thus, the image depicted by most pictograms is not often immediately evident. For example,口 may indicate the mouth, a window as in 高 which depicts a tall building as a symbol of the idea of tall or the lip of a vessel as in 富 a wine jar under a roof as symbol of wealth.

CONCEPTUAL ABSTRACTION	EXAMPLE
口 may indicate the mouth	a window as in 高 which depicts a tall building as a symbol of the idea of tall
口 may indicate the mouth	lip of a vessel as in 富 a wine jar under a roof as symbol of wealth

That is, pictograms extended from literal objects to take on symbolic or metaphoric meanings; sometimes even displacing the use of the character as a literal term, or creating ambiguity, which was resolved though character determinants, more commonly but less accurately known as radicals i.e. concept keys in the phono-semantic characters.



SIMPLE IDEOGRAMS

- Simple Ideograms*

Also called simple indicatives, this small category contains characters that are direct iconic illustrations. Examples include 上 shàng up and 下 xià down, originally a dot above and below a line. Indicative characters are symbols for abstract concepts which could not be depicted literally but nonetheless can be expressed as a visual symbol e.g. convex 凸, concave 凹, flat-and-level 平.

Blissymbol	Mantrakshar	Japanese kanji	Chinese Mandarin
up	ऊपर	(ue) 上	上 (shàng)

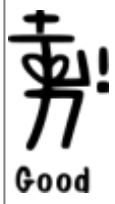
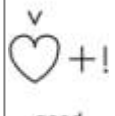
Blissymbol	Mantrakshar	Japanese kanji	Chinese Mandarin
 down	 नीचे,अधः	(shita) 下	下 (xià)
 left	 बायाँ	(hidari) 左	左（边) (zuo(bian))
 right	 दाहिना	(migi) 右	右（边) (yòu(biān))

COMPOUND IDEOGRAMS

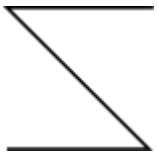
- Compound ideographs*

Also translated as logical aggregates or associative idea characters, these characters have been interpreted as combining two or more pictographic or ideographic characters to suggest a third meaning. The canonical example is 明 bright. 明 is the association of the two brightest objects in the sky the sun 日 and moon 月, brought together to express the idea of bright. It is canonical because the term 明白 in Chinese (lit. bright white) means to understand, understand. Adding the abbreviated radical for grass, cao 艹 above the character, ming, changes it to meng 萌, which means to sprout or bud, alluding to the heliotropic behavior of plant life. Other commonly cited examples include 休 rest (composed of the pictograms 人 person and 木 tree) and 好 good (composed of 女 woman and 子 child).

compound ideograph	constituent radical 1	constituent radical 2
休 Rest	人 person	木 tree
 Rest	 heart	千
 rest	 heart	 EARTH
compound ideograph	**constituent radical 1**	**constituent radical 2**
好 good	女 woman	子 child

compound ideograph	constituent radical 1	constituent radical 2
		
		
compound ideograph	**constituent radical 1**	**constituent radical 2**
明 bright	日 sun	月 moon
		

COMPOUND IDEOGRAPHS IN BLISSYMBOLS



The symbol above represents the expression world language, which was a first tentative name for Blissymbols. It combines the symbol for writing tool or pen (a line inclined, as a pen being used) with the symbol for world, which in its turn combines ground or earth (a horizontal line below) and its counterpart derivate sky (a horizontal line above). Thus the world would be seen as what is among the ground and the sky, and Blissymbols would be seen as the writing tool to express the world. This is clearly distinct from the symbol of language, which is a combination of mouth and ear. Thus natural languages are mainly oral, while Blissymbols is just a writing system dealing with semantics, not phonetics.

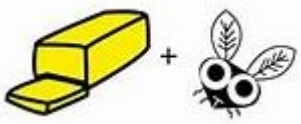
REBUS

SEE : **REBUS**

Also called borrowings or phonetic loan characters, the rebus category covers cases where an existing character is used to represent an unrelated word with similar or identical pronunciation; sometimes the old meaning is then lost completely, as with characters such as 自 zì, which has lost its original meaning of nose completely and exclusively means oneself, or 萬 wàn, which originally meant scorpion but is now used only in the sense of ten thousand.

Phonetical usage for foreign words

Chinese characters are used rebus-like and exclusively for their phonetic value when transcribing words of foreign origin, such as ancient Buddhist terms or modern foreign names. For example, the word for the country Romania is 罗马尼亚/羅馬尼亞 (Luó Mǎ Ní Yà), in which the Chinese characters are only used for their sounds and do not provide any meaning.This usage is similar to that of the Japanese Katakana and Hiragana, although the Kanas use a special set of simplified forms of Chinese characters, in order to advertise their value as purely phonetic symbols. The same rebus principle for names in particular has also been used in Egyptian hieroglyphs and Maya hieroglyphs.In the Chinese usage, in a few instances, the characters used for pronunciation might be carefully chosen in order to connote a specific meaning, as regularly happens for brand names: Coca-Cola is translated phonetically as 可口可乐/可口可樂 (Kěkǒu Kělè), but the characters were carefully selected so as to have the additional meaning of Delicious and Enjoyable.

Word	Rebus	Remark
Romania	罗马尼亚/羅馬尼亞 (Luó Mǎ Ní Yà)	
Coca-cola	可口可乐/可口可樂 (Kěkǒu Kělè)	
Butterfly		
I believe in love		

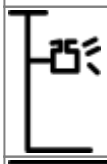
PHONOSEMANTICS

Phono-semantic compounds

Semantic-phonetic compounds or pictophonetic compounds are by far the most numerous characters. These characters are composed of at least two parts.The semantic component suggests the general meaning of the compound character.The phonetic component suggests the pronunciation of the compound character. In most cases the semantic indicator is also the 部首 radical under which the character is listed in dictionaries. Because Chinese is replete in homophones phonetic elements may also carry semantic content. In some rare examples phono-semantic characters may also convey pictorial content. Each Chinese character is an attempt to combine sound, image, and idea in a mutually reinforcing fashion.

Examples of phono-semantic characters include 河 hé river, 湖 hú lake, 流 liú stream, 沖 chōng surge, 滑 huá slippery. All these characters have on the left a radical of three short strokes (氵), which is a reduced form of the character 水 shuǐ meaning water, indicating that the character has a semantic connection with water.

Compound Ideogram	Pronunciation and Meaning	Constituent Radical -1	Constituent Radical -2
chinese character	chinese sound and english meaning	semantic component	for pronounciation
河	hé “river”	水 - shui (water) 氵	(可 – ke) may , can , able
湖	hú “lake”	水 - shui (water) 氵	(胡 - hu) how , why , that , barbarian

Compound Ideogram	**Pronunciation and Meaning**	**Constituent Radical -1**	**Constituent Radical -2**
chinese character	**chinese sound and english meaning**	**semantic component**	**for pronounciation**
流	liú “stream”	水 - shui (water）氵	（ 亢 - liu)penant , wild , barren
沖 ,	chōng “surge	水 - shui (water）氵	（ 中 - zhong) central , centre
滑	huá “slippery	水 - shui (water）氵	(骨 – gu) bone , skeleton , frame
洋	yáng ocean	水 - shui (water）氵	羊 (yáng) sheep
mantrakshar character	**english sound /meaning**	**semantic component**	**Phonetic Component**
	spray	water	sitting person
	fog	water	air
	juice	water	fruit

The right-hand side in each case is a phonetic indicator- for instance: 胡 hú has a very similar pronunciation to 湖 and 可 kě has a similar (though somewhat different) pronunciation to 河. For example, in the case of 沖 chōng (Old Chinese *g-ljuŋ) surge, the phonetic indicator is 中 zhōng (Old Chinese *k-ljuŋ), which by itself means middle. In this case it can be seen that the pronunciation of the character is slightly different from that of its phonetic indicator; the effect of historical sound change means that the composition of such characters can sometimes seem arbitrary today.

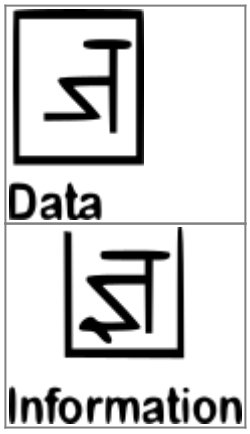
meaning	**sound**	**pronounciation**
心 heart	非 hi	悲 (hi) sorrow,sad
金 gold, metal	同 dou	銅 (dou) copper

In general, phonetic components do not determine the exact pronunciation of a character, but only give a clue as to its pronunciation. While some characters take the exact pronunciation of their phonetic component, others take only the initial or final sounds. In fact, some characters' pronunciations may not correspond to the pronunciations of their phonetic parts at all, which is sometimes the case with characters after having undergone simplification. The 8 characters in the following table all take 也 for their phonetic part, however, as it is readily apparent, none of them take the pronunciation of 也, which is yě (Old Chinese *laj?). As the table below shows, the sound changes that have taken place since the Shang/Zhou period when most of these characters were created can be dramatic, to the point of not providing any useful hint of the modern pronunciation.

IDEOPHONETICS

ideophonetics

This is a special kind of technique which can be used in languages having a unique set of sounds as in english and hindi.We can use the existing alphabets to denote a concept or character.This kind of technique is specially used in scientific and mathematical notations where each alphabet signifies a physical quantity or a mathematical function.



NUMBERS

- NUMERAL SYSTEM

The Hindu–Arabic numeral system or Indo-Arabic numeral system (also called the Arabic numeral system or Hindu numeral system)is a positional decimal numeral system, and is the most common system for the symbolic representation of numbers in the world.

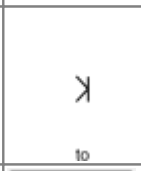
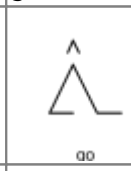
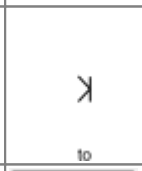
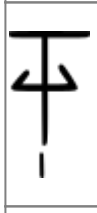
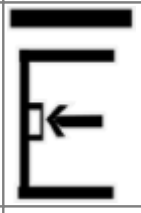
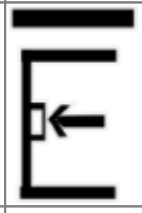
It was invented between the 1st and 4th centuries by Indian mathematicians. The system was adopted in Arabic mathematics by the 9th century. Influential were the books of Persian Al-Khwārizmī (On the Calculation with Hindu Numerals, c.825) and Al-Kindi (On the Use of the Hindu Numerals, c.830). The system later spread to medieval Europe by the High Middle Ages.

The system is based upon ten (originally nine) glyphs. The symbols (glyphs) used to represent the system are in principle independent of the system itself. The glyphs in actual use are descended from Brahmi numerals and have split into various typographical variants since the Middle Ages.

NUMBERS	ENGLISH/GERMAN	HINDI/SANSKRIT	CHINESE/JAPANESE	LATIN /ITALIAN	GREEK/RUSSIAN	PERSIAN/URDU	TAMIL / TELUGU
	0	0	O			۰	0
	zero/null	Shunya	líng / rei	nihil	Miden	sefr	suliyam/sunna
	1	१	一	I	A	۱	க/ఁ
	one/eins	ek/eka	yi / ichi	unnus / uno	enna/odin	yek	onru/okati
	2	२	二	II	B	۲	ஒ/ఎ
	two/zwei	do/dvi	er / ni	duo / duo	dyi/dva	do	irandu/rendu
	3	३	三	III	Γ	۳	ரு
	three/dre	teen/tri	san / san	tres / tre	trei /tre	se	munru/muudu
	4	४	四	IV	Δ	۴	ச/ళ
	four/vier	chaar/chatvar	si / yon	quattuor/quattro	tessera/chytry	chahar	nanku/naalugu
	5	५	五	V	E	۵	ரு/ఌ
	five/funf	paanch/pancha	wu / go	quinque/cinque	pente/phyat	panj	aindu/aidu
	6	६	六	VI	Z	۶	ச/ఒ
	six/sechs	che/shastha	liu / roku	sex/sei	eksi-hexa/Shest	shesh	aru/aaru
	7	७	七	VII		۷	ஏ/ఉ
	seven/sieben	saat/sapta	qi / nana	septem/sette	epta-hepta/syem	haft	elu/edu
	8	८	八	VIII	H	۸	அ/ఠ
	eight/acht	aath/astha	ba / hachi	octo/otto	octa/vosyem	hasth	ettu/einmidi

NUMBERS	ENGLISH/GERMAN	HINDI/SANSKRIT	CHINESE/JAPANESE	LATIN /ITALIAN	GREEK/RUSSIAN	PERSIAN/URDU	TAMIL / TELUGU
	9	९	九	IX	Θ	۹	൯/౯
	nine/neun	nau/nava	jiu / kyu	novem/nove	ennea/dyevyet	noh	onpathu/tommidi
	10	१०	十	X	I	۱۰	൰/౦౦
	ten/zehn	dus/dasha	shi / ju	decem/dieci	deca/dyesyt	dah	paththu/padi

SYNTAX

I	want	to	go	to	cinema
					
					
我(i)	想(want)		去(to go)		电影(cinema) 院

- CHINESE : 我(i) 想(want) 去(to go) 电影(cinema) 院(yuan)

This sentence means I want to go to the cinema. This example shows several features of Blissymbolics:

- The pronoun I is formed of the Bliss-character for person and the number 1 (the first person). Using the number 2 would give the symbol for singular You; adding the plural indicator (a small cross at the top) would produce the pronouns We and plural You.
- The Bliss-word for to want contains the heart which symbolizes feeling (the classifier), plus the serpentine line which symbolizes fire (the modifier), and the verb (called action) indicator at the top.
- The Bliss-word for to go is composed of the Bliss-character for leg and the verb indicator.
- The Bliss-word for cinema is composed of the Bliss-character for house (the classifier), and film (the modifier); film is a composite character composed of camera and the arrow indicating movement.

BIBLIOGRAPHY

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