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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(मन्त्र 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

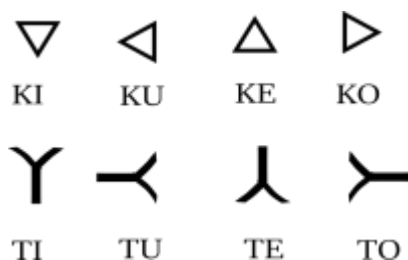
An abugida (/ɑːbʊˈɡiːdə, ˈæb-/ (About this soundlisten), from Ge'ez: አቡጊዳ), sometimes known as alphasyllabary, neosyllabary or pseudo-[alphabet](#), is a segmental writing system in which consonant-vowel sequences are written as units; each unit is based on a consonant letter, and vowel notation is secondary. 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"; Zita 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 through character determinants, more commonly but less accurately known as “radicals” i.e. concept keys in the phono-semantic characters.







Picture	Evolution	Modern character	English
	→  →  → 	日	sun
	→  →  → 	月	moon
	→  →  → 	田	field
	→  →  → 	木	tree
	→  →  → 	門	door
	→  →  → 	山	mountain
	→  →  → 	水	water

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	
 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
 Good	 heart	 方
 good	 heart	 intensity
compound ideograph	constituent radical 1	constituent radical 2
明 “bright”	日 “sun”	月 “moon”
 bright	 light	 intensity

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.

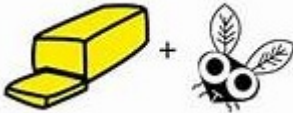


REBUS

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		

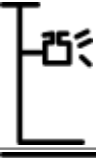


PHONOSEMANTICS

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”, 冲 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 pronunciation
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 pronunciation
流	liú "stream"	水 - shuǐ (water) 氵	(荒 - liú) penant , wild , barren
冲 ,	chōng "surge"	水 - shuǐ (water) 氵	(中 - zhōng) central , centre
滑	huá "slippery"	水 - shuǐ (water) 氵	(骨 - gu) bone , skeleton , frame
洋	yáng "ocean"	水 - shuǐ (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 冲 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.

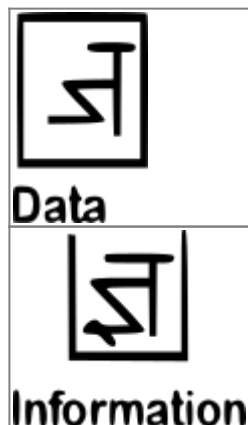
meaning	sound	pronunciation
心 heart	非 hi	悲 (hi) sorrow, sad
金 gold, metal	同 dou	銅 (dou) copper

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 *lajʔ). 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	0			.	0
	zero/null	Shunya	líng / rei	nihil	Miden	sefr	suliyam/sunna
	1	१	一	I	A	١	ഒ/౧
	one/eins	ek/eka	yi / ichi	unnus / uno	enna/odin	yek	onru/okati
	2	२	二	II	B	٢	౨/౨
	two/zwei	do/dvi	er / ni	duo / duo	dyi/dva	do	irandu/rendu
	3	३	三	III	Γ	٣	౩
	three/dre	teen/tri	san / san	tres / tre	trei /tre	se	munru/muudu
	4	४	四	IV	Δ	٤	౪/౪
	four/vier	chaar/chatvar	si / yon	quattuor/quattro	tessera/chytry	chahar	nanku/naalugu
	5	५	五	V	E	٥	౫/౫
	five/funf	paanch/pancha	wu / go	quinque/cinque	pente/phyat	panj	aindu/aidu
	6	६	六	VI	Z	٦	౬/౬
	six/sechs	che/shastha	liu / roku	sex/sei	eksi-hexa/Shest	shesh	aru/aaru
	7	७	七	VII		٧	౭/౭
	seven/sieben	saat/sapta	qi / nana	septem/sette	epta-hepta/syem	haft	elu/edu
	8	८	八	VIII	H	٨	౮/౮
	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	౯/౯
	nine/neun	nau/nava	jiu / kyu	novem/nove	ennea/dyevyet	noh	onpathu/tommidi
	10	१०	十	X	Ι	۱۰	౧౦
	ten/zehn	dus/dasha	shi / ju	decem/dieci	deca/dyesyt	dah	paththu/padi

SYNTAX

I	want	to	go	to	cinema
					
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.

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