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**MEDIA INFLUENCE ON LEARNING CONSTRUCTED LANGUAGES:  
HIGH VALYRIAN AS AN ILLUSTRATION**

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requirements for Master's degree in languages sciences

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## DEDICATION

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## Abstract

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Constructed languages (conlangs) have gained wide academic attention for their linguistic complexity and cultural dominance. This study investigates High Valyrian, a fictional language developed for HBO's *Game of Thrones*. Constructed languages like High Valyrian are developed languages or so called CONLANGS, as they are artificial languages that are intentional products of individual humans' conscious imaginations. They stand in contrast to natural languages; however, they can be learned, and compared with natural languages like English. The research is based on a descriptive and contrastive methodology, combining linguistic analysis with qualitative and quantitative data from 64 respondents via online questionnaires. Participants were High Valyrian learners from various linguistic and cultural backgrounds. In a comparison analysis, the present dissertation aimed at major differences in phonology, morphology, syntax, semantics, and pragmatics. The primary aspect of this research is the analysis of learners' motivation and attitudes, particularly the impact of media and television, and the cognitive and psychological issues they encountered during their journey of learning a constructed language. The research proves that even though lexically and resource-scarce, High Valyrian offers a rich, expressive language system for promoting cultural immersion and linguistic awareness. This study highlights how fictional media can strongly influence language learning and suggests that conlangs like High Valyrian hold both linguistic and cultural value. Such languages offer insights into linguistic creativity and learning processes. In practical chapter Findings reveal that High Valyrian's grammar and syntax are significantly more complex than English, posing challenges for learners. Despite these difficulties, many respondents believe fluency is achievable. Media exposures specially television was identified as the primary motivation for learning the language.

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### **List of Acronyms and Abbreviations**

**HBO:** Home Box Office

**HV:** High Valyrian

**TLA:** Third Language Acquisition

**SLA:** Second Language Acquisition

**L1:** First Language

**L2:** Second Language

**CLI:** Cross Linguistic influence

**BCE:** Before Common Era

**IAL:** International auxiliary Languages

**CA:** Contrastive Analysis

**SVO:** Subject Verb Object

**Q:** Question

## General introduction

---

George R.R. Martin's *A Song of Ice and Fire* is an unfinished fictional series that consists of five published books along with additional books in the making. According to Alison Flood of the Guardian, George R.R. Martin's books have sold 58 million copies and have been translated into more than 40 languages (2015). This huge popularity of the series since it was published in 1996 paved the way real-life adaptation with HBO's *Game of Thrones* and *House of the Dragon* franchises. The novel narrates a story about conflict and power, every character has political and cultural ideologies. The series' plot follows an array of power struggles, war, and supernatural elements where noble houses from four Mythical continents (Westeros, Essos, Sothoryos, Ulthos) each is tied with a cultural background and unique language variety. In terms of language variation, the series portrayed a metalinguistic framework of the Constructed languages. These artificial languages are consciously designed for a reason rather than being naturally developed through historical periods of mundane usage. The linguists or so-called conlangers, who devise these constructed languages, did it for variety of reasons, such as facilitating human communication through auxiliary languages. However, the earliest languages that were constructed developed served supernatural, mystical purposes. For example, the implementation of Valyrian and Dothraki Conlangs in *Game of Thrones* by David J. Peterson, he is a linguist and conlanger works for HBO and other cinematic companies. He developed High Valyrian and its dialects based on the few words and fragments used by George R.R. Martin in the *A Song of Ice and Fire* books. These two languages are a fundamental linguistic aspect in the *Game of Thrones* series and have delivered a mainstream contemporary culture as a result of the show's massive fans. In recent times learning constructed languages have become one of the main trends for many people around the world. Nowadays, there is a multiplicity of reasons why people are trying to learn it. The motives differ from one to another depending on the individual

aims and attitudes towards the acquired the artificial language. It can start as a simple conversation to impress friends, until using it creative writing books and scripts. Constructed languages also called conlangs have earned academic and cultural recognition among the English-speaking community, particularly with the rise of media-driven languages like High Valyrian from *Game of Thrones*. However, natural language acquisition is widely researched, little attention has been given to the challenges, motivations, and cognitive effects found in the process of learning fictional languages. Although the presence of online learning tools such as *Duolingo* and other resources, there is limited research on the comprehensible input of learning High Valyrian. The main inquiry is to what extent the media and television series in particular push English speakers to learn a fictional language. And whether acquiring a fictional language offers cognitive or linguistic benefits comparable to learning natural languages. This study explores the possibility of being fluent in the fictional language High Valyrian based on the George R.R. Martin's *A Song of Ice and Fire* taking into consideration the linguistic structure compared to natural languages and the primary motivations for learning High Valyrian along with other created dialects implanted in the show/books.

The Linguistic research always prioritized the nature of real-world languages or in other terms functional languages, but there are also languages that have been consciously created by individuals for various purposes mainly artistic. This study highlights the importance of the process of language creation and evolution in fictional context while presenting comparative insights between High Valyrian and natural languages in terms of structure and learning difficulty. Hence, the study attempts to reveal motivations and attitudes towards learning a constructed language based on George R.R. Martin's *A Song of Ice and Fire* High Valyrian. The object of the research is to examine the complex grammar, phonetics, and syntax of High Valyrian, comparing to the broader study of natural languages. In addition to the linguistic phenomena performed by characters in the series *Game of Thrones* and Give in-depth insight on the process of language creation and evolution in fictional and artistic setting. Furthermore, Measure the effect of media and television series in particular pushes English speakers to learn a fictional language. Lastly, this paper investigates

the use of online tools in learning High Valyrian (e.g., Duolingo, self-study, Discord community) .

This study seeks to explore how constructed languages are created and the extent to which they differ from natural languages in terms of phonology and syntax. Specifically, it examines the fictional television-based language "High Valyrian," analyzing its linguistic structure and the motivations behind learning it. The research is guided by several hypotheses: that High Valyrian's complex grammar and conjugation system make it more difficult to comprehend than English; that fluency in High Valyrian is in its development from George R.R. Martin's *A Song of Ice and Fire* series; and that motivations for learning the language are driven primarily by the influence of media and television. Utilizing a descriptive method, this study provides a systematic analysis of the linguistic elements of High Valyrian within a cinematic context, while also investigating the reasons individuals choose to learn it. Both quantitative and qualitative approaches are employed to better understand learner behaviors and motivations, without altering variables, thereby avoiding the observer's paradox.

This research paper is divided in two chapters. First chapter is divided into two sections. The first section contains a literature review about the creation and development of constructed languages mainly focusing on High Valyrian. This chapter also documents David J. Peterson biography, the language creator of various constructed codes. Thus, the first chapter also tackles the nature of High Valyrian compared to natural languages such English that are presented in both the book and the television series *Game of Thrones* .Lastly, This study seeks to investigate how constructed languages are created and to what extent they differ from natural languages, with a particular focus on phonology and syntax. It also aims to explore the motivations and attitudes of learners toward acquiring a television-based fictional language, namely High Valyrian. The research is guided by three central hypotheses: first, that High Valyrian's complex grammar and conjugation system presents greater difficulty for learners when compared to English; second, that it is indeed possible to achieve fluency in High Valyrian, despite it being a fictional language derived from

George R.R. Martin's *A Song of Ice and Fire* series; and third, that the primary motivation for learning High Valyrian stems from the influence of media.

## **CHAPTER ONE: LITERATURE REVIEW**

## **1.1. Introduction**

The study of constructed languages has gained a significant attention in modern linguistics framework among scholars and linguists. Constructed languages are unnatural languages designed by individuals to achieve specific purpose in given settings. Unlike natural languages, which develop through historical and social interactions however, designing and learning this type of languages is complex process. conlangers, who devise these constructed languages needs to be knowledgeable about the phonetics and morphological levels of various language in order to succeed in the creation of conlangs. As language High Valyrian is an artistic fictional constructed language developed by linguist David J. Peterson for HBO's television series *Game of Thrones*, based on George R.R. Martin's *A Song of Ice and Fire* novels. In the books, only a few words and fragments of High Valyrian were introduced, but HBO linguist Peterson expands it into a fully functional language. Nowadays many English learners are interested in acquiring High Valyrian due to the popularity of the fictional series this work mainly focuses on linguistic structure of High Valyrian as artificial language by revealing the phonological and morphological paradox between English and High Valyrian, but will also address the learning process.

## **2.1. Language Definitions**

The literature review in this chapter about language will carry a wide range of definitions. However, giving language as rigid definition has been considered as had task to achieve among linguists and psycholinguists due to the rise of abundant perspectives and attitudes towards it. Experts have provided numerous definitions of speaking. According to Sapir language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of voluntarily produced symbols (Sapir, 1921, p. 8). In the same vein Crystal (2003) follows by saying

"Language is the systematic, conventional use of sounds, signs, or written symbols for communication in a human society." Yet, some scholars had a different point of view. Chomsky (1957) presumes that language is not a matter of communication or form of behavioral act rather it is a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements." emphasizing its generative nature. Moreover, "The totality of utterances that can be made in a speech community is the language of that speech-community" (Bloomfield, 1933, p. 53). to conclude, those definitions describe language as a complex process that involves active participation, influence of various factors, the use of verbal and nonverbal interaction along with the social and the cultural settings, and the conveyance of meaning. They also highlight the importance of language as tool of expressing complex ideas and maintaining human relations.

### **2.1. Emergence of third language acquisition as field**

In last decades, inquiries and theories on foreign language learning have been the center of linguistic research due to the increasing importance of multilingualism in today's world. This flourishing interest is driven by various factors (Cenoz & Genesee, 1998). Global mobility and immigration have made it essential for many speakers to acquire more than one language beyond their native tongue. Simultaneously, globalization has pushed many countries to integrate foreign languages into their educational curriculum, with English being particularly emphasized due to its widespread role as a lingua franca. However, these factors were not efficient to popularize Third Language Acquisition. TLA has been less investigated compared to second language acquisition (henceforth SLA) (De Angelis, 2007) due to the unclear distinction between the two terms and some researchers don't recognize TLA as learning process yet they include it in Second language Acquisition SLA

## **2.1.Third Language Acquisition**

Third Language Acquisition (TLA) is a learning process by which individuals acquire a language beyond their first (L1) and second (L2) languages, mostly found in bilingual or multilingual communities. Unlike Second Language Acquisition (SLA), the learner is required not to transition from monolingualism to bilingualism as Cenoz (2003.p71) stated: Third language learners have more language experience at their disposal as second language learners. Research in TLA emphasized on how linguistic knowledge shapes the learning activities of a new language. Examining factors such as cross-linguistic influence also falls into third language acquisition research. Cross-linguistic influence (CLI) plays a crucial role in TLA, as learners may transfer phonetic, lexical, or syntactic structures from both their L1 and L2, which can either facilitate third language acquisition. Additionally, the strategies used in TLA may differ from those in SLA, as multilingual learners tend to rely on their previous experiences with language learning, often drawing negative and positive transfers between the languages they already know and the new language they are acquiring. Another distinguishing factor of TLA is the concept of language interference, where the impact of various languages structures can create verbal and grammatical challenges not typically observed in SLA, such as increased lexical confusion or grammatical transfer from both L1 and L2. Moreover, globalization has paved the way to a how language is understood in context among different communities, especially in educational settings.

### **2.1. Constructed Language Definitions**

The traditional focus of linguistic research is the thousands of languages that occur naturally, but there are also languages that have been consciously created by individuals. These constructed languages take many different forms and have been invented for a variety of purposes, but most are similar in structure to naturally occurring languages and are intended to be used (or give the appearance of being used) in ways that resemble naturally occurring languages as well (Grant Goodall,2022).

As definitions constructed languages or so called CONLANGS, as they are more usually called by enthusiasts are artificial languages that are intentional products of individual humans' conscious imaginations. They stand in contrast to natural languages, the usual object of study in linguistics, which arise spontaneously and effortlessly from the collective human capacity for language. Unlike natural language conlangs are designed through a process of combining multiple dead and functional languages to produce a specific grammar and vocabulary for one specific purpose. Schreyer (2021) defines them as "languages that have been purposefully created for either real-world or fictional speakers». In the same vein, Goodall (2022.p 419) describes them as "languages that have been consciously created by individuals." In another terms created languages are systematical built languages with different morphology and phonology.

## **2.1.Conlangs: History and Evolution**

For the last recorded decades, linguists or conlangers in particular have pushed language beyond language beyond its ordinary use in various fun and creative ways Poetry, literature and humor. The use of constructed languages was present in ancient philosophical and religious scripts. Although they were not full-fledged languages in terms of the spoken level, these early created systems were seen as a crucial tool to transmit knowledge or access divine truth through symbolic communication.

### **1.1.Ancient Speculations**

Naturalism or arbitrary conventions of a spoken language were always considered by Plato, while explaining words within the boundaries of meaning in his dialogue Cratylus around the year 360 BCE. Further, his philosophical efforts pushed attempts to create 'perfect' languages which led to the foundation theories of linguistics.

### **1.1.Mystical and Sacred Constructs**

In the Middle Ages, Ramon Llull attempted to create symbolic frameworks to cope with abstract logic of divinity and universal reason. Although these efforts were not seen as functional languages as real-world codes, they display an intention towards language design for religious and metaphysical aims.

### **1.1.Language of philosophy and the seventeenth century**

The mid-seventeenth century witnessed the rise of scientific rationalism and the creation of philosophical languages; logical constructs aimed at organizing and expressing the entirety of human knowledge. This is the language of truth and John Wilkins who published an essay about a real character and a Philosophical Language in 1668. As a member of Royal Society in England, his objective was to construct a language based on taxonomy of concepts which facilitated clarity and precision in communication devoid of ambiguity.

### **1.1.Leibniz's Universal Calculus**

The conlang vision of Leibniz featured a 'characteristica universalis': a computation system that could portray every thought a human could have and efficiently resolve psychological issues. Disregarding its lack of realization, constructed languages during that time were seen as beneficial to reason and science.

### **1.1. Nineteenth Century: International Auxiliary Languages**

The 19<sup>th</sup> century was marked with increased international interaction and cultural mobility which initiated a shift from philosophical idealism to practical use. This gave birth to an array of constructed international auxiliary languages (IALs) that served the purpose of a politically neutral second language for global communication and were easy to learn.

### **1.1. Volapük: The First Modern IAL**

Volapük, was fully recognized as constructed language in the late 19th century, is considered the first fully developed modern international auxiliary language (IAL) with a combination of many Greek and Latin terminology. Johann Martin Schleyer was able to produce the first Volapük texts, as German Roman Catholic priest, his primary aim was to construct a language that could ease communication across nations and cultures (Okrent, 2009). The term *Volapük* itself is derived from two words: *vol* meaning "world" and *pük* meaning "speech" or "language," essentially translating to "world language." Schleyer's goal was to present a fully-fledged language that has no political background and easy to comprehend while facilitating global understanding and peace. Volapük was a mixture of various vocabularies from English, German, and Romance languages making the jargon less recognizable to speakers of the source languages. For example, *vol* (world) comes from the English word "world," and *pük* (speak) from "speak," but they are so altered phonetically that the connection is not immediately apparent (Eco, 1995). Despite its ambitious goal, Volapük's complex grammar made it difficult for learners to learn. As Arika Okrent (2009) stated Volapük was the first language that tried to make a global idea into global reality by linguistic means, and though it failed, it inspired others to imagine better, simpler alternatives" (p. 102). Its creation marked a turning point in language planning and gave rise to a tradition of inventing languages to solve real-world problems of communication and diplomacy.

### **1.1. Esperanto: The Successful Conlang**

Ludwik Lejzer Zamenhof created Esperanto in 1887. This conlang was largely characterized as the most successful and widely spoken constructed international auxiliary language (IAL) in history of constructed languages. Zamenhof, was Polish-Jewish ophthalmologist who had a goal of inventing a neutral and simple language that would bridge between cultures and nations. In his first publication under the pseudonym "Dr. Esperanto" (meaning "one who hopes"), Zamenhof introduced a fully formed language with phonetic spelling, regular grammar, and a flexible word-

building system (Forster, 1982). Unlike its predecessor Volapük, Esperanto was systematically designed with less sophisticated syntax and grammar. It features 16 core grammar rules, no irregular verbs and flexible morphology. Like Volapük, Esperanto was also derived from The Romance, Germanic, and Slavic languages, making it recognizable among the European speaker communities (Eco, 1995). The success of Esperanto is also attributed to its cultural neutrality and the ease with which speakers could adapt it to their native linguistic contexts.

### **1..1. Twentieth Century: Artistic and Fictional Conlangs**

The 20<sup>th</sup> century marked the golden age of artistic languages, mainly in the domains of literature, film, and television. Unlike auxiliary languages, the conlangs were not designed for utility or communication but for given a deep insights and imagination of the fictional worlds.

### **1..2. J.R.R. Tolkien and Elvish Languages**

Both a philologist and a fantasy author, J. R. R. Tolkien constructed languages named Quenya and Sindarin for his Middle-earth legendarium (The Lord of the Rings, The Silmarillion). His version of conlanging focused on the combination of Finnish, Welsh and Latin word patterns, those invented languages inspired more future linguistic work on artistic conlanging.

#### **Other iconic conlangs include:**

Klingon, created by linguist marc Okrand for Star Trek (1984)

Atlantean, developed for Disney's Atlantis: The Lost Empire (2001)

Na'vi, created by linguist Paul Frommer for Avatar (2009)

Dothraki constructed by David J. Peterson for HBO Game of Thrones (2011-2019)

## **2.1.Purpose of inventing modern constructed languages**

Conlanging as linguist process refers to the activity of designing a language with written and spoken systems that are based on other fully functional language for abundant purposes. ArikaOkrent (2009.p 83)"Conlanging is the practice of constructing languages with purpose, whether for use, aesthetics, philosophy, or fiction. These invented languages are often designed with their own grammar, phonology, and vocabulary." However, the purposes and motivations of inventing modern constructed languages can be categorized into two sections.

### **1.1.Cinematic World building**

One of the most successful purposes for constructing a language (conlang) is the development of a linguistic variety that suits a literary and cinematic historical background in literary and cinematic world building. In fictional scripts conlangs serve as tools to establish a relation between the story and the audience in terms of immersion, cultural authenticity, and helps to set a fictional paradox between societies. Through language, authors and creators are able to build worlds that feel believable to a certain degree.

### **1.2.Tolkien and the Rise of Literary Conlangs**

Tolkien is famously known for his linguistic revolution as the conlangers who use of conlangs in literature genre. As a philologist and language enthusiast, unlike many language creators, Tolkien did not purposely invent languages to back up his storytelling in his cinematic scripts. However, his stories were a setting for his fictional languages Tolkien stated: "The invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages than the reverse" (Tolkien, 1981, p. 231). Languages like Quenya and Sindarin were reinforced with full phonological systems, grammar, each with its own historical background.

## **2.1.Importance of creating constructed languages**

Recently, the development of constructed languages (conlangs) has significant relevance in both linguistic research and cultural context. Conlangs allow the reader or listener to get familiar with the given fictional environment also helps with the exploration of linguistic structures in a controlled settings that was created from imagination, offering valuable insights into the nature and flexibility of human product. According to Peterson (2015), Conlanging is not just about creating new words it's about crafting the entire experience of language, from sound to syntax to culture.” This comprehensive design enhances creativity perspective while deepening our understanding of natural linguistic processes. Moreover, conlangs play a rigid role in media and literature by enriching world-building and immersing audiences in fictional universes. Tolkien, whose Elvish languages laid the foundation for literary conlanging, emphasized that “the making of language and mythology are related functions” (1981, p. 231). In simple words, languages are necessity for the invention of believable—close to reality fictional worlds. Beyond fiction, conlangs like Esperanto were created with idealistic goals of global communication and peace, highlighting their sociopolitical relevance. As Okrent (2009) notes, “Constructed languages are acts of resistance, of imagination, of optimism—they reflect the belief that language can be better, clearer, more just.” In this way, conlangs serve not only as linguistic experiments but as reflections human ideals, imagination, and the drive to communicate beyond regional or linguistic limitations.

**CHAPTER TWO:**  
**CONTRASTIVE ANALYSIS BETWEEN ENGLISH AND HIGH**  
**VALYRIAN**

## 2.1 Definition of Contrastive Analysis

Contrastive Analysis (CA) refers to branch of applied linguistics in which two or more languages that are systematically described and compared aiming revealing their structural similarities and differences. The main procedures in this linguistic field is to conduct a contrastive analysis by taking account all the linguistic levels of the contracted languages such as phonology, morphology, syntax, semantics, and pragmatics., some linguists and scholars call this field of interest the study of *interference* and *transfers* of languages. Lado (1957) (1957, p. 2) asserted that:

Individuals tend to transfer the forms and meanings, and the distribution of forms and meanings of their native language and culture to the foreign language and culture... we can predict and describe the patterns that will cause difficulty in learning, and those that will not cause difficulty.

## 2.2 High Valyrian

High Valyrian is one of the rarest artificial languages that appears to be a fully systematically developed constructed language (conlang) in both spoken and written form, Peterson While only fragments of High Valyrian appeared in the books, was able to grow it into a full language with unique linguistic system that was seen in grammar, phonology, morphology, and syntax that character was using it in the show the HBO television series *Game of Thrones*, based on Martin's *A Song of Ice and Fire* novels. High Valyrian is a functionally complete language that may be used for expressive communication, in contrast to many fictional or artificial languages that are created with no linguistic structure or communication purpose. The limited vocabulary and grammar discussed in the books served as the foundation for Peterson's product, which was based on Indo-European language families and included phonological and structural elements from Latin, Greek, and Arabic terminology. Peterson (2015, p. 189) defines it Valyrian as: "A fictional language with a full grammar and vocabulary,

modeled to represent the classical language of an ancient civilization in a fantasy world, used for ceremonial and scholarly purposes”.

## 2.3 English Vs High Valyrian

Peterson created the High Valyrian specifically for the Game of Thrones television show. Purely as work tool of fiction, High Valyrian is a fully developed language with comprehensible grammatical system. On the other hand, natural and artificial language systems are compared using English, a Germanic language that is widely used around the world. By examining the language structures of High Valyrian and English, this contrastive activity act investigator of the differences and similarities in terms of all the linguistic levels

### 2.3.1 Phonology

English is distinguished by its relatively erratic stress patterns and intricate vowel system. It contains a wide variety of diphthongs and, depending on the dialect, about 12 vowel sounds. In English, stress can alter meaning and is unpredictable (e.g., record as a noun vs. verb). As for High Valyrian the phonological system is more straightforward and consistent. Ten different vowel phonemes are formed by the five vowel characteristics, each of which can be either short or long (Peterson, 2015). Aspirated stops and uvular's, which are not present in English, are part of its consonant system. The phonetic rhythm of High Valyrianis made more predictable by the use of fixed stress.

Examples :

- HV: *ābrar* (woman, accusative) — stress on the penultimate syllable
- ENG: *record* (noun vs. verb) — stress shifts, affecting meaning

### 2.3.2 Morphology

English has little inflection and more about deriving new word categories. For grammatical meaning, it mostly depends on word order and auxiliary verbs (e.g., tense, aspect). Morphological marking is limited when it comes to plural forms, possessives, verb inflections. But, High Valyrian is a fusional language with extensive inflectional morphology, especially for nouns, adjectives, and verbs. It marks case, gender, number, and animacy. There are four grammatical numbers (singular, plural, paucal, and collective) and four grammatical genders. Nouns inflect for eight cases, including nominative, accusative, genitive, and locative-far beyond English's capabilities.

Examples:

- ENG: the girl's sword (possessive)
- HV: arliūndegon ("the girl's sword") — arli (girl, genitive); ūndegon (sword, accusative).

### 2.3.3 Syntax

English follows a strict Subject-Verb-Object (SVO) word order while High Valyrian has a unlimited free word order, due to its highly inflectional system. While SVO is common and other orders are also grammatically acceptable. High Valyrian Syntax unlike English's is determined more by case marking not by word positions.

Examples:

- ENG: *The dragon sees the man.*
- HV: *zaldrīzesvalaūbilu* — word order can be flexible due to noun cases.

### 2.3.4 Semantics

From semantic point of view, English is never by itself as language it always requires the social and the cultural factors for producing meaningful sentences idiomatic expression. It's a large diverse lexicon and borrowed from many languages. However, High Valyrian's semantics are based onto reflect noble and power of ancient culture or historical events that happened in the book plot. While the vocabulary is limited compared to English, it is semantically coherent and articulated in word choice. Many words are culturally embedded, drawing from the Valyrian worldview (e.g., an abundance of words for "fire" and "dragon" but few for modern objects). For instance:

ENG: multiple terms for technology, time

HV: rich terminology for mythology, nobility, and warfare

### 2.3.5 Pragmatics

English has many speakers' communities each one with a variety of registers and dialects along with different styles of utterances shaped by social factors from casual speech to formal. Pragmatic meaning is implied and inferred through multiple features such cultural setting and gender as for High Valyrian language. Its pragmatics are narrative-guided and extremely tied to the *Game of Thrones* universe and background history. It is often used in ceremonial or authoritative contexts, conveying status, power, or ritual significance. It lacks a naturally evolving set of pragmatic conventions since its usage is mostly literary or performative rather conceptual

Examples:

- *ValarMorghulis* ("All men must die") and *ValarDohaeris* ("All men must serve") — fixed phrases with deep cultural and pragmatic weight in context.

## 2.4 Conclusion

To conclude, the immense global success of *A Song of Ice and Fire* and its television adaptations has brought constructed languages like High Valyrian into mainstream culture. Developed by linguist David J. Peterson, these languages add depth and authenticity to the fictional world, reflecting its rich political and cultural diversity. Their inclusion highlights how conlangs, once created for mystical or experimental purposes, have evolved into powerful tools for storytelling and cultural concept in modern media. Furthermore, this chapter highlights The contrastive analysis between English and High Valyrian reveals fundamental differences rooted in their nature English as a widely spoken natural language, and High Valyrian as a fictional, constructed language crafted for a specific narrative universe. While English relies on word order and auxiliary verbs, High Valyrian employs rich inflection, flexible syntax, and culturally embedded semantics. Pragmatically, English evolves through diverse social contexts, whereas High Valyrian functions within and symbolic framework of its fictional world. Despite its limited vocabulary and usage, High Valyrian stands as a structurally complex and expressive language that mirrors the grandeur and history of the Valyrian civilization it was designed to represent.

**CHAPTER THREE: DATA COLLECTION AND DATA ANALYSIS**

### **3.1 Introduction**

This research is a systematic representation of the investigation that has been introduced in the theoretical part by which tackles The Influence of Media and Motivation on Learning Constructed Languages (High Valyrian). For the purpose of testing and to verify the hypotheses mentioned, researcher conducted survey that helped the process of analyzing the gathered data that was collected through a questionnaire, the researcher aims mainly at revealing the real motives for learners from different speech communities to acquire a constructed language based on a Television series. Furthermore, the questionnaire gathers opinion and attitudes towards the challenges faced by learners of HV during learning journey.

### **3.2 Research design**

Research design is the overall strategy that integrates the different components of a study in a coherent and logical way, ensuring the research problem is effectively addressed. It constitutes the blueprint for the collection, measurement, and analysis of data (Creswell & Creswell, 2018).

In fact, in this study, researcher follows a specific approach that is suitable for collecting reliable data about constructed languages as learnable languages among the selected sample. It is based on Interpretivism as a research philosophy simply because motivations and influence are mainly a matter of personal experiences, subjective, and context-dependent. Interpretivism focuses on understanding how individuals interpret their experiences, which makes it ideal for exploring personal motivations and how media influences learning HV as fictional language. An inductive approach is applied in the following investigation because it allows data to emerge naturally from its settings without manipulation of variables. The present work is based on online questionnaire as main tool from collecting data due to the variety of speech communities from all around the world that are interested in learning HV or any other constructed languages.

### **3.3 Type of research**

The most suitable research type for this inquiry would be descriptive and explanatory a case study which emphasize, first on revealing the reasons and the motivations behind learning HV as constructed language rather than focusing on naturally acquired languages. Second, explaining the influence of media and television series on the learner's desires to learn artificial languages. Both qualitative and quantitative data will be delivered through an online questionnaire filled with multiple choices questions and open closed as well as opinion questions to gather subjective data.

### **3.4 The online questionnaire**

The questionnaire is a research instrument for primary data collection. It is a set of written questions used to collect facts and opinions. It includes different types of questions starting from the close-ended questions that involve answers with yes or no to open-ended questions that require answers with full sentences (Cohen et al., 2007). In the present work, an online questionnaire is used as a primary tool for data collection. Titled "Survey on The Influence of Media and Motivation on Learning Constructed Languages (High Valyrian)".

### **3.5 Data Analysis**

The process of data analysis is the tool for all academic achievements. "Data analysis can refer to a variety of specific procedures and methods in addition to working with actual data itself. Simply put, data analysis includes ways of working with information (data) to support the work, goals and plans of your program or agency" (Start, 2006, p. 13). The analysis of the gathered data is based on qualitative and quantitative analyses as it is primary based on tool used which is the questionnaire. The results of the data collected will be portrayed through tables and graphs.

### 3.6 Analysis of the Questionnaire

The questionnaire is distributed online through various platforms that are considered to be a rigid source of information about HV and other constructed language. These online platforms are a home for many people who are learning or interested to learn any fictional language in which they establish communities and share multiple expressions and vocabulary that enhances the proficiency level of the learners. The High Valyrian communities are mainly found in application such Discord and Reddit in addition to some Facebook groups. It has received 64 answers from people who are considered as HV speakers from different nationalities and ethnicities taking to account both genders and the level of fluency in speaking HV. It consists of 17 questions divided into two sections: the first section is for the participants' profile and the second is for the use of language and motivations and attitudes towards learning High Valyrian.

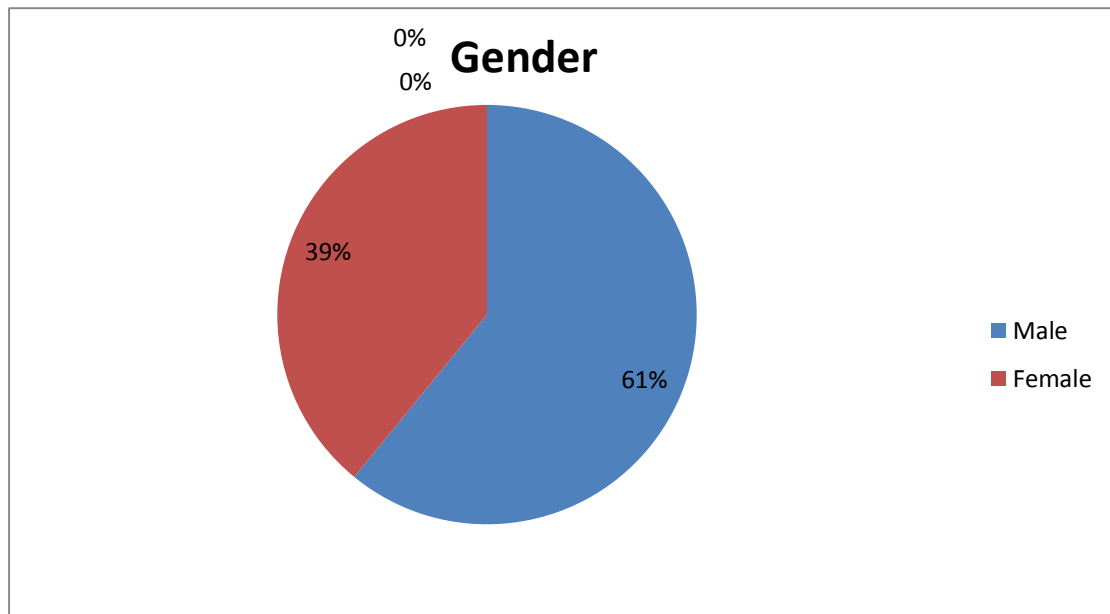
**The first section:** General and personal information (Q1-Q4) the aim of this section is to give the general information about the participant such as gender, their background knowledge about HV and other constructed languages, their nationality...

#### **Question Item 1:**

Specify your gender.

- a. Female
- b. Male

This question is designed to determine the gender of the participants, in order to facilitate evaluation process of whether boys and girls possess equal familiarity with Constructed language and mainly High Valyrian.

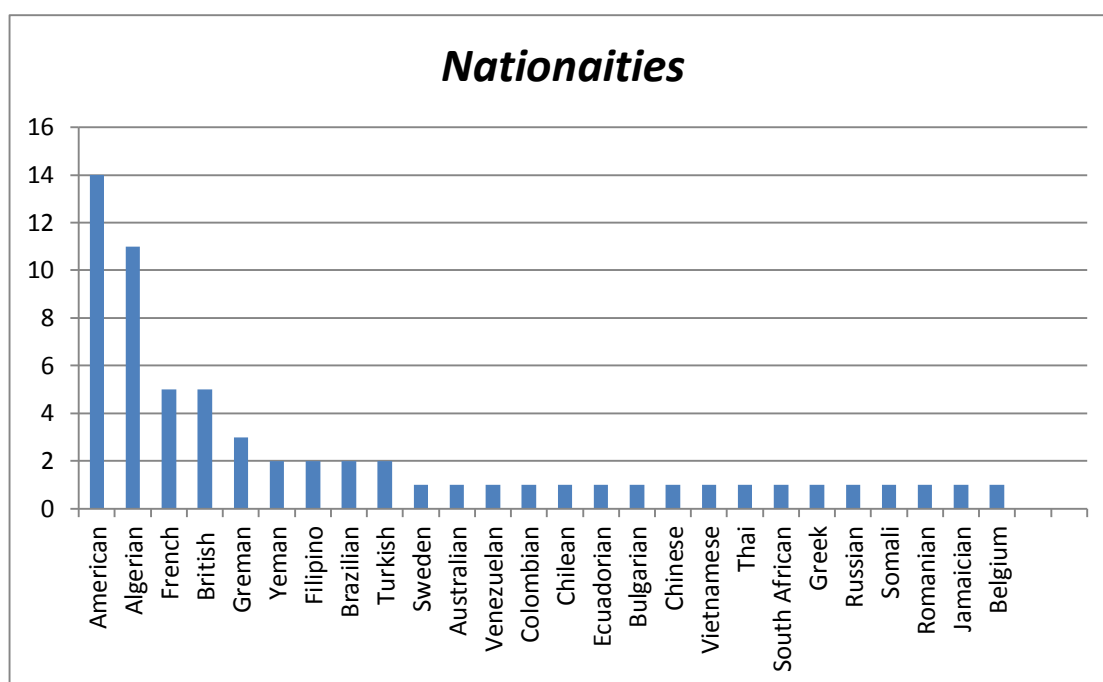


**Figure 1.1: Students' gender**

The survey included a total of 64 language participants. Based on the graph given, there were 39 male participants, accounting for (61%) of the total sample, and 25 female participants, representing (39%) of the total sample.

**Question Item 2: What is your nationality?**

This question item aims at measuring the spread of constructed languages throughout the whole world in order to generalize the results provided by exposing the participant's nationality the more data is reliable.

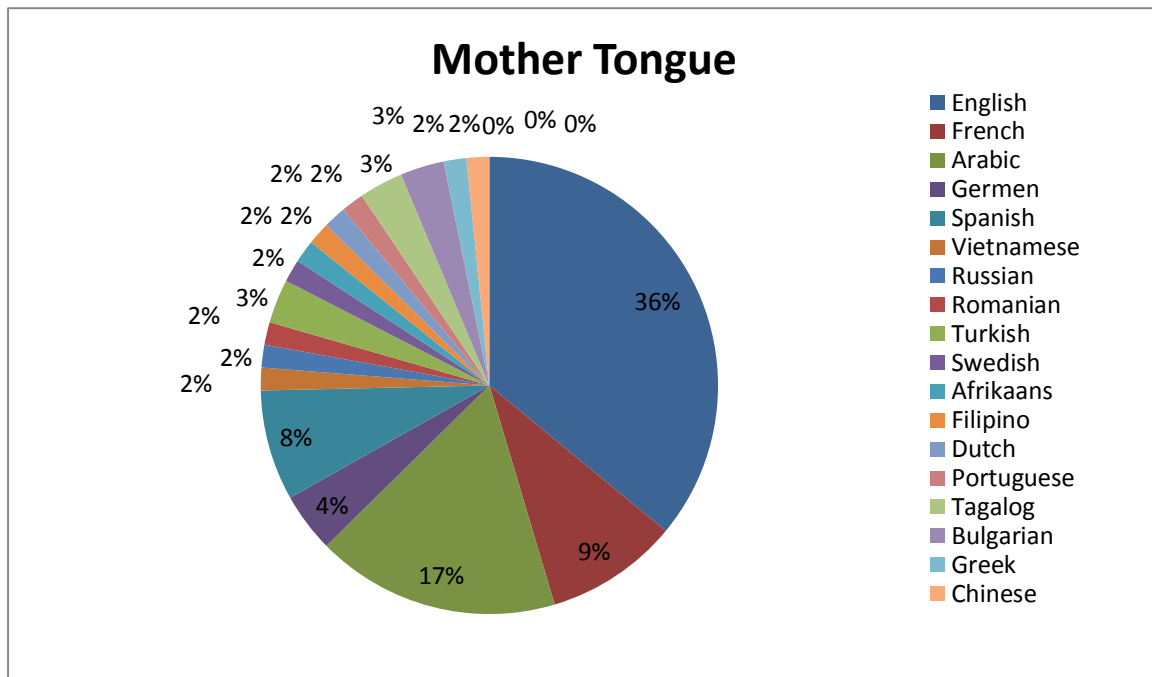


**Figure 1.2: Participants' nationality**

The bar chart shows a variety of nationalities participants from different countries. The most common nationality is American with 14 (22.2%) individuals, followed by Algerian with 11 (17.5%), and French and British each with 5 (7.9%). German has 3 (4.8%) individuals. Yemeni, Filipino, Brazilian, and Turkish nationalities each have 2 (3.2%) individuals. The remaining nationalities—Sweden, Australian, Venezuelan, Colombian, Chilean, Ecuadorian, Bulgarian, Chinese, Vietnamese, Thai, South African, Greek, Russian, Somali, Romanian, Jamaican, and Belgian—each have 1 (1.6%) individual.

### **Question item 3: What native language do you speak?**

Since the participants are from various nationalities and different ethnic groups the research must highlights the mother tongue used by these speakers. The aim was to determine the native language influenced by media and fictional languages.

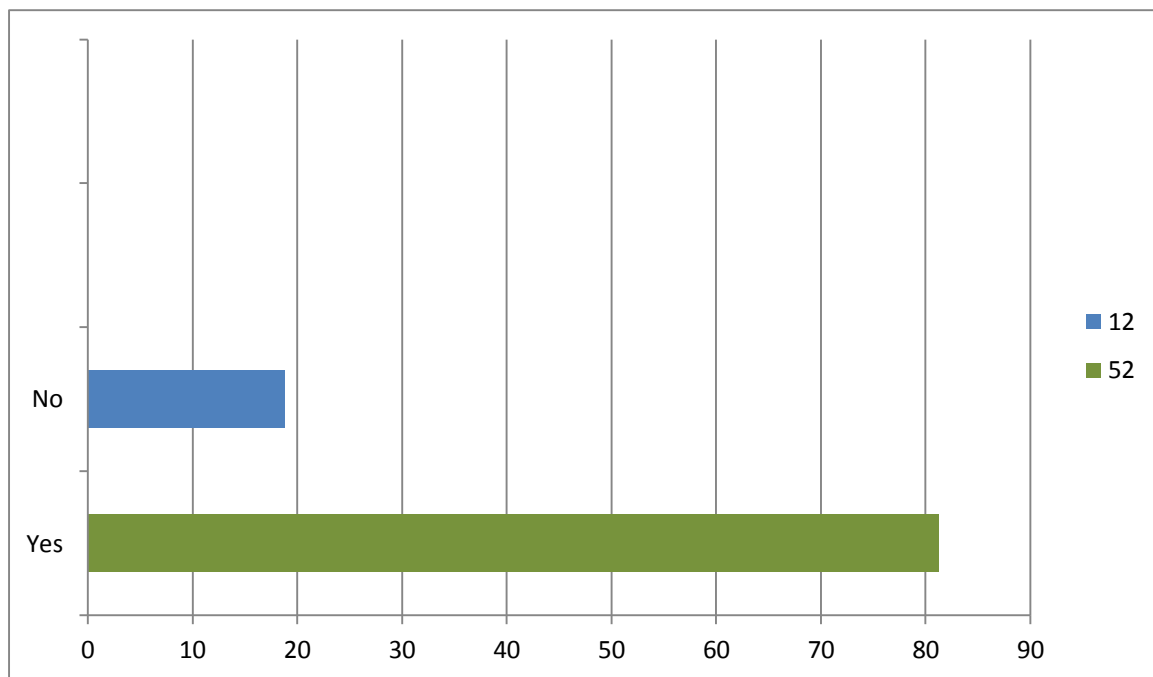


**Figure 1.3: Native language**

The chart titled "Mother Tongue" portrayed the distribution of various first languages of the participants. According to the graph English is the most common, spoken by 36% of individuals. This is followed by French at 17%, Arabic at 9% and German at 8%. Spanish accounts for 4%. Vietnamese, Russian, and Romanian each scored 3%, while Turkish, Swedish, Afrikaans, Filipino, Dutch, Portuguese, Tagalog, Bulgarian, Greek, and Chinese each represent 2% of the total.

#### **Question item 4: Do you speak any other languages?**

The participants were asked if they speak any other languages other than their first language. This question seeks to identify the speaker's language repertoire. Also, it can be a good indication of whether the speaker is bilingual or multilingual because this processes and factors that influence how well someone learns another language.



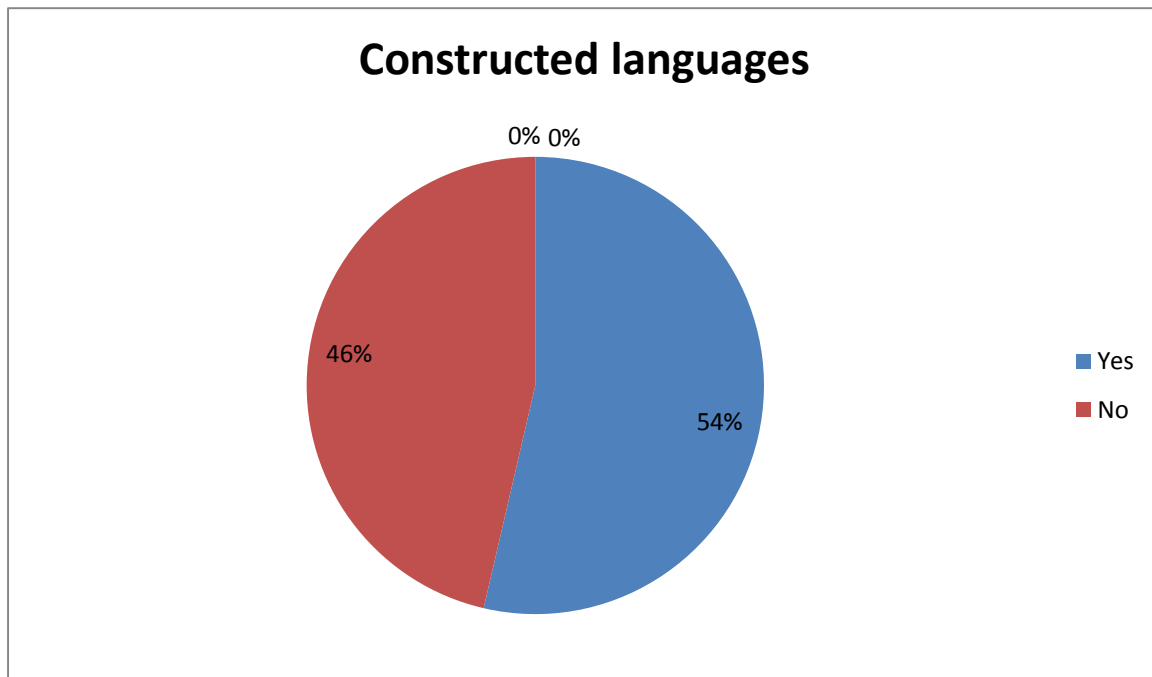
**Figure1.4: Multilingual**

Based on the responses of the informants, it was found that most of them possess multilingual abilities (81.8%). And only a small percentage stated that they found difficulties in speaking other language.

**Second section (Q5 Q8):**this section is all about learners' background knowledge about constructed language as a concept and to what extent a fictional language is learnable.

**Question item 1: Have you studied any constructed languages before?**

This seeks to measure the familiarity of constructed language among individuals. The main aim is to see the how much people acquired a non-natural language and measure the collected data to generalize the results.

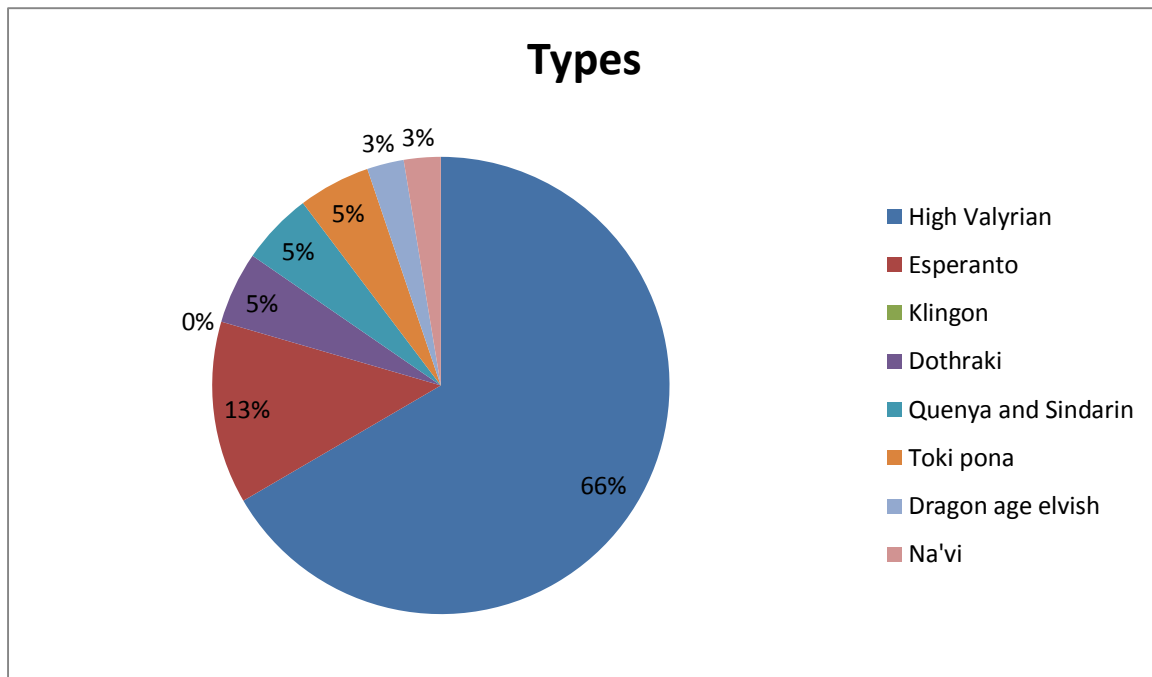


**Figure 1.5: The familiarity of constructed languages**

The responses from the chart indicate an almost equal percentage that the participants are familiar with the concept constructed languages. It is bee stated that more than (53 %) of the informants studied constructed language before. On the other hand, (46 %) have never heard the term conlangs before. the following results show that the process of studying a constructed language is widespread in various speaking communities.

**Question item 2: What are the constructed languages that you studied before?**

In this research, this question is highlighted due to it aims to understand learners background in studying and acquiring constructed languages, also this question contributes in studying attitudes and desires towards a specific conlangs.

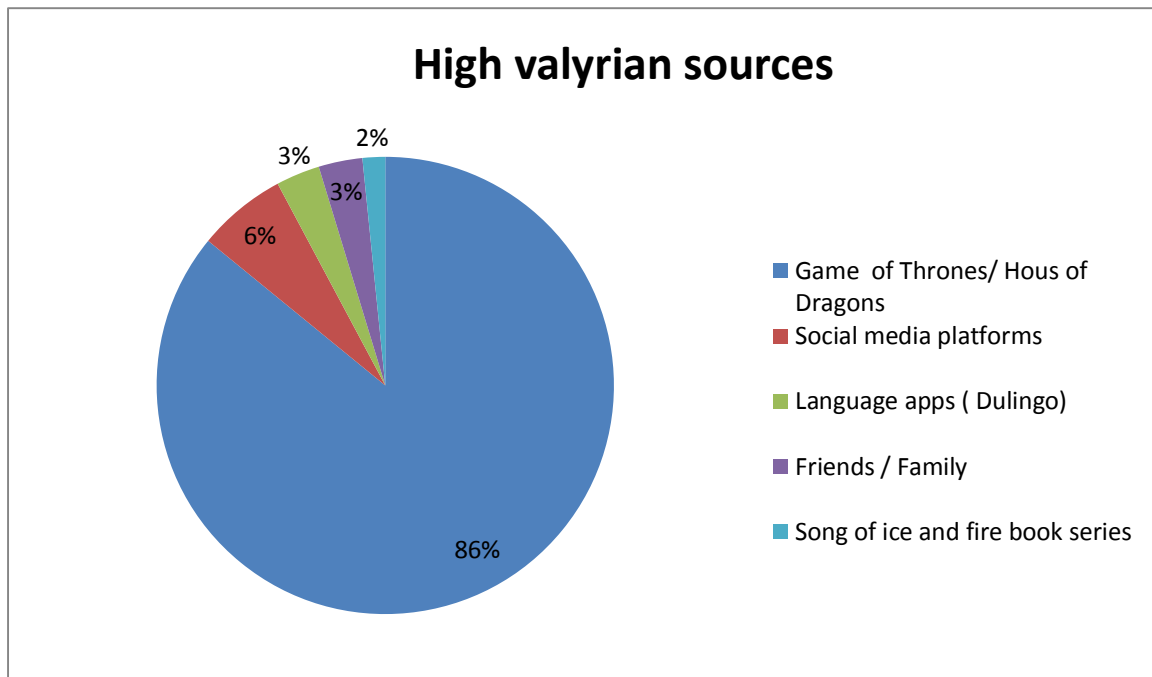


**Figure 1.6: Types of constructed languages**

**Third section (Q8 Q17):** Media impact on language learners in acquiring constructed languages mainly High Valyrian. The purpose of this section is to reveal the real motivations behind learning a constructed rather than a natural language through media and television.

#### **Question item 1: How did you first hear about High Valyrian?**

In this study, informants were asked whether they are familiar with HV or at least have a prior knowledge about High Valyrian as constructed language. The primary aim of this question is to identify how participants were introduced to the language. Therefore, it helps the researcher to analyze the motivations and attitudes about HV learners.



**Figure 1.7: Sources used by participants**

Based on the findings of «*High Valyrian Sources*» chart in which it gives linguistic insight into how participants are first exposed to the constructed language High Valyrian. The gathered data show that a vast majority (86%) of respondents was introduced to the language through *Game of Thrones* and *House of the Dragon*, therefore, the profound impact of visual media on language acquisition is highlighted. This result indicates that television and cinematic comprehensible input serve as powerful linguistic tools, especially for fictional or constructed languages. A significant portion (6%), stated they encountered the language via social media platforms, giving credit to the role of digital discourse and social media content in spreading linguistic knowledge about HV. Language learning apps such as Duolingo account for (3%), indicating although these platforms are designed for sustained learning, they are less commonly used as the first contact. Another 3% discovered the language through friends or family, reflecting interpersonal and community-based transmission. Finally, (2%) were introduced through the original *A Song of Ice and Fire* book series, suggesting that while literature provides rich linguistic content, its reach is limited compared to more visually dynamic media. Finally, this collected data confirmed that audiovisual cinematic storytelling is the dominant source in language impact for High Valyrian.

## Question item 2: Are you currently learning or have you learned High Valyrian?

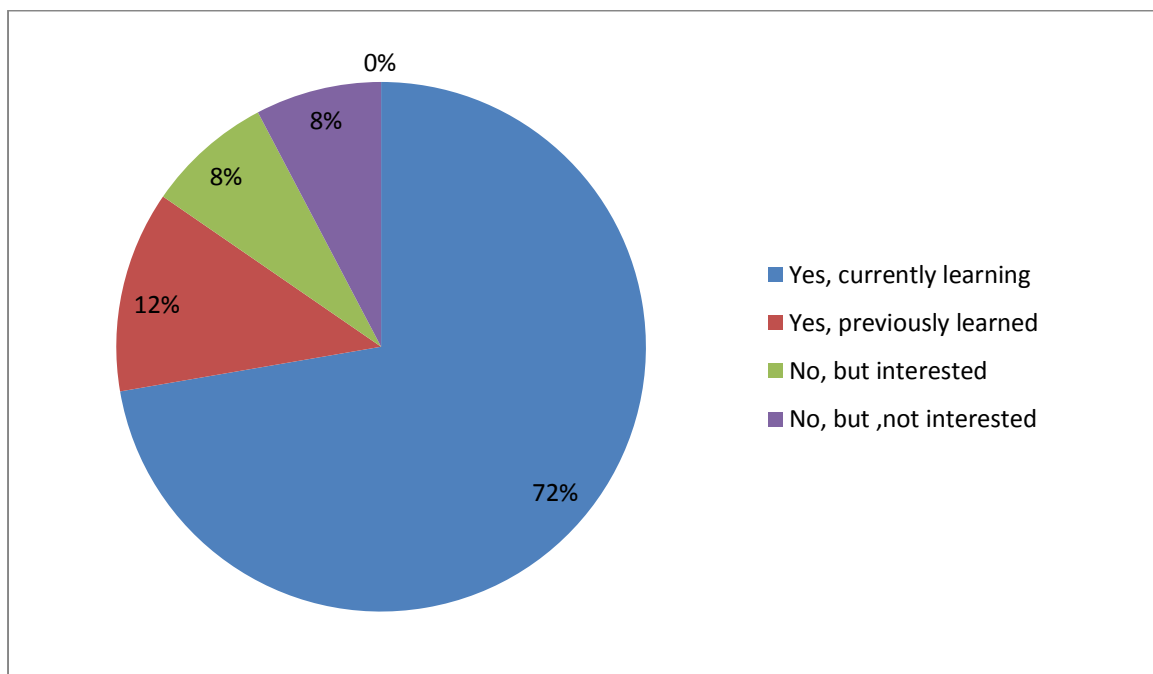
Yes, currently learning

Yes, previously learned

No, but interested

No, not interested

This question aims at discovering to what extent the level of influence that the Game of Thrones series has pushed participants to learn High Valyrian. The objective is to collect how many participants decided to learn or learnt HV in their lives



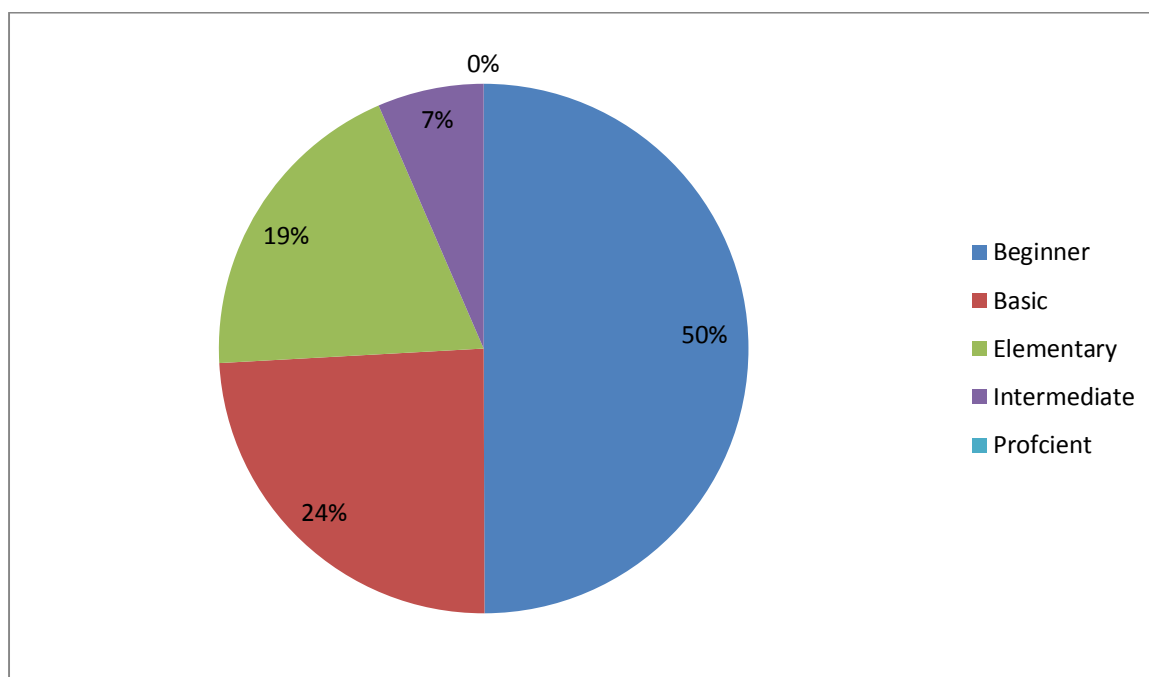
**Figure 1.8: Current and Past Engagement with Learning High Valyrian**

The chart indicates that a large majority of respondents (72%) are currently learning High Valyrian, suggesting strong ongoing interest and engagement with the language. An additional 12% have previously learned it, while 8% are not currently learning but expressed interest. Only 8% reported no interest in learning High Valyrian. Overall, the data shows a high level of active and potential engagement, with minimal disinterest among participants.

### Question item 3: How fluent are you in speaking High Valyrian ?

- A .Beginner
- B .Basic
- C .Elementary
- D .Intermediate
- E. Proficient

The main objective of this question is to assess a respondent's proficiency level in the constructed language Specifically, In High Valyrian. This question also helps to distinguish between a passive learner and active learner, the paradox between recognizing few words in HV and the ability to produce real concrete sentences.



**Figure 1.9: Respondent's proficiency level**

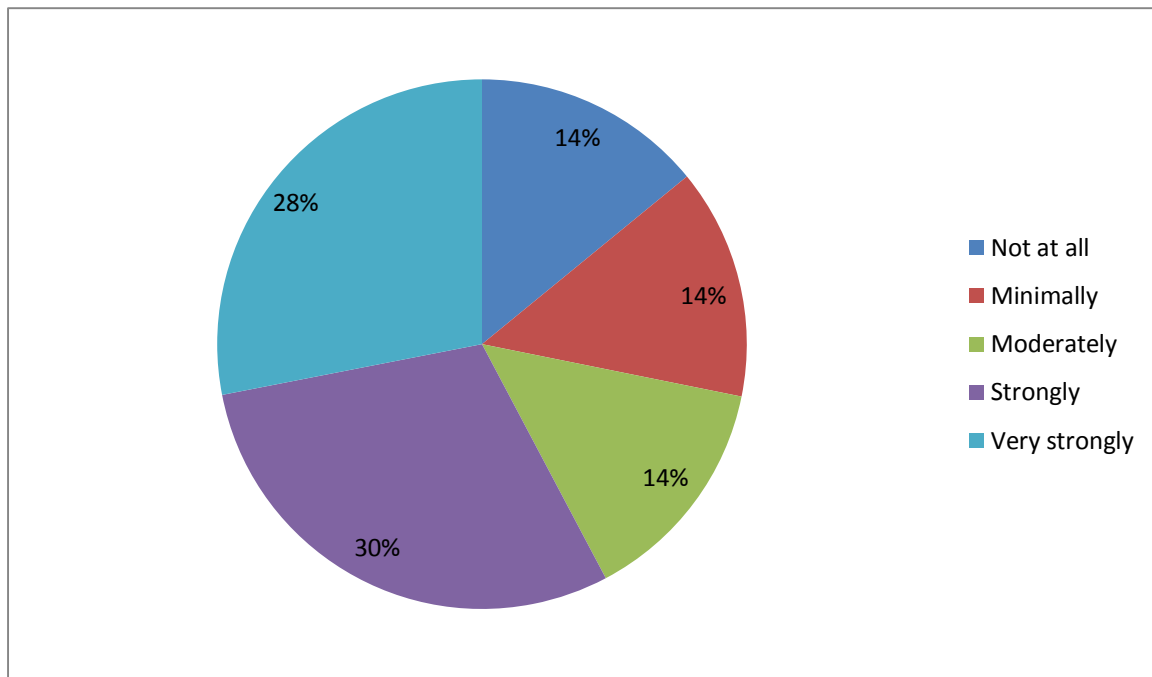
Regarding the findings, The data shows that 50% identify as beginners, which means majority of participants are in the early stages of language acquisition with no ability to construct sentences or conversations in HV. The results show 24%are classified as

basic proficiency, a slightly higher level with in terms of using vocabulary and simple morphology, yet still limited in communicative competence. 19% are an elementary level, where learners may begin to form simple sentences and understand basic grammar. Only 7% reaches the intermediate stage, this portion of users is capable of achieving an intelligible communication. Finally, 0% of respondents' claims to be proficient, this significant gap distinguished between an initial interest and full language mastery.

**Question item 4:** To what degree did the *Game of Thrones* or *House of the Dragon* series influence your interest in learning High Valyrian?

- A. Not at all
- B .Minimally
- C .Moderately
- D .Strongly
- E .Very strongly

The purpose of this inquiry is to measure the media influence on language motivation in learning HV through a fictional television series. The objective is to collect data regarding the role of media as a linguistic vehicle for adopting fictional language.



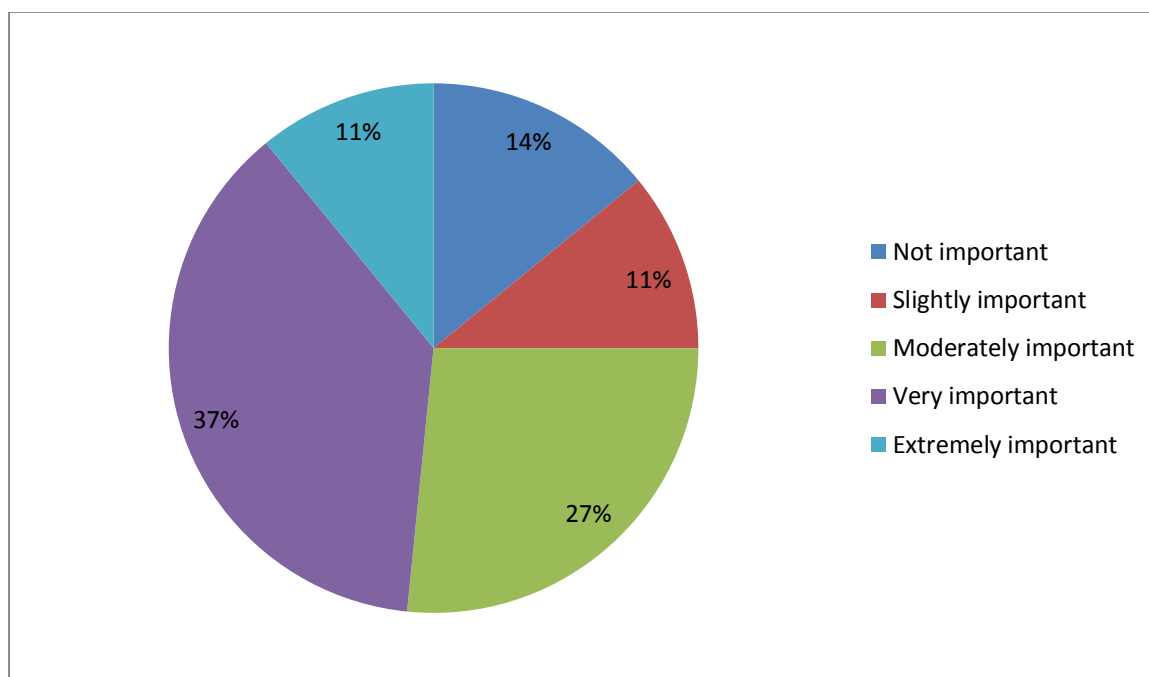
**Figure 1.10: Media impact on constructed learning**

The results from the Media impact graph indicate that the vast majority are strongly or very strongly influence by the media and particularly, Game of thrones/ House of Dragon television series (30 %) and (28 %). A significant portion of informants voted that the influence of media on learning a constructed language was either minimum or moderate chart shows a percentage of (14 %) in both. Last portion disagreed with the idea of media impact and voted there is no influence also (14 %)

**Question item 5:How important is media representation (TV, films, games) in motivating your interest in constructed languages?**

- A. Not important
- B .Slightly important
- C .Moderately important
- D .Very important
- E .Extremely important

The finding of this study serves the purpose of measuring the present of media and the film industry in motivating individuals to learn constructed languages. And to show how crucial the use of media can be in the journey of third language acquisition.



**Figure 1.11: Media importance in learning constructed languages**

The chart above illustrates the findings of participants' responses regarding the importance of media in learning constructed languages. The largest portion of respondents, 37%, considers media and films to be very important. This is followed by 27% who believe it is moderately important. A smaller percentage, 14%, sees it as not important, while 11% consider it slightly important. Another 11% voted films as extremely important. Overall, the majority of participants 64%, regard the use of media and films is at least moderately important in the process of learning a fictional language,

**Question item 6: How often do you engage with High Valyrian outside of formal learning?**

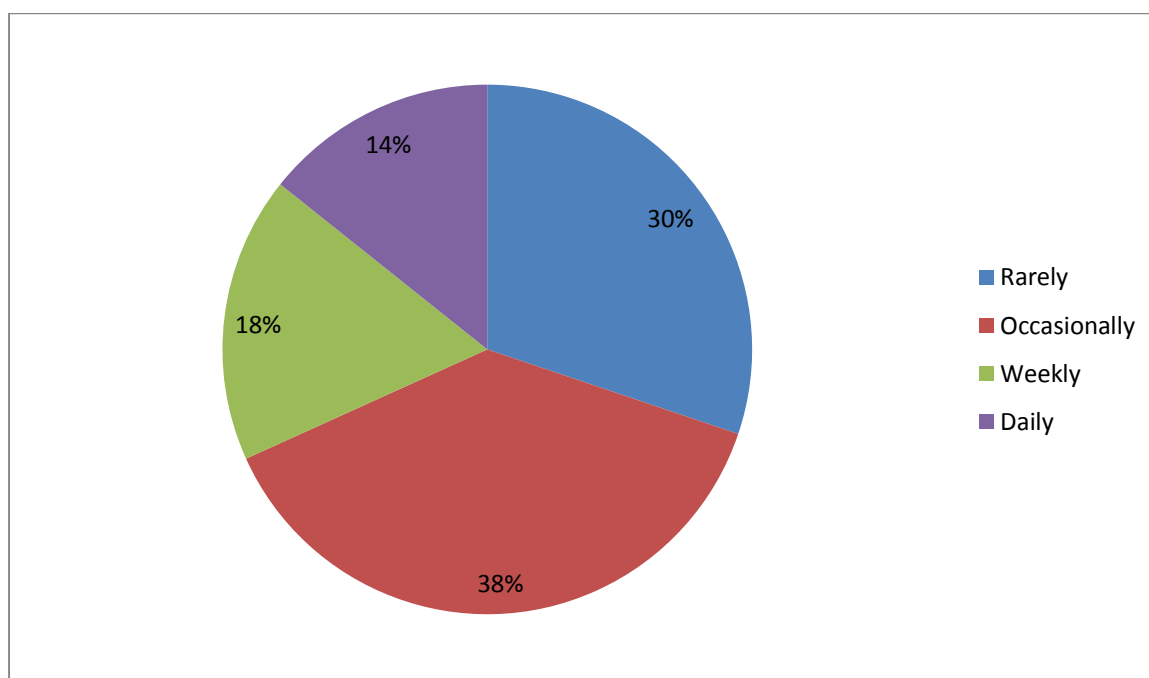
A .Rarely

B .Occasionally

C .Weekly

B .Daily

The primary objective of this question is to explore the extent and the frequency of using informal engagement with High Valyrian, providing a deeper understanding of how learners interact with constructed languages taking account the practical application.



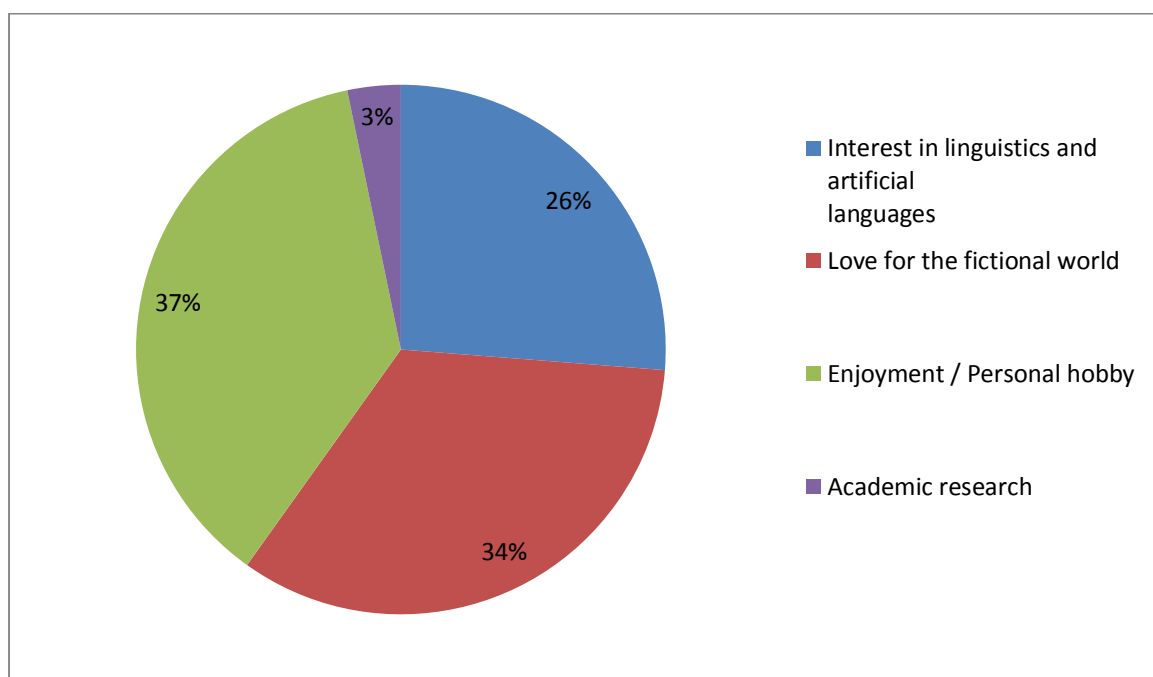
**Figure 1.12: The Frequency of using High Valyrian**

The pie chart measures the frequency with which respondents engage in real conversations with High Valyrian. The majority, 38%, reported that use HV occasionally in their lives, followed by 30% who rarely perform linguistic activities

with High Valyrian. Week usage of the language is accounts for 18%, while only 14% of respondents engage daily. This suggests that while the use of High Valyrian as fictional language is accessed by most participants, regular or frequent engagement is low.

### **Question item 7: What are your main motivations for learning High Valyrian?**

This question helps to explore the real motivations behind learning a fictional language created by humans such as High Valyrian. By analyzing the responses to this question, valuable insights can be gained regarding the attitudes and viewpoints towards this type of languages.



**Figure 1.13: The main motivations of using High Valyrian**

Based on the chart's results, Only (3 %) of the informants stated that constructed languages such High Valyrian is learned for the goal of academic achievement or

research in particular In contrast, around (37%) and( 34 %) believed that learning High Valyrian is was always a matter of exploring a new hobby and the influence of fictional world in certain series and literature. Additionally, (26 %) of the participants have voted for the interest in linguistics and artificial languages.

**Question item 8: How motivated do you feel to continue learning High Valyrian?**

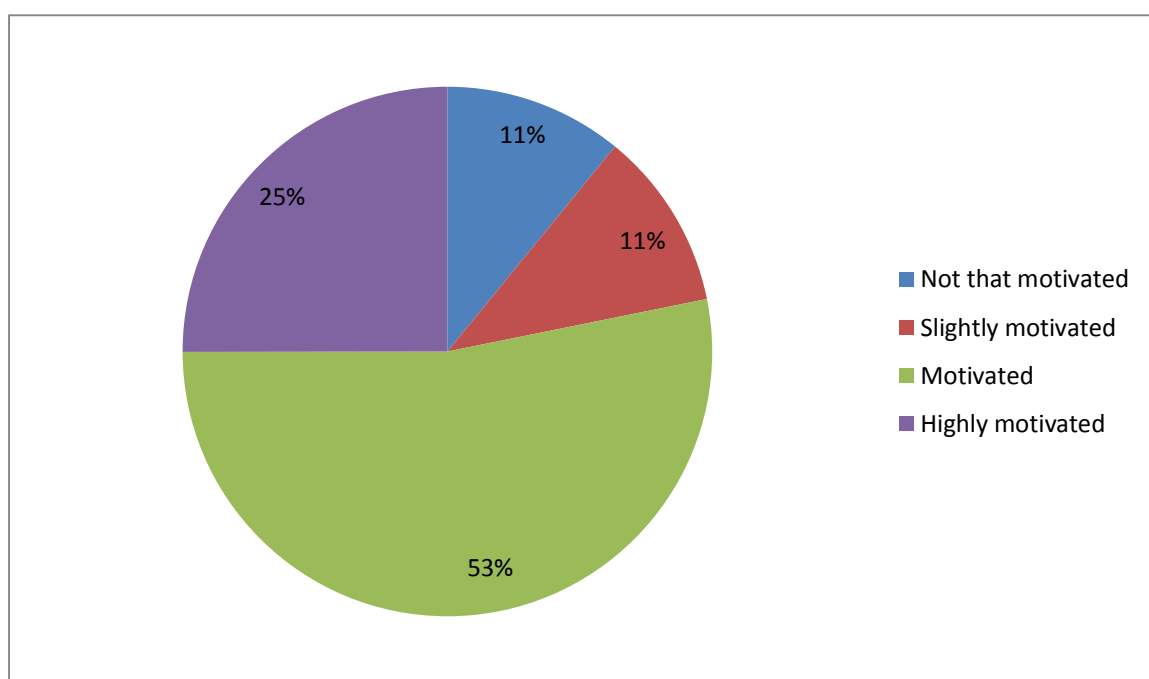
A .Not that motivated

B .Slightly motivated

C .Motivated

D .Highly motivated

This inquiry aims at is to assess learners' current level of commitment toward continuing their journey of learning High Valyrian. Additionally, it helps researcher understand the emotional and psychological factors influencing the motivations and the reasons behind learning a new language. It can also indicate the level of difficulty that High Valyrian learners' have to overcome.

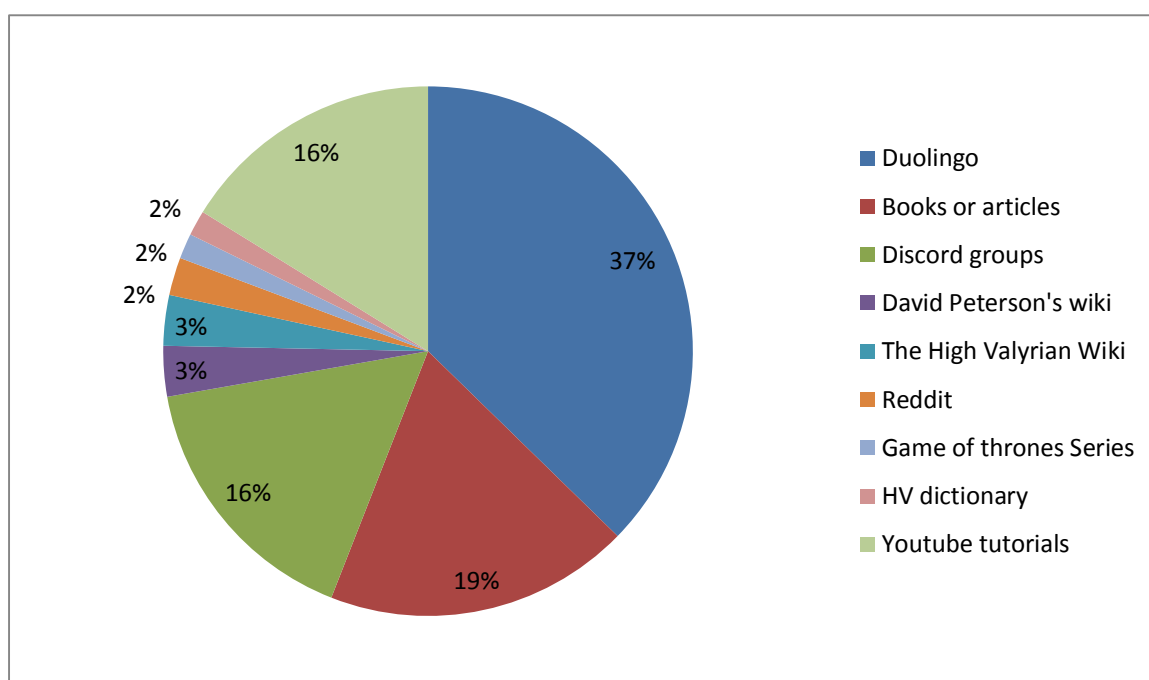


**Figure 1.14: The level of motivations for learning High Valyrian**

The chart shows that most respondents feel positively motivated about continuing to learn the constructed language High Valyrian, 53% voted they are motivated and 25% feel highly motivated. Only 11% reported feeling slightly motivated, and another 11% said they are not that motivated. Overall, the majority show strong enthusiasm and high level of motivations for continuing their language learning journey with High Valyrian.

**Question item:What platform(s) are you using or did you use to learn High Valyrian?**

The aim of this question is to identify the tools and resources learners rely on for studying the language High Valyrian. The researcher understands which platforms are most popular or effective, providing insight into learner preferences in term of language learning tools.



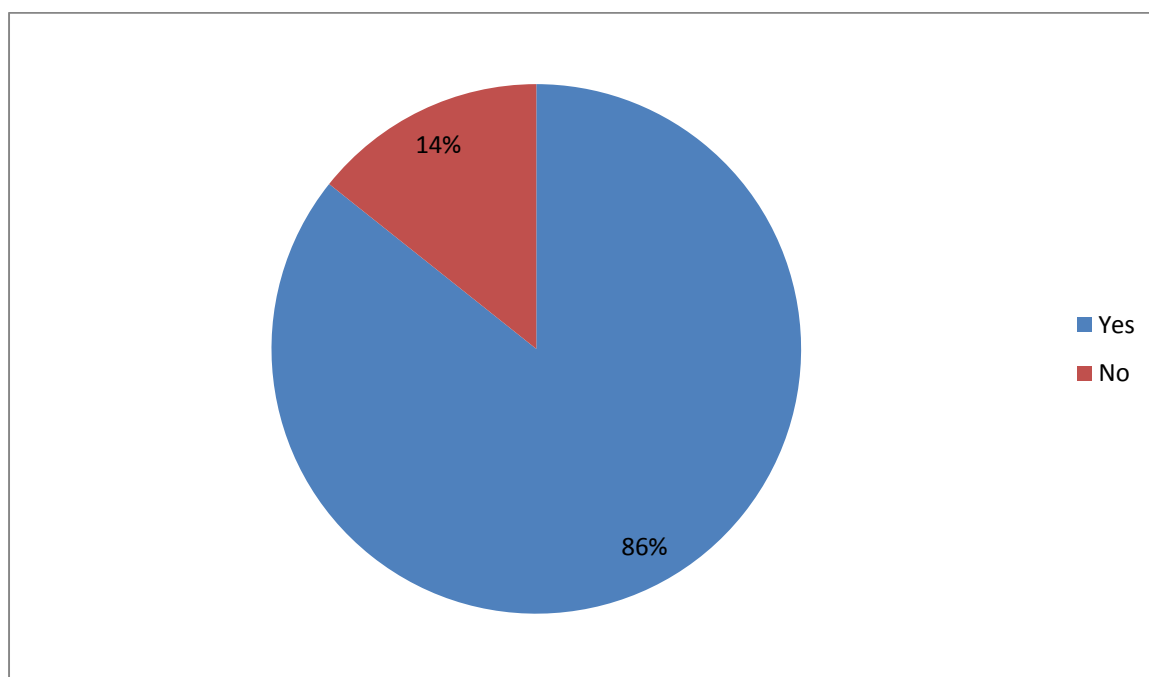
**Figure 1.15: Platforms Used for Learning High Valyrian**

**Question item 9: Do you think learning High Valyrian has improved your understanding of language structure in general?**

A .Yes

B .No

The main purpose of this question is to evaluate whether studying a constructed language like High Valyrian has educational value beyond the just a fictional itself. It also aims to understand if the learning process enhances the linguistic awareness at certain level, such as grammar, syntax, and how languages function, which can be beneficial for learning other languages or understanding language theory.



**Figure 1.16: Impact of Learning High Valyrian on Understanding Language Structure**

The findings of the following chart represent what extent the impact of learning a constructed language like High Valyrian can be. The majority of respondents (86%) believe that learning High Valyrian has improved their understanding of language

structure in general, while only 14% do not share this view. This suggests that most learners find educational value in studying the language beyond just vocabulary or memorization. Or other fictional drives.

### **3.7 Interpreting the results of the participants' questionnaire**

This study not only analyzes the structural aspects of High Valyrian but also explores the cultural and psychological motivations that drive individual's especially English speakers to learn it. The central hypothesis is that media exposure, especially through television and streaming platforms, is a key factor influencing learners to engage with High Valyrian.

The first hypothesis is confirmed High Valyrian's complex grammar and conjugation system is more difficult to comprehend than English in certain areas. It features a rich grammatical system that includes multiple layers of inflection and agreement at the morphological level. Unlike English, which only includes fixed word order and minimal case marking, High Valyrian has eight grammatical cases that determine the role of a noun in a sentence, such as subject, object, or possession. It also has four noun classes (similar to genders) and four numbers singular, plural, and collective (a group) which must agree with verbs and adjectives. Additionally, HV has sophisticated conjugation rules. For instance, its verbs conjugate according to tense, mood, aspect, person, number, and polarity, making the verbal system far more detailed than English. This level of grammatical provides expressive flexibility but also increases the level of difficulty for beginners, especially for speakers of more analytic languages like English. Secondly, according to the collected results another hypothesis was proven. The majority of HV learners agreed that the possibility of being fluent in the fictional language High Valyrian based on the George R.R. Martin's *A Song of Ice and Fire* is achievable. Because its constructed linguistic system was designed with a consistent grammatical structure and an evolving vocabulary system. Developed by linguist David J. Peterson, like it was mentioned High Valyrian includes detailed rules for verb conjugation, noun declension, and sentence formation, making it a fully functional language unlike the earliest fictional languages. Another main reason that made

learners achieve a certain level of fluency is the availability of Resources like Duolingo courses, official documentation, and active online communities found in platforms such as Discord and reddit by which they provide learners with structured learning tools and practice opportunities. Although the language is not acquired as natural languages, the foundational elements are rich enough to support the learners' communicative competence which the media and social platforms enhance the ability to perform constructed languages in real concrete situation. For dedicated learners, especially those familiar with other languages or motivated by the *Game of Thrones* universe, therefore, achieving fluency in HV is considered as a realistic goal. Additionally, the result of last question shows that learning a constructed language can impact on high level the linguistic competence of the learner to gain more knowledge on structure on natural languages.

Nevertheless, based on the last six questions answered by High Valyrian learners they are originated from different speech communities and ethnic groups. This provides a insight to the familiarity of High Valyrian around the world. The last hypothesis that says Motivations for learning High Valyrian are purely a matter of media and television impact is highly confirmed by participants. They all stated that the real motivations behind studying High Valyrian are largely media and Television driven and impact because the language itself is based on a popular fictitious universe of *Game of Thrones* and *House of the Dragon* storytelling. High Valyrian was introduced to variety of speech communities through such television shows, presenting it as a fictional, spoken language spoken by powerful characters that impressed individuals and earned their respect. The cinematic context in which the language is performed imbues it with emotional depth as well as cultural background, thereby increased appeal for the audience. Furthermore, media provides repeated presentation in the terms of dialogue, captions, and vocabulary scenes reinforcing pronunciation and the amount of comprehensible input found in the show, and also acting as source of inspiration and learning. For most language learners, a desire to deal more with the imaginary world rather, study relations between characters, or participate in fan groups

is a strong motivation placing media not only as an introduction to High Valyrian but the fundamental reason for its learning

### **3.8 Challenges and difficulties Faced by High Valyrian learners'**

High Valyrian students are faced with a wide range of concerns that significantly influence their proficiency in the language with fluency and confidence. Perhaps the most glaring issue is the lack of all-around resources, including a comprehensive course book, an exhaustive lexical dictionary, and neat paradigms for declensions and verb conjugations. Most use Duolingo as a launching pad, however, its shortcomings become immediately apparent—it doesn't cover grammar thoroughly, so learners have to consult outside resources such as wikis or online forums, usually dense and source-based, not pedagogic or lesson-based. The High Valyrian's advanced grammar, including its four-member system of grammatical genders (lunar, solar, terrestrial, aquatic), numerous endings on the nouns, and intricacies in verb conjugation, present additional challenges, especially to those learners whose native languages, like English, Afrikaans, or Chinese, lack these traits. Pronunciation is another major challenge, where diacritics, trilled R's, and extraneous phonemes are difficult to master. Irregular spelling and the glyph-like nature of the writing system only make it more difficult to read and write. Most of the respondents report a lack of motivation, typically due to the absence of fellow students, genuine speaking situations, or criticism by native speakers. To this isolation is added by the reduced vocabulary of the language, caused by the fact that there is an artificial language and not a fully developed means of communication to begin with. Besides, the lack of scope for intensive practice and situated application undermines the ability of students to memorize acquired knowledge. Even more so for auto didactic learners, monitoring grammatical lexis or structural explanations without correction is overwhelming. Overall, these challenges emphasize the need for more learner-focused, interactive, and accessible materials to cater to the growing interest in High Valyrian and translate fascination into productive competence.

### **3.9 Conclusion**

To conclude, this chapter explored The Influence of Media and Motivation on Learning Constructed Languages (High Valyrian) through a structured questionnaire. The data collected from the questionnaire targeted constructed languages learners particularly, HighValyrian learners. the main aim was to gather perspectives about the real motivations behind learning HV along with exploring the linguistic and psychological attitudes towards fictional languages. The findings draw a conclusion that the primary reason to get familiar with Conlangs is media and television.

## **General Conclusion**

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This dissertation sought to examine the linguistic and motivational drives of constructed languages mainly emphasizing on acquisition through an in-depth case study of High Valyrian, A constructed language based on George R.R. Martin's A Song of Ice and Fire and further developed by David J. Peterson for HBO's Game of Thrones and House of the Dragon franchises. As an a fictional imaginative conlang with well-developed grammar, vocabulary, and cultural background, High Valyrian is an ideal subject to investigate in what ways invented languages are alike or different from natural languages and why individuals want to learn them despite their limited practical applicability and sources. From the linguistic perspective, the contrastive analysis of High Valyrian and English highlighted significant structural differences at all the main levels of linguistics phonology, morphology, syntax, semantics, and pragmatics. While English, a natural language, evolved over centuries of culture and history, High Valyrian was consciously built to simulate linguistic realism in a fictional world. Its profusion of inflection, its noun-class system, and its rigid syntax present a complexity in artificial languages. The study discovered that constructed language such as High Valyrian is has a system of full grammatical and consistent semantic structure. These traits disprove the idea that fictional languages are only made for looks on media stories and television instead they can be complete linguistic systems with real learning abilities.

The second main chapter of the research concerned with learner motivation and media influence. The information obtained from the online survey indicated that the highest motivation for studying High Valyrian is its strong connection to popular media. A large percentage of the respondents stated they had been exposed to the language on TV specifically Game of Thrones and House of the Dragon and that film exposure was the primary driver in taking the language-learning journey. Media, therefore, plays a central role not only in creating awareness of fictional language but

also constructing emotional and intellectual investment needed for sustained learning. The study confirmed the third hypothesis: that the motivation behind learning High Valyrian is media-oriented. As a result of these motivations, the study also uncovered a chain of difficulties encountered by learners. The most important aspect of these is the absence of proper learning materials, the syntactic difficulty of the language, and a dearth of native speakers or in-real-life usage settings. The students must resort to limited resources like Duolingo, fan-made Wikis, and unofficial Discord communities, which while useful, might not always be pedagogically valuable. The lack of formally formulated, academically sanctioned courses lead to the students going it alone with variable success. But this barrier does not deter interest. The majority of participants retained mild to high motivation and reported that they had enhanced their overall understanding of language structure. This speaks to another important implication: conlangs, even when learned informally or for leisure, can meaningfully contribute to the enhancement of linguistic consciousness and meta-linguistic awareness.

Another important discovery of this paper is the role of conlangs to challenge the boundaries of what it is to mean for language in both cognitive and pragmatic competence. The process of building and learning a conlang like High Valyrian engages students in intense linguistic processes: understanding grammatical patterns, breaking down syntax, memorizing vocabulary items, and deciphering meaning through cultural and contextual cues. In the process, students develop skills which are transferrable to the learning of natural languages. As most participants testified, studying High Valyrian enhanced their overall linguistic sense of structure, implying pedagogical advantages that reach beyond the fictional.

Secondly, the cultural and imaginative uses of conlangs cannot be ignored. In the world-building process, constructed languages add depth, history, and authenticity to fictional worlds. High Valyrian, in particular, evokes the grandeur of a lost empire and underlines the power struggles shown in the series. The use of the language in ceremonial and authoritative contexts during the series imparts a degree of socio-linguistic realism that compels audiences and adds narrative. From an academic point

of view, this suggests the way in which language, even artificially constructed, is a useful tool for cultural expression and identity even in fictional realms.

In conclusion, this dissertation contributes to the growing of linguistic research constructed languages mainly. High Valyrian, as much fiction as it is, is not a linguistic framework but a serious and sophisticated language worthy of academic studies. It dispels assumptions about boundaries around natural and artificial language and provokes the researchers to rethink ends of language itself. Regardless of whether it is learned for enjoyment or curiosity, or cultural participation, High Valyrian offers learners a unique opportunity to interact with the lively interaction between language, identity, and imagination. As the media increasingly play a leading role in shaping linguistic interest and expanding exposure to conlangs.

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## Appendix

### Participant's questionnaire

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#### **Questionnaire: The Influence of Media and Motivation in Learning Constructed Languages (High Valyrian)**

We would be very grateful if you kindly accept to fill in the following questionnaire. It is a part of a research work that deals with the impact of media and motivation in learning constructed languages (High Valyrian)

#### **Part one: General Information**

1. Age: \_\_\_\_\_
  2. Gender: ☐ Male ☐ Female
  3. Nationality : \_\_\_\_\_
  4. Native language: \_\_\_\_\_
  5. Do you speak any other languages? ☐ Yes ☐ No
    - If yes, please list them: \_\_\_\_\_
- 

#### **Part Two: Language Learning Background**

6. Have you studied any constructed languages before ?
  - ☐ Yes ☐ No
  - If yes, mention It ? \_\_\_\_\_
7. How did you first hear about High Valyrian?
  - ☐ Game of Thrones / House of the Dragon
  - ☐ Social media
  - ☐ Language apps (e.g., Duolingo)
  - ☐ Friends/family
  - ☐ Other: \_\_\_\_\_
8. Are you currently learning or have you learned High Valyrian?
  - ☐ Yes, currently learning
  - ☐ Yes, previously learned
  - ☐ No, but interested
  - ☐ No, not interested
9. What platform(s) are you using or did you use to learn High Valyrian? (Select all that apply)
  - ☐ Duolingo
  - ☐ Books or articles
  - ☐ YouTube / tutorials

- ☐ Facebook or Discord groups  
☐ Other: \_\_\_\_\_
10. Are fluent in speaking High Valyrian? ☐ Yes ☐ No
- 

### **Part Three: Media and internet Impact**

10. To what degree did the *Game of Thrones* or *House of the Dragon* series influence your interest in learning High Valyrian?
- ☐ Not at all  
☐ Minimally  
☐ Moderately  
☐ Strongly  
☐ Very strongly
11. How important is media representation (TV, films, games) in motivating your interest in constructed languages?
- ☐ Not important  
☐ Slightly important  
☐ Moderately important  
☐ Very important  
☐ Extremely important
12. How often do you engage with High Valyrian outside of formal learning?
- ☐ Rarely  
☐ Occasionally  
☐ Weekly  
☐ Daily
- 

### **Part Four: Motivation and attitudes**

13. What are your main motivations for learning High Valyrian? (Select all that apply)
- ☐ Interest in linguistics and artificial languages  
☐ Love for the fictional world  
☐ Enjoyment / personal hobby  
☐ Academic research  
☐ Other: \_\_\_\_\_
14. how motivated do you feel to continue learning High Valyrian?
- ☐ Not that motivated
15. ☐ slightly motivated
16. ☐ motivated

17. ☐ highly motivated

(1 = not motivated, 5 = highly motivated)

18. Do you think learning High Valyrian has improved your understanding of language structure in general?

☐ Yes

☐ No

19. What challenges have you faced while learning High Valyrian?

- Explain briefly: \_\_\_\_\_

## ملخص باللغة العربية

لقد مهد التقدم في وسائل الإعلام والتلفزيون الطريق لازدهار مفاهيم وأفكار جديدة في مجالات متعددة. ومن بين المجالات المتأثرة بذلك، علم اللغة وعلوم اللغة بشكل عام. تهدف هذه الدراسة إلى معرفة مدى تأثير مواقع التواصل الاجتماعي والتلفزيون على متعلمي اللغات المصطنعة، ومدى مستوى دافعتهم في عملية اكتساب لغة مخترعة من قبل الأفراد. وبالتالي، فإن الغرض من هذه الورقة البحثية هو دراسة لغة "فاليريان العليا" كلغة ، وتوضيح كيف يؤثر التعرض HBO تم إنشاؤها لمسلسل "صراع العروش" على شبكة (Conlang) مصطنعة للإعلام والدافعية على تعلم اللغة.

## Résumé en français

Les avancées dans les médias et la télévision ont ouvert la voie à l'émergence de nouveaux concepts et idées dans divers domaines. Parmi les domaines touchés figurent la linguistique et les sciences du langage en général. Cette étude vise à connaître l'impact des réseaux sociaux et de la télévision sur les apprenants des langues construites, ainsi que leur niveau de motivation dans le processus d'acquisition d'une langue inventée par des individus. Par conséquent, le but de cet article de recherche est d'examiner le Haut Valyrien, une langue construite (conlang) créée pour la série *Game of Thrones* de HBO, et d'illustrer comment l'exposition aux médias et la motivation influencent l'apprentissage linguistique.

## Summary in English

The advancement in media and television paved the way to the flourish of new concepts and ideas in various fields. Among the affected fields are linguistics and language sciences in general. This study aims to know the extent of the impact of social networks, television among constructed languages learners and the extent of their level of motivations in their process of acquiring a made-up language by individuals. Therefore, the purpose of this research paper is to investigate High Valyrian, as constructed language (conlang) that was created for HBO's *Game of Thrones*, and illustrates how media exposure and motivation influence language learning.