

LOGLAN 3

# UNDERSTANDING LOGLAN

by  
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The ultimate acknowledgement, of course, goes to God, who created all of the above, whether they know it or not, and who provided every other resource as well. —SLR

## Sau la Tisra (*from the Editor*)

Stephen Rice is one of our most creative and capable logli, and here he has produced the Primer which I'm sure all older logli wish had been available when they first encountered this exciting language. It would have made the learning process far swifter and more sure. Those who have already learned some Loglan (the hard way, from **Loglan 1** and **Notebook 3**) may well find that this course resolves points that may have been puzzling them, and corrects errors that may have crept in.

The sixteen lessons of Steve's course will be published in three issues of **La Logli**. They cover all important points in Loglan grammar, which is now all but complete—what fine tuning remains to be done, in order to implement the Resolver, may well be over by the time the third volume of this course is published.

This does not mean that Loglan is to stop growing. The vocabulary will continue to expand indefinitely, as the language acquires words to describe new fields of science, words to describe new cultural features (even perhaps extraterrestrial ones), and words drawing distinctions which no natural language has yet thought of drawing. Steve has long been one of Loglan's most active word-makers, and his course also teaches ways to make new words. —APL

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# Lo Buksatci (*Introduction*)

## **Pa lo Cirpai: Peu la Loglan, e Levi Bukcu**

*(Before the Lessons: About Loglan and This Book)*

## **Ri Kenti je la Loglan (*A Few Questions About Loglan*)**

If you've never heard of Loglan, especially if you just picked this book up out of curiosity, you will want to know what Loglan is, what it's like, and why you would benefit from learning it.

## **La Loglan, He? (*What is Loglan?*)**

*An Experimental Language.* Professor James Cooke Brown, a social psychologist with strong interests in anthropology and philosophy, began Loglan in the late 1950s to test the idea that language influences the way we look at the world...our "world view." Loglan's world view is based on symbolic logic ('Loglan' comes from *logical language*), though it also welcomes other systems of thought.

*A Human Language.* Many people think that Loglan is a computer language. Its grammar has been programmed into some popular home computers (Macintosh and PC-compatible); and teaching programs also exist, but Loglan is a human language: you can speak and write it.

*A Designed Language.* Unlike other constructed languages, such as Esperanto, Loglan has been engineered based on linguistic data and tests. It was designed for ease of learning as well as for logic, so even if you have trouble learning languages, Loglan probably won't prove difficult.

## **Hu Nu Katli la Loglan? (*What is Loglan Like?*)**

*Loglan is an isolating language,* much like English. That means that once you've learned a word, you don't have to worry about changing its form. Even in English, you have to remember to add '-ed' to a verb to make it refer to the past, and '-s' to nouns to make them plural. In Loglan, you won't have to do that. Also, some English verbs and nouns have irregular forms. There are no irregular Loglan forms.

English Verbs	Loglan	English Nouns	Loglan
walk	<b>dzoru</b>	(a) thing	<b>ne bekti</b>
walked	<b>pa dzoru</b>	things	<b>lo bekti</b>
see	<b>vizka</b>	(a) child	<b>ne nilboi</b>
saw	<b>pa vizka</b>	children	<b>lo nilboi</b>

*Its pronunciation is extremely regular.* All Loglan words are pronounced as they're spelled. Loglan letters are pronounced like English letters except for the vowels, which are pronounced as in **fa**ther, **be**t, mach**i**ne, **co**de, and **ru**ne. The accent is almost always on the next-to-last syllable—**DZO-ru** [DZOH-roo], **NIL-boi** [NEEL-boy]—and is marked when it isn't: **Pari's pa-RIS** [pah-REES].

*Loglan's vocabulary helps you learn.* You can tell by looking at a word whether it gives grammatical information (as **pa**, **ne**, and **lo** do in the above examples), or whether it refers to a complete concept (as **dzoru**, **vizka**, **bekti**, and **nilboi** do) or names an individual (as **la Loglan** names Loglan, **la Pari's** names Paris, and **la Stiv** names me). There are several rules of thumb which you'll find useful for remembering the grammar words, such as the fact that all *descriptors* (words like English 'the') begin with **l**. The basic concept-words, on the other hand, are derived by blending words from a number of languages, including English. While **dzoru** will probably be unfamiliar to you (it's based on Chinese and Japanese), seeing 'work' in **tURKa**, 'go' in **GOdzi**, and 'visible' in **VIZka** shouldn't be difficult.

*Loglan utterances are uniquely resolvable.* This means that once you learn a few rules, you can figure out where words begin and end. If you talk to another Loglanist, you will miss a few words here and there, but you should be able to hear all of the individual words. In other languages, the words you know usually wind up buried in a flood of unknown noises; at least in Loglan, you stand a good chance of picking out the familiar material. This book concentrates on "understanding Loglan," that is, on appreciating its fundamental, everyday concepts. For this reason, although I'll give the basics of resolution, I won't go into all the fine points. Instead, I'll cover as much as you're likely to need for ordinary conversation.

*Loglan appeals to intuition as well as to logic.* Many people admire the artistry of Chinese and Japanese words, which are based on intuitively understood metaphorical images. Unfortunately, the writing systems and the number of words and roots which sound alike prevent most students from actively enjoying these words and their construction. Loglan has the same richness of metaphor, and is considerably easier to learn. So if you like “earth-edge” (**telbie**) for ‘horizon’, or “smoke-breather” (**smarue**) for ‘smoker’, you’ll probably feel at home with Loglan’s vocabulary.

*Loglan requires you to say what you mean.* This means making distinctions that are optional or non-existent in English. For example, if you say, **La Djan, corta nameci** (‘John is a short name’), you will be taken to mean that someone named ‘John’ is a short name. The more usual meaning of the English sentence is **Liu Djan, corta namci** ([The word] “John” is a short name). Learning to think about what you mean is one of the desirable effects of learning Loglan, even though it will slow you down at first.

### **Moihu Mi Selfau? (Why Should I Bother?)**

The number of Loglan-speakers is quite small. You won’t go on a trip to Loglandia (the fabled Loglandic homeland) anytime soon, though some futurists have proposed Loglan as the language of the Martian colonies, whenever they appear. (In fact, most Logli, or Loglan-speakers, use electronic mail to “talk” to each other. An essay in this book, *Hu Sitfa La Loglandias?* (‘Where is Loglandia?’), addresses the computerized nature of Loglan and its speakers.) The body of Loglan literature is also small, mostly short stories and poems, some original, some translated. So why bother to learn Loglan? Because more than any other constructed language—and for that matter, more than most natural languages—Loglan has something for everybody.

Language study usually appeals only to linguists, travellers, and those with an artistic or poetic bent. Loglan does too, but it also has something to offer logically and scientifically inclined people: training in precise, logical thought. Beyond this, some feel that Loglan may prove useful for communicating with computers. Indeed, about a third of all Loglanists are involved in computer science; most of them are researching artificial intelligence and related subjects.



What about people who like to travel? What if you're looking for an education? Loglan represents not just a new country, but a new world. It will turn your present universe upside-down. It should also enable you to experience other world views more directly. Whether you're a teacher or a student, it seems a trip worth taking.

For writers and poets the appeal is even more obvious: Loglan represents a blank slate, waiting for pioneers to create new kinds of literature, to coin new words and metaphors. Its combination of the logical and the intuitive will challenge the artistic soul.

Why bother? Why indeed? But if you want to explore a new world, or better to appreciate your old one—if you are willing to try, or at least to have a look—read on.

### **Le Danci je Levi Bukcu** (*The Plan of This Book*)

Each lesson begins with **Lo Mipli Steti** ('Example Sentences'), which introduces the main topic. These sentences will sometimes form a dialog, though often I'll use simple sentences to demonstrate a feature more efficiently. Literal translations should help you understand new concepts and constructions. After you've had time to get used to new material, though, it will be translated by shorter, more natural wording, so you can concentrate on the next subject. **Lopo Lengu Klimao** ('Language Explanations') tells how the sentences work and gives you a chance to produce some sentences of your own. In each lesson after the third, two other sections appear. **Lopo Purmao** ('Word-making') helps enlarge your vocabulary. Then **Lo Nurvia Logla** ('Visible Loglan') provides a more detailed sample of Loglan text, followed by **Lo Kenti** ('Questions') about the reading. Finally, every lesson ends with a summary of the grammar and **Lopo Notlensea Cirduo** ('Translation Exercises').

**Lo Mipli Steti** will introduce mostly grammatical features and Little Words; **Lopo Purmao** and **Lo Nurvia Logla** will concentrate on vocabulary. There are two reasons for this. First, you will be able to focus on learning one type of thing (grammar or vocabulary) at a time. Second, if you're primarily interested in understanding the concepts, not in learning the language, you should be able to keep track of the ideas without mastering much vocabulary. (This is a shallow approach, but one I'm well aware some will take. If you

must learn only a bit of Loglan, learn it well; if you misrepresent Loglan, you may interfere with its experimental goals.) When you finish a section, review it to make sure you've mastered the points it presents.

### **Lopo Brecea (*Preparation*)**

The following material is an overview of Loglan pronunciation and word classes. Don't try to memorize it all now; just leave a book-mark here and re-read this from time to time.

### **Lopo Soncue (*Pronunciation*)**

#### **Consonants :**

**b, d, f, g, h, k, l, m, n, p, r, s, t, v, z** are pronounced as in English.

This leaves **c, j, q, x** to be explained:

**c** is like English 'sh' in 'sheep' ('Sheep' would be written **cip** in Loglan; 'ch' as in 'cheap' is spelled **tc: tcip**.)

**j** as in English 'measure' (**mejr**). (English 'j' in 'jelly' is spelled **dj: djeli**.)

The next two sounds occur only rarely, and then only in letter-words and in names:

**q** is like English 'th' in 'theory' (**qiri**) (*not* as in 'the')

**x** is like Scottish 'ch' in 'loch' (**lox**) and German 'Bach' (**Bax**).

**X** is a throat-clearing sound produced by positioning your mouth for a 'k', then making a strong 'h'-sound instead. About the only place you'll encounter this sound and its letter is in the word **Xaiykre** ('X-ray'), pronounced **XAI-y-kre** [*KHIGH-uh-kreh*].

There are no silent letters. **H** is always pronounced separately; **ch, ph, sh,** and **th** represent two sounds each, as in English 'wash-house' (**uachaos**), 'mop-head' (**maphed**), 'mis-hear' (**mishir**), and 'sweet-heart' (**suithart**); **g** and **s** are always pronounced as in 'go' (**go**) and 'say' (**sei**), never as in 'gem' (**djem**) and 'rose' (**roz**); **ng** is pronounced as in 'finger' (**fingr**), that is, as an 'ng'-sound followed by a normal 'g'.

#### **Vowels :**

**a** as in 'watt' (**uat**) or preferably as in Spanish 'casa' (**kasa**)

- e** as in 'bet' (**bet**); don't pronounce it like the vowel in 'bait'.
- i** as in 'machine' (**macin**) (before vowels, may be pronounced as 'y' in 'yard' (**iard**))
- o** as in 'code' (**kod**)
- u** as in 'rune' (**run**) (before vowels, may be pronounced as 'w' in 'way' (**uei**))
- y** as 'a' in 'sofa' (**sofy**) or 'u' in 'the' (**dy**)

The following sound, like **q** and **x**, above, is rare and restricted to letter-words and names:

- w** as in French 'une' (Position your mouth to make a **u**, then make an **i** instead.)

These are pure or continental vowels: don't put a 'y' sound after **e** and **i**, or a 'w' after **o** and **u**. Cut the vowels short to begin with, stopping before you add the glides ('y' and 'w') which are characteristics of English. The one exception is that **e** before a vowel will have a 'y' glide: **mea** (as in 'mea culpa') is pronounced *may-ah*.

When **l**, **m**, **n**, and **r** aren't next to a vowel (that is, when they're between consonants or after a consonant at the end of a word) and when they are doubled, they are pronounced vocally, as in English 'bottle' (**botl**), 'bottom' (**batm**), 'button' (**bytn**), and 'carver' (**karvr**). An example of a doubled letter would be the **rr** in **retroviri** ('retrovirus'), pronounced *re-trr-o-VI-ri* [*re-trrr-oh-VEE-ree*]. Without doubling, this string of sounds would be pronounced *re-tro-VI-ri* [*reh-troh-VEE-ree*] and would be the phrase (**re troviri**), not a word.

### **Diphthongs :**

There are four vowel-pairs that are normally pronounced together as single syllables:

- ai** as in 'aisle' (**ail**)
- ei** as in 'eight' (**eit**)
- oi** as in 'noise' (**noiz**)
- ao** as 'ou' in 'house' (**haos**) or as in 'Mao' (**Mao**)

All other vowel combinations are pronounced separately, except for **i**- and **u**-groups, where **i** and **u** *may* be pronounced as 'y' and 'w' but need not be. Be especially careful when pronouncing double vowels not to put a break between them: **saa** should be pronounced **SA-a**

or **sa-A**, but not \***SA.a** or \***sa.A**, where the dot represents a brief cessation of sound. (The asterisk means that these forms are wrong.) You must accent either the first or the second of a double-vowel, but try to let the two syllables glide together without interruption. It's like stretching a syllable in a song into two by giving it two beats instead of one.

If you want to break a diphthong into two separate sounds, put a "close comma" (a comma without spaces around it) between the vowels when writing them in text. The name 'Lois', for example, should be written **Lo,is** in Loglan. (Without this comma the **oi** in **Lois** would be pronounced *oy* and the name would rhyme with 'Joyce'.)

### Le Logla Nurlea (*The Loglan Alphabet*)

It's more important to know the alphabet in Loglan than it is in most languages. This is because letter-words are frequently used as pronouns. But the names of the letters are easy to remember.

#### For Lowercase Letters :

Consonants add -ei:	<b>bei, cei, dei</b>	<b>(b, c, d)</b>
Vowels add -fi:	<b>afi, efi, ifi</b>	<b>(a, e, i)</b>

#### For Uppercase Letters :

Consonants add -ai:	<b>Bai, Cai, Xai</b>	<b>(B, C, X)</b>
	(Remember <b>Xaiykre</b> ?)	
Vowels add -ma:	<b>Ama, Ema, Ima</b>	<b>(A, E, I)</b>

Note that upper- and lowercase letter-words are different in Loglan.

### Lo Purda Klesi (*Word Classes*)

There are three types of words in Loglan: *Little Words*, *Predicates*, and *Names*.

*Little Words* provide grammatical information: number, tense, etc. The English equivalents are numbers, pronouns, conjunctions, and some prepositions and adverbs. *Simple Little Words* consist of one or two vowels (**e** ('and'); **ei** ('Is it true that...?')) or a consonant followed by one or two vowels (**mi** ('I'); **nia** ('while/during')). *Compound Little Words* (**levi** 'this' and **anoi** 'if') are simply strings of Simple Little Words (**le** + **vi** and **a** + **noi**) that are treated by Loglan grammar as if they were single words, much as 'nevertheless' is treated

in English.

You can stress either a Compound or a Simple Little Word or not, as you choose, but if it has more than one syllable, then your stress must fall on its next-to-last syllable. Thus **anoi** can be [ah-*noy*] or [AH-*noy*] but not [ah-*NOY*]. If a stressed Little Word comes right before a predicate, you have to pause before that predicate. Thus, if you stress **te** in saying **le te bukcu** ‘the *three* books’, you must pause between the two words **te** and **bukcu**: **le-TE . BUK-cu**. [leh-*TEH* . BOOK-*shooh*]. This pause is not shown in text but is shown by a period (full-stop) in the pronunciation guides.

You can always pick out Little Words in another Loglanist’s speech because they end in a vowel and have no consonant clusters (see Predicates, below).

*Predicates* are one kind of content-words (*Names* are another). Predicates refer to a complete concept, and are roughly like the nouns, verbs, adjectives, and adverbs of English. All predicate words contain at least one consonant cluster (two or more consonants placed together, as **st**, **bl**, and **nd**), end in a vowel, and are accented on the next-to-last syllable. Examples: **LOG-la** is the pronunciation of **logla** (‘referring to the Loglan language’), **bre-CE-a** is how **brecea** (‘get ready’) is pronounced, and **at-HO-mi** is how **athomi** the Loglan word for ‘atom’ is pronounced. (The **h** was inserted in ‘atom’ to create a consonant cluster.) Sometimes **y** (pronounced *uh*) is inserted between two consonants to make them easier to hear correctly, as in **fi-cy-JAN-to** ‘goes fishing for’: **fi-cy-JAN-to** [fee-*shuh-ZHAN-toh*]. (Try saying that without the **y**!) **Y** is also used to make double consonants audible (as in **mekykiu** ‘is an eye-doctor treating ... for ... with ...’). In any case, **y** is a short, grunted sound and doesn’t count as a regular vowel, so in predicates, the syllable containing it is always unaccented. Thus **mekykiu** is pronounced either **ME-ky-kiu** [MEH-*kuh-kyoo*] or **me-ky-KI-oo** [meh-*kuh-KEE-oo*], depending on what you do with the **i**. **Cj** and **kk** are counted as “the consonant clusters” in these two words because separating them with **y** doesn’t really keep them from being adjacent; it just makes them easier to pronounce.

You can always tell when you hear a predicate word in speech because it will begin with a consonant cluster (**brecea**), or with a

syllable that ends in a consonant (**athomi**, **mekykiu**), or with a consonant followed by one or two vowels and then a consonant cluster (**logla**, **saadjja**). (The correct way to divide a word with a medial cluster such as **logla** or **athomi** into syllables is to ask whether that cluster could begin a word or not: **gl** could, **th** couldn't. If they could, put them in the same syllable: **LO-gla**; if they couldn't, put them in different syllables: **at-HO-mi**..) Note that **y** can be ignored when you're resolving words. In more advanced Loglan, you will encounter Little Words prefixed to predicates with **y**, as in **guypli GU-y-pli** ('someone who uses **gu** instead of pauses').

In any event, the predicate word will end on the syllable after the stressed one. This is why you have to pause between a stressed little word and a predicate. Not pausing between **le te** and **brecea** when **te** is stressed produces **\*le-TE-bre-CE-a**; and this would be heard as **le \*tebre cea**. With a pause the string **le-TE . bre-CE-a** resolves correctly, and means **Le te brecea** 'The *three* who are getting ready'. (The asterisk [\*] marks an incorrect expression or, as here, a non-existent word.) If a leading little word is not stressed, there is no problem. Thus **le-te-bre-CE-a** resolves uniquely as **Le te brecea**.

The basic predicate words (*primitives*) of Loglan have five letters, and are like **brudi** ('brother') or **matma** ('mother'). They are always **ccvcv** or **cvccv** in shape, where **c** is a consonant and **v** is a vowel. These words are derived from English and other languages, so most of the time you'll find something you can recognize in each new primitive.

Names are just that: names of particular people, places, and things. Many names are borrowed from other languages; some are created on the spot within Loglan. Names end in a consonant, and are always followed by a pause in speech and by an optional comma or the end of a sentence in writing. If a borrowed name ends in a consonant ('Robert'), use it (**Rabrt**); if in a vowel ('Joe'), add **-s** (**Djos**). Examples: **Djan** ('John'), **Anas** ('Anna').

Names are usually accented on the next-to-last syllable, just like predicates and emphasized little words. If you want to place the accent elsewhere, you may do so, but when writing the name, place an apostrophe after the accented vowel or an acute accent over the

vowel, as in **Ua’cintyn/Uácintyn** (‘Washington’), **Pari’s/París** (‘Paris’). In France this last name would be pronounced in the French way (*pa-RI*), but since all names must end in a consonant, we add an *-s*. Note also **Romas** (‘Rome’) and **Mari,as** (‘Maria’; the comma prevents this from becoming ‘Marya’ by separating the *i* and the *a*). Loglan follows the person’s or area’s own pronunciation as much as possible.

When someone pauses after a consonant in Loglan, it means you’ve just heard a name go by. More helpfully, names are always preceded by **la, hoi, hue**, or a pause. Predicates may be used as names, but if they are, they always follow **la** or **hoi** and end with a pause, so you shouldn’t have trouble picking them out.

### Lopo Taksai (*Pauses*)

There are five rules governing when you have to pause in Loglan speech or use a comma in writing Loglan:

1. You must pause after a name: **La Djein, bi le kicmu** (‘Jane is the doctor’). You can write such sentences either with a comma—as I’ve just done—or without one: **La Djein bi le kicmu**. But you must pause after the name—*la-DJEIN . bi-le-KIC-mu*—no matter how you write it.

In the first six lessons of this book, I’ll put commas after all names. But then, starting with Lesson 7, I’ll omit them. By that time you’ll know that a pause is obligatory after each name and you won’t have to be reminded.

2. You must pause between a stressed little word and a following predicate: **Levi te bukcu** (‘These *three* books’) **le-vi-TE . BUK-cu**. This pause is not normally expressed by a comma in text.

3. You must pause before certain conjunctions: **Ridle, e cirna** (‘Read and learn’) **RID-le . e-CIR-na** [*REED-leh . eh-SHEER-nah*]. (I’ll explain this construction later, when it will actually make sense.) This pause is *always* expressed by a comma in text.

4. You should pause briefly before all words that begin with vowels: **la Erik** [*la.E-rik*] and **ra athomi** [*ra.at-HO-mi*]. This briefest of pauses is called a “stop”, and is represented by a “close period” in

the pronunciation guides. Stops are *never* represented by punctuation marks in text.

5. You should also pause briefly between the terms of a serial name: **La Djan Pol Djonz** [*la-djan.pol.DJONZ*] ‘John Paul Jones’ and **Hoi Ditca Braon!** [*hoi-DI-tca.BRAON*] ‘O Teacher Brown!’. These between-names pauses are very short and are never represented by punctuation marks in text.



# Lesson 1: Fill in the blank

## Lo Mipli Steti (*Example Sentences*)

1. **Mi mrenu.**  
I am-a-man.
2. **Tu humnu.**  
You are-human.
3. **Tu takna mi (ba).**  
You talk to-me (about-something).
4. **Mi takna ba ti.**  
I talk to-someone about-this-one.
5. **Mu godzi ta ti.**  
You-and-I-jointly go to-that-one from-this-one.  
*We go there from here together.*
6. **Ei tu takna mi?**  
Is-it-the-case-that you talk to-me?  
*Do you talk / Are you talking to me?*
7. **Ia, mi takna.**  
Certainly, I talk.
8. **Ei tu pa takna?**  
Is-it-the-case-that you before talk[ed]?  
*Did you talk earlier?*
9. **No, mi pa takna.**  
It's-not-the-case-that I before talk[ed].  
*(No,) I didn't talk before.*
10. **Tu favi takna.**  
You will-here talk.
11. **Ta he?**  
That is-/does-what?  
*What is that? What does that do?*
12. **Ta humnu.**  
That is-human/is-a-human-being.
13. **Ei ba vi bukcu?**  
Is-it-the-case-that something here is-a-book?  
*Is there a book here?*
14. **Ia, ba bukcu vi.**  
Certainly something is-a-book here.  
*Yes, there's a book here.*

**Lona Cninu Purda (New Words)****Predicates**

<i>Word</i>	<i>Definition</i>	<i>Clue words</i>
<b>bukcu</b>	... is a book about ... by author ...	(book [ <b>BUK</b> ])
<b>godzi</b>	... goes to ... from ... by/over/via route ...	(go [ <b>GO</b> ])
<b>humnu</b>	... is human/a human being	(human [ <b>HiUMN</b> ])
<b>mrenu</b>	... is a man, an adult male human	(men [ <b>MEN</b> ]; Sp <i>hombre</i> [ <b>oMbRE</b> ])
<b>takna</b>	... talks to ... about ...	(talk [ <b>TAK</b> ])

*(These words are all accented on the second-to-last syllable.)*

**Little Words****Variables****mi** I/me**tu** you**mu** you and I/me jointly (a set composed of **mi** and **tu**)**ti** this/these one(s)**ta** that/those(s)

*Note that **ti** / **ta** are used alone, not in front of another word,  
as in ‘this book’ or ‘that doctor’.*

**ba** something x**Miscellaneous****ia** certainly [it’s true that] ...**ei** is it the case that ...?**he** is/does what?**fa** will, shall, after, later**na** now**no** it is not the case that ...**pa** before, earlier**vi** here, in, at**Lopo Lengu Klimao (Language Explanations)**

*Predicates* are at the heart of most Loglan utterances: they tell what is being claimed. In the first example sentence, I claim to be a man. In the second, I claim that you are human (I suppose you are).

Notice that predicates have blanks: ‘... is a man’, ‘... is human’, etc. The blanks are filled in with words called *arguments*. Each predicate is a blueprint of a complete sentence or thought. The predicate

shows what is happening; the arguments indicate who or what is involved. If you stick with simple sentences, speaking Loglan is just a matter of filling in the blanks.

**Notes:**

1. The form of Loglan predicate words doesn't change according to how you fill in the blanks. The verbs in the English translations of the predicates ('is, goes, gives, talks') are in the third person: 'he/she/it is/goes/gives/talks'. This is only how they are defined, however. **Humnu**, for example, remains the same no matter how you fill in the blank:

<b>Mi humnu.</b>	I am human.
<b>Tu humnu.</b>	You are human.
<b>Ti humnu.</b>	This one is human/These ones are human.

*(Which translation is appropriate depends on how many people **ti** refers to.)*

2. While Loglan can make the singular/plural distinction, it often does not. In this it follows languages such as Chinese and Japanese. We won't cover the plural for several lessons, so you should have enough time to learn to think like a Logli rather than like an English-speaker. Of course, you may transfer your English speech habits to Loglan if you wish, but it is stylistically awkward to do so.

3. There is no noun/verb/adjective distinction in Loglan. **Humnu** means '... is human' (adjective) or '... is a human being' (noun). As far as Loglan is concerned, they are the same thing. Likewise **takna** means '... talks/is a talker to ... about ...'. This probably seems trivial to you now, but remember it; it is one of the basic differences between Loglan and English.

4. No prepositions are necessary. This is because you're just filling in the blanks. **Takna** means '... talks to ... about ...'; you don't have to say 'to' and 'about' in Loglan, because they are already included in the meaning of the predicate and stand outside the blanks. This greatly simplifies Loglan. One of the hardest tasks for anyone learning a language is remembering which preposition to use.

5. Don't worry about filling in all the blanks (see example sentence (3) at the beginning of the lesson). It's usually a good idea to do so, but if it would be awkward or too long—or if you simply don't know

what to put—leave it out! **Tu takna** means simply ‘You talk/are a talker’. If you do leave a blank unfilled, though, don’t put anything else after it. **Mi takna ... ti** will be heard as **Mi takna ti**: ‘I talk to this [person]’. You will need to fill in the first blank, though; as we’ll see in the next lesson, a predicate without its first argument is a command: **Takna!** (‘Talk!’).

6. If you want to leave a blank unfilled and continue with the predicate (as in example (4)), you’ll have to fill it in with something, and that’s just what the little word **ba** means: ‘something’ or ‘someone’. So you could say **Mi takna ba ti** (‘I talk to someone about this.’). There are four words in this series (**ba, be, bo, bu**); all mean someone, but different someones. fill in the first blank with **ba**, the second with **be**, and so on. For example, if you’re really in a vague mood, you can say **Ba takna be bo**: ‘Someone talks to someone else about someone/-thing else’. **Ba** and kin are called *non-designating variables* because they don’t refer to any specific person or thing. They are unlike **mi, tu, mu, ti**, and **ta**, which do refer to someone or something in particular.

Using **ba** is also an easy way to handle passive constructions: ‘This is talked about’ is equivalent to ‘Someone talks to someone about this’ (**Ba takna be ti**). We’ll find a quicker way to do this in the next lesson.

7. Sticking **ei** in an utterance makes it a question: **Ei tu takna mi?** (‘Are you talking to me?’) Answer with **No**, (‘It’s not the case [that]’) or **Ia** (‘Certainly it’s true [that]’): (**No,/Ia mi takna tu** ‘(It’s not the case that/Certainly it’s true that) I talk to you’. (Note: the comma after **No** makes the **no** apply to the whole sentence; without the comma, **no** would negate only the next word: **No mi takna tu** ‘I’m not the one talking to you’. For now, use the comma.)

Although you can put **ei** anywhere in a sentence, most Logli place it at the beginning.

8. Tense is optional in Loglan, as it is in several other languages. If you don’t specify when something happens, it’s assumed that it either has happened, is happening, will happen, or is just generally true. To be more specific about time, put **na** (‘now’), **pa** (‘before,

past, previously'), or **fa** ('after, future, later') in front of the predicate:

<b>Mi na takna.</b>	I am now talking.
<b>Mi pa takna.</b>	I was talking/I talked.
<b>Mi fa takna.</b>	I will/am going to talk.

9. You can tell where something happens, as well as when. The little words **vi** ('here'), **va** ('there'), **vu** ('yonder, over there, far away') work like the tense words:

<b>Mi vi takna.</b>	I talk here.
<b>Mi va takna.</b>	I talk there.
<b>Mi vu takna.</b>	I talk over there.

(The last two sentences may seem unreasonable: How can I now be speaking anywhere but here? Even ignoring the possibility of a recording or voice transmission, the sentences are still understandable, because there is no indication of time. It may be that I did talk there or will talk there.)

10. Words like **pa na fa** and **vi va vu** are called *inflectors*. Like **ei**, they can go anywhere in the sentence, though for now you should put them either in front of the predicate or at the end of the sentence (**Mi na/vi takna** or **Mi takna na/vi**). You can mix time and space words in any order, though if you place two or more side by side, you should write them as a single word. Example sentence (11) could also have been **Tu vifa takna** or **Tu takna favi**. The slight difference in emphasis between **vifa** and **favi** is hard to convey in English.

11. **He** asks for a claim about something: **Ta he?** 'Make a claim about what that is or does.' Although it looks like a Little Word, not a predicate word, **he** is grammatically a predicate; you can do anything with it that you can do with any other predicate word. (Note: **Tu he?** ('What are you?') is often used for 'How are you?' In first meetings, however, it could easily mean 'What do you do (for a living)?')

In the next lesson, you'll find out how to give orders and express your attitudes. (**Ui!** 'Whee!')

**Summary: Lesson 1**

1. *Predicates* make claims about the world. They are like patterns for complete sentences with blanks for the people/objects referred to.
2. *Arguments* fill in a predicate's blanks.
3. There is no noun/adjective/verb distinction in Loglan. Other obligatory features of English, such as plural forms, may be avoided.
4. You don't have to fill in all of a predicate's blanks, but you must not have other arguments after an unfilled blank. You can skip a blank by filling it with one of the *non-designating variables* **ba**, **be**, **bo**, or **bu**.
5. An utterance is made into a question by putting one of the *interrogatives* like **ei** or **he** in it. **Ei** asks whether the embedding statement is true or not.
6. **He** is an *interrogative predicate*, acting as a blank for you to fill in with a regular predicate.
7. You may specify *when* a claim is true by using **pa** (past), **na** (present), or **fa** (future). You may put it either before the predicate or at the end of the sentence. You may say *where* it is true with **vi** ('here'), **va** ('there'), or **vu** ('yonder'). All these words are called *inflectors*. When you use inflectors side by side, write them as a single word.

**Lo Cninu Purda**

(This is a list of all the vocabulary you have encountered in this lesson, including both the new words and the ones given at the beginning.)

***Predicates***

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>bukcu</b>	... is a book about ... by author ...	(book [BUK])
<b>cirna</b>	... learns subject ... from source ...	(learn [IRN])
<b>ditca</b>	... teaches subject ... to ...	(teach [tITC])

<b>durzo</b>	... does ... to ...	( <i>do</i> [DU])
<b>fumna</b>	... is a woman, an adult human female	( <i>woman</i> [uUMN]; <i>feminine</i> [FeMiNiN])
<b>godzi</b>	... goes to ... from ... over route ...	( <i>go</i> [GO])
<b>humnu</b>	... is human/a human being	( <i>human</i> [HiUMN])
<b>madzo</b>	... makes ... from material(s) ...	( <i>made</i> [MeiD])
<b>mrenu</b>	... is a man, an adult human male	( <i>men</i> [MEN]; Sp. <i>hombre</i> [oMbRE])
<b>ridle</b>	... reads ... from/in/on ... (a book, sign, etc.)	( <i>read</i> [RID]; <i>legible</i> [LEdjibl])
<b>takna</b>	... talks to ... about ...	( <i>talk</i> [TAK])

### Little Words

#### Variables

<b>ba/be/bo/bu</b>	something/someone x/y/z/w
<b>da</b>	he/she/it/X, a “replacing variable” often used to replace <b>ti/ta</b> ; see below
<b>mi</b>	I/me
<b>mu</b>	you and I/me (a mixture or set of <b>mi</b> and <b>tu</b> )
<b>ta</b>	that/those one(s)
<b>ti</b>	this/these one(s)
<b>tu</b>	you

(Note that **ti/ta** are used alone, not in front of another word, as in ‘this book’ or ‘that doctor’)

#### Miscellaneous

<b>ei</b>	is it the case that ...?
<b>ia</b>	certainly [it’s true that] ...
<b>fa</b>	will, shall, after, later
<b>he</b>	is/does what?
<b>na</b>	now
<b>no</b>	it is not the case that
<b>pa</b>	before, earlier
<b>va</b>	there (by you)
<b>vi</b>	here (by me)
<b>vu</b>	yonder, over there, far away (not by either of us)

**Lopo Notlensea Cirduo (Translation Exercises)**

Cover the right column with a card; when you're through translating into English, go back and translate into Loglan. (If you have an above-average memory, and this seems too easy, try switching after 10.)

- |                                  |  |
|----------------------------------|--|
| 1. <b>Mi mrenu.</b>              | I'm a man.                             |
| 2. <b>Ei tu fumna?</b>           | Are you a woman?                       |
| 3. <b>Mu takna.</b>              | We are talking.                        |
| 4. <b>Mi ditca ti tu.</b>        | I teach this to you.                   |
| 5. <b>Ei tu pa cirna ti?</b>     | Did you learn this?                    |
| 6. <b>No, mi fa takna ba ta.</b> | I won't talk to anyone about that.     |
| 7. <b>Ba madzo be ti.</b>        | Someone makes something out of this.   |
| 8. <b>Mi fa durzo ti.</b>        | I will do this.                        |
| 9. <b>Ei tu na ridle ti?</b>     | Are you now reading this?              |
| 10. <b>Ia mi ridle da.</b>       | Certainly, I read it.                  |
| 11. <b>Ei tu ditca?</b>          | Are you a teacher?                     |
| 12. <b>No, mi ditca.</b>         | It is not the case that I'm a teacher. |
| 13. <b>Tu he?</b>                | What are you?                          |
| 14. <b>Mi cirna.</b>             | I'm a learner/student.                 |
| 15. <b>Ei ba ditca vu?</b>       | Is there a teacher over there?         |
| 16. <b>No, ba ditca vu.</b>      | No, there isn't a teacher over there.  |
| 17. <b>Mi ridle ta fa.</b>       | I [will] read that later.              |
| 18. <b>Ta he?</b>                | What is that?                          |
| 19. <b>Da bukcu.</b>             | [It's] A book.                         |
| 20. <b>Ei da bukcu tu?</b>       | Is it a book about you?                |
| 21. <b>Da bukcu ba mi.</b>       | It is a book about something by me.    |



# Lesson 2:

## Command Performances

### Lo Mipli Steti

1. **Ridle ti!**  
Read this!
2. **Eo ridle ti.**  
Please read this.
3. **Ridle ti, eo.**  
Read *this*, please.
4. **Eo mi ridle ta?**  
Please,[-may] I read that?
5. **Ea (mu) godzi.**  
Let's (you-and-I) go.
6. **Ai no, mi durzo ti.**  
I-intend-that it-not-be-the-case-that I do this.  
*I refuse to do this.*
7. **Ai (tu) logla takna!**  
I-intend-that (you) Loglan talk!  
*I intend you to speak (talk about something in) Loglan!*
8. **No takna va mi!**  
Don't talk around/near me!
9. **No takna va gu mi!**  
Don't talk there [,] to-me!
10. **Durzo ta fa!**  
Do that later.
11. **Ai mi durzo da na.**  
I-intend-that I do it now.  
*I intend to do it now.*
12. **Eo nu takna mi.**  
Please [switch first two blanks] be-talked-to by-me.  
*Please let me talk to you.*

**Lona Cninu Purda*****Predicates***

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>gudbi</b>	... is better than ... for/in ...	(good [GUD])
<b>logla</b>	... is a part/example of the Loglan language	[LOGLan + A]

***Little Words***

**ai** I intend that ... (Strong intention indicator)

**da de di do du** X, Y, Z, W, Q, he, she, it, they, them  
(replacing variables)

**ea** Let's/I suggest that we ...

**eo** Please (See notes 2 and 3 below.)

**gu** , (spoken comma)

**nu** [first passive, switches first and second blanks]

**oa** it is necessary that ... /... must ... (Strong obligation indicator)

**Lopo Lengu Klimao*****Notes:***

1. When you leave off the first argument of a predicate, the result is a command. That's all there is to it. Notice, however, that commands are not claims in most logics. (Think about it: is 'Read this!' true or false? The person you're talking to may obey or not without affecting the fact that you gave the order.)

2. **Eo** ('please') softens commands. This word is like **ei** in that it can be placed anywhere in an utterance without changing the general meaning. Such words are called *free modifiers*. They comment on the word they follow, or on the sentence as a whole if they are placed at the beginning. Except for **gu** and the passive markers, all little words introduced in this lesson are free modifiers.

3. **Eo** may be used in a regular sentence to ask permission: 'May I/he/she/etc. be/do ...?'

4. **Ea** suggests that you and/or someone else do something. It is often used with **mu** as a first argument. **Ea mu godzi** is a polite suggestion that you and your audience go. If you leave the **mu** out but still use **Ea**, you are softening a command by making a suggestion out of it (**Ea godzi**); but now you are telling just your audience to go. **Ea mi godzi** is a suggestion that I, the speaker, go. Although

you can technically put **ea** anywhere in an utterance, it's usually best to put it first; this clearly announces your suggestion.

5. Words like **ai** indicate your attitude toward what you are claiming or ordering. Note the difference between reporting an intention ('It is true that I intend you to do this.') and merely expressing your attitude toward some event ('You shall (I insist!) do this'). There are three groups of attitude indicators in Loglan, but they are systematically arranged for ease of learning. The **a**-series shows intention; the **i**-series, conviction; and the **o**-series, obligation. Within these three groups, there are four levels (from strongest to weakest): **-a**, **-o**, **-i**, and **-u**. (The **a**- and **o**- series are slightly irregular. To avoid **\*aa** and **\*oo**, **ai** and **oe** were introduced.)

<b>a-</b> ( <i>intention</i> )	<b>i-</b> ( <i>conviction</i> )	<b>o-</b> ( <i>obligation</i> )
<b>ai</b> I intend to	<b>ia</b> certainly	<b>oa</b> I/you must
<b>ao</b> I want to	<b>io</b> probably	<b>oe</b> I/you should
<b>ae</b> I hope to	<b>ii</b> perhaps	<b>oi</b> I/you may
<b>au</b> I don't care	<b>iu</b> Who knows?	<b>ou</b> It doesn't matter

**Ae** translates the "ungrammatical" use of 'hopefully': **Ae ba fa riddle ti**. 'Hopefully/I hope that someone will read this'. When you're stuck for a word, you can use one of these words as an 'uh...' Be careful which word you choose; **ii** is usually safe.

6. **Ai no**, (note the comma) means 'I intend not to', 'I refuse!' but only at the beginning of an utterance. As mentioned in Note 2, free modifiers such as **ai** modify whatever word or phrase they follow, or the utterance as a whole if they are placed before it. If you want to show refusal in a negative sentence you have already begun, place **ai** after the word you want to underline: **No, tu ai fa godzi** 'You (I insist!) will not go'. 'I refuse to let *you* go'. (I may let someone else go, but not you.) This effect may be indicated in English by using underlining or italics in text or by emphasizing the word in speech.

7. **Da** was first used in Lesson 1 and is one of the five *replacing variables* **da de di do du**. Like the X, Y, Z's of mathematics—by which they are often represented in written and printed Loglan—these variables are non-committal as to gender, number and case. In example (11), **da** is being used to replace **ta** in example (10). Demonstratives like **ti** and **ta** are always *temporary designators*,

for after each use they must immediately be free to be used again. So the five replacing variables are used, one at a time, to replace these temporary designators whenever a more permanent designation is desired. In this way **da** and its relatives become more or less *permanent designators*—at least in the local discussion or discourse—of things originally indicated by demonstratives. The five replacing variables have other uses, of course, which we'll take up in later lessons, but this is probably their most important one.

### Lopo Notlensea Cirduo

Translate from Loglan to English and back again. Note which words are being emphasized.

- |                               |   |
|-------------------------------|---|
| 1. <b>Ii ta fa kamla.</b>     | Perhaps that one will come.   |
| 2. <b>Ei da mrenu?</b>        | Will X (once “that one”) be a man?  |
| 3. <b>Mi eo godzi?</b>        | May I go?   |
| 4. <b>Oi.</b>                 | Yes. [You may.]   |
| 5. <b>No, mi durzo ta eo.</b> | May I not do <i>that</i> ?  |
| 6. <b>Oi no.</b>              | You are allowed not to.   |
| 7. <b>Mi godzi na eo?</b>     | May I go <i>now</i> , please?   |
| 8. <b>Tu na au godzi.</b>     | Who cares if you go <i>now</i> ? [It doesn't matter if you go <i>now</i> .] |
| 9. <b>Oa cirna ti.</b>        | You must learn this.  |
| 10. <b>Oa no durzo ta.</b>    | You must not do that.   |

### Notes Resumed:

8. The difference between **Ai logla takna** and **Ai tu logla takna** is one of degree: In the first, you're ordering someone to speak Loglan, while in the second, you're saying that you'll see to it that your prediction that he become a “Loglan talker” comes true.

9. Placing two or more predicates together produces a new predicate. Thus,

<b>takna</b>	... talks to ... about ...
<b>logla takna</b>	... “Loglan-talks” to ... about ... (in Loglan)
<b>ridle</b>	... reads ... from/in/on ...
<b>bukcu ridle</b>	... “book-reads” ... from/in/on [book] ...

Note that the place structure—the order and meaning of the blanks—is determined by the *last* predicate word (**takna** and **ridle**).

10. Placing **No** in front of a command creates a negative command: ‘Don’t ...!’ As we saw in Lesson 1, this is also how to negate a regular sentence: **No, mi pa cutse ta** (‘It is not the case that I said that.’) In negative commands, the pause/comma is not generally necessary after **no** because there’s no first argument for it to negate.

11. Tense and locator words (*inflectors*) act as prepositions before any argument they precede: **vi ta** ‘in that [place]’, **na ti** ‘at this [time]’. This is why when you wish to use an inflector as an adverb, it’s best to put it before a predicate or at the end of an utterance. If you need to place it before an argument, you must use a pause/comma between it and that argument to keep the inflector from absorbing the argument into a prepositional phrase.

12. The Little Word **gu** “shuts off” the word or phrase it follows, so that (in this case) an inflector will no longer absorb the next argument. Be careful, though: **gu** only shuts off whatever is most recent. Often a phrase will end in a word that needs to be shut off with **gu**, but then you find that the phrase itself needs to be shut off! You may need to use several **gu**’s to end some phrases. (More elegant solutions exist, as we’ll see later.)

13. Don’t put inflectors before predicates used as commands; put them at the end of the utterance. (We’ll see why in Lesson 16.)

14. **Nu** creates a new predicate (I repeat, a *new* predicate) out of the next predicate word. This is called *conversion*, and **nu** is sometimes called the “first passive”...a term which, as we shall soon see, is misleading. The converted predicate is like the original, except that the old first and second blanks change places. This is often like the passive voice in English: **Mi pa madzo ta** ‘I made that’ becomes **Ta pa nu madzo mi** ‘That was made by me’. But this doesn’t always work: **Ti bukcu ta** ‘This is a book about that’ can’t be made passive in English: **Ta nu bukcu ti** \*‘That is about-booked this’. Instead, in English, we have to spell it out: ‘That is the subject of this book’.

There are two other conversion operators:

**Fu** works like **nu**, but it exchanges the first and *third* blanks of the original predicate. **Ei tu fu bukcu** ‘Are you an author (a book-writer)? (**fu bukcu** ‘... is a book-writer on/writes books about topic(s) ... in book(s) ...)’

**Ju** also works like **nu**, except that it trades the first and *fourth* blanks. **Hu pa ju godzi** ‘What was the route?’ (**ju godzi** ‘... is a route for going to ... from ... used by ...’)

Although conversion creates a separate predicate, the new predicate still refers to the same concept as the original predicate. **Fu bukcu** is not just any author, but a *book*-author. **Fu takna** is something talked about, not a subject in general.

### Summary: Lesson 2

1. Dropping the first argument of a predicate produces a command. Don't put inflectors (**fa**, **na**, etc.) directly in front of a command.
2. **Eo** (‘please’) turns a command into a request. **Eo godzi!** means ‘Please go!’ **Ea** (‘let’s’) creates a suggestion that often includes the speaker: **Ea mu godzi** ‘Let’s [you and I] go’.
3. A command beginning with **No** means ‘Don’t ...!’ **No takna!** ‘Don’t talk!’ Similarly, **No**, before a sentence negates it: **No, ta ditca** (‘It’s not the case that that one’s a teacher’). This sentence does *not* mean what a literal translation suggests (‘No, that’s a teacher’); we’ll see in Lesson 4 how to say ‘No, that’s a ...’ in Loglan. Note that the pause/comma is not necessary in commands because the first argument is not there to be negated.
4. *Attitude indicators* such as **ai** (‘I intend to/that’) show how the speaker feels about a statement or command, or the event it refers to.
5. *Replacing variables* such as **da** are used to replace temporary designators, such as **ti/ta** and **toi/toa** (and a couple of other demonstratives that will be introduced in the next lesson), and so serve to designate the indicated thing(s) or person(s) throughout that conversation or section of text.
6. Placing one predicate word in front of another creates a new predicate: **Ta gudbi ditca** (‘That’s a good teacher’).
7. *Free modifiers* are a class of words that may be placed practically anywhere in a sentence without greatly altering its basic claim. They modify, or call attention to, the word they follow, or the utterance as a whole if placed at the head of it.

8. *Inflectors* act like adverbs when used before predicates or at the end of an utterance, but like prepositions when used pauselessly—or **gu**-lessly (see below)—before arguments.

9. The Little Word **gu** is a kind of *written pause* or *spoken comma*. It may be used to shut off inflectors so that they don't absorb the next argument.

10. *Conversion operators* act on predicate words to create new predicates with differently-ordered blanks. **Nu** creates a predicate whose first two blanks are the reverse of those in the original predicate word, while **fu** predicates have the original first and third blanks reversed, and **ju** predicates reverse the first and fourth. For example:

<b>godzi</b>	... is a goer to destination ... from starting-point... via route ...
<b>nu godzi</b>	... is a destination of goer ... from starting-point ... via route ...
<b>fu godzi</b>	... is a starting-point to destination ... of goer ... via route ...
<b>ju godzi</b>	... is a route to destination ... from starting-point... of goer ...

## Lo Cninu Purda

### *Predicates*

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>cutse</b>	... says ... to ...	(say[ <b>SEi</b> ])
<b>djano</b>	... knows ... about ...	(know [ <b>NO</b> ])
<b>gencue</b>	... repeats .../says ... over to ...	[ <b>GENza CUTsE</b> = again-say]
<b>genza</b>	... is a case of/a recurring instance of ...	(again [y <b>GEN</b> ])
<b>gleca</b>	... is a part/example of the English language	(English [ <b>inGLyC</b> ])
<b>gudbi</b>	... is better than ... for/in ...	(good [ <b>GUD</b> ])
<b>kerju</b>	... takes care of ...	(care [ <b>KER</b> ])
<b>logla</b>	... is a part/example of the Loglan language	[ <b>LOGLan+A</b> ]
<b>logmao</b>	... Loglanizes ... /translates ... into Loglan	[ <b>LOGla MADzO</b> = Loglan-make]
<b>redro</b>	... is redder than ...	(red [ <b>RED</b> ], Sp. <i>rojo</i> [ <b>ROxO</b> ])

<b>saadja</b>	... understands the meaning of sign/symbol ...
	[ <b>SAnpA DJAno</b> = sign-know]
<b>sanpa</b>	... is a sign of/means ... to ... prompting behavior ...
	in setting ... <span style="float: right;">(<i>sign</i> [<b>SaiN</b>])</span>

### Little Words

[For the **a-**, **i-**, and **o-** initial attitude indicators, see Note 5, above.]

<b>da de di do du</b>	X, Y, Z, W, Q, he, she, it, they, them (the replacing variables)
<b>ea</b>	Let's/I suggest that we ... (free modifier)
<b>eo</b>	please; may ...? (free modifier)
<b>toa</b>	this/the next remark/statement
<b>toi</b>	that/the just preceding remark/statement

### Lopo Notlensea Cirduo

- |                                 |   |
|---------------------------------|---|
| 1. <b>Logmao toi, eo.</b>       | Loglanize <i>that statement</i> , please.   |
| 2. <b>Ei ba gleca cutse vi?</b> | Does anyone speak English here<br>[in this place]?                                |
| 3. <b>Ta he ditca?</b>          | That's what kind of teacher?  |
| 4. <b>Da ridle ditca.</b>       | She's/He's/X is a reading teacher<br>(a teacher who reads or teaches<br>reading). |
| 5. <b>Ta redro he?</b>          | That's a red what? (What is that<br>red thing?)                                   |
| 6. <b>De redro bukcu, io.</b>   | It/Y's a red <i>book</i> , I think.   |
| 7. <b>No ridle de na!</b>       | Don't read it/Y now!  |
| 8. <b>No, mi pa ridle de.</b>   | I didn't read it/Y.   |
| 9. <b>No, pa mi ridle de.</b>   | Don't read it/Y before I do!  |
| 10. <b>Mi fa durzo ta.</b>      | I will do that. (Prediction)  |
| 11. <b>Ai mi durzo ta.</b>      | I will do that. (Intention)   |
| 12. <b>Mi ai durzo ta.</b>      | I will do that. (Intention plus<br>emphasis on <b>Mi</b> )                        |
| 13. <b>Mi durzo ta, ai .</b>    | I will do <i>that</i> . (Intention plus<br>emphasis on <b>ta</b> )                |
| 14. <b>Ea mu logla takna.</b>   | Let's speak Loglan.   |
| 15. <b>Mu ea logla takna.</b>   | Let's <i>us</i> speak Loglan.   |
| 16. <b>Gencue eo toi.</b>       | <i>Repeat</i> , please, that.   |
| 17. <b>Eo gencue toi.</b>       | Please repeat that.   |



- |                                   |  |
|-----------------------------------|--|
| 18. <b>Ei tu saadja toi?</b>      | Did you understand that<br>[last] remark?    |
| 19. <b>Ae tu saadja toa.</b>      | I hope you understand the next<br>remark.    |
| 20. <b>Kerju tu!</b>              | Take care of yourself!                       |
| 21. <b>Kerju tu, ao!</b>          | I want you to take care of <i>yourself</i> ! |
| 22. <b>Ai mi kerju mi.</b>        | I intend to take care of myself.             |
| 23. <b>Ae no durzo ta.</b>        | I hope you don't do that.                    |
| 24. <b>No <i>durzo</i> ae ta.</b> | I hope you don't <i>do</i> that.             |

### A Note from the Keugru (Loglan Academy)

Readers of *Lognet* will no doubt be puzzled by the appearance in these lessons of **mu**, defined in Lesson 1 as 'you and I/me jointly (a set composed of **mi** and **tu**)'. Did the Keugru not announce in the most recent issue of *Lognet* (97/1) that the Personal Variables were to be handled differently? Was not **mu** to be replaced by **mui**?

Yes, yes, and yes. It is with some embarrassment that K is now withdrawing that announcement. The Personal Variables are indeed to be handled differently from the scheme described in *Loglan 1*, and they are indeed to show the Set/Multiple distinction as indicated in *Lognet*. It's just that the actual cv and cvv combinations assigned to each place in the published table are to be different. The reason for this change is that, in further discussion, the Keugru discovered a set of words which perform the required functions, and whose vowel assignments better reflect those functions. The new set should be significantly easier to remember, and the new table will be published in the next issue of *Lognet*.

Beginners may be assured that the only 'we' occurring in this volume is **mu**. The other forms are fully explained in a later volume of *Loglan 3*.

Some readers are no doubt already familiar with Loglan, and may have started learning the new forms; you will want to know as soon as possible what changes have so recently been made. It is for these readers that the amended table is shown inside the back cover.

# Lesson 3:

## Getting into Arguments

### Lo Mipli Steti

1. **Kie Le laldo brudi kiu, Tu ridle ba hu?**  
 [Start parenthesis] The-one-that-seems-to-be an-older brother  
 [end parenthesis] You read something from-what?  
*Older brother speaking: What are you reading [from]?*
2. **(Le logcirna) Nahu tu pa nengoi? I ti logla bukcu.**  
 (The Loglan-learner) At-what-time you before come-in? And  
 this is-a-Loglan book.  
*Beginning Loglanist speaking: When did you get in? This is a  
 Loglan book.*
3. **(bei) Ua. I ei le bukcu ga treci?**  
 (b) Oh. And is-it-true-that the book [predicate follows]  
 is-interesting?  
*b: Oh. Is the book interesting?*
4. **(lei) Ia, levi bukcu ga treci. Ibuo tu pa godzi hu na lena  
 natli?**  
 (l) Yes, the-here book is-interesting. And-however you before  
 go to-what during the-now night?  
*l: Yes, this book's interesting. But where did you go tonight?*
5. **(bei) Irea bei tcure clesi. Ibuo ei tu saadja feu bei.**  
 (b) And-of-course b (the book) is-picture without. And-  
 however is-it-the-case-that you *understand* in-fact b?  
*b: Of course, it doesn't have pictures. But do you really under-  
 stand it?*
6. **(lei) Ia. Ibuo hu gleca sanpa li, hasfa, lu.**  
 (l) Yes. And-however what is-an-English sign-for [start  
 quote] hasfa [end quote] ?  
*l: Yes. But what does 'hasfa' mean in English?*
7. **(bei) Li, hasfa, lu logla sanpa lie gleca, house, gleca.**  
 (b) 'Hasfa' is-a-Loglan sign-for [foreign text follows next  
 Loglan word, which is used as a quotation mark] [start  
 quote] house [end quote]  
*b: 'Hasfa' is Loglan for 'house'.*

### Lopo Lengu Klimao

This lesson covers two new types of arguments: descriptions and letter pronouns. We shall also be considering another of Loglan's peculiarities...spoken punctuation marks.

#### Notes:

1. In Loglan we speak our punctuation marks, and **kie** and **kiu** are spoken parentheses. (See, however, Note 12.) Parenthetical remarks are used to comment on a statement or give further information about it. Here, they identify the people speaking the dialog. You may use **kie** or '(' and **kiu** or ')' in writing, but you must say **kie** and **kiu** when speaking or reading either the word or the symbol aloud. When writing, pick either words or symbols and stick with them. **Kie...**) and (...**kiu** look weird in print.

A simpler form of identifying a speaker is the use of the *free modifier hue*, sometimes called the "reverse vocative" since, instead of addressing a person, it informs the listener/reader by whom one is being addressed. Like all free modifiers, it can be placed anywhere in a sentence. **Hue**-phrases are terminated by the pause/comma, **gu**, or by a written colon, as in subsequent lessons. Hence this sentence could have been written as **Hue le laldo brudi: Tu ridle ba hu?** **Hue** is always followed by an argument, which may be followed by an optional predicate: **Hue la Djan, kraku:** = 'John cried'. Otherwise **cutse** is understood.

2. **Le** turns a predicate into an argument that refers to what someone/something appears to be: **le lerci** = 'the one(s) I mean that seem(s) to be a letter [to ... from ... about ... written on/at date-time ...]'. Notice that this is a matter of appearance: it could be some study notes. You're just calling it a letter for purpose of discussion. Whether it is a letter is unimportant; the question is, can your audience locate it based on the term you use?

Note that **le** shuts off a predicate's blanks. Otherwise, you'd have to fill in every blank for such predicates, and you'd never finish a sentence! There are ways to turn the blanks back on, as we'll see later. Also keep in mind that Loglan doesn't force a singular/plural distinction; **le lerci** may refer to one or several letters. The only way to specify number in Loglan is with a regular number or with a quantifier, such as English *many*.

3. **Hu** is an interrogative argument. It asks for an argument of which some claim is true: **Hu lerci?** ‘What is there that is a letter?’ (This does not ask for a definition, as ‘What is a letter?’ usually does.)

4. Remember from Lesson 2 that inflectors may be used prepositionally with arguments...and **hu** is an argument! So **Nahu** (usually written as one word) means ‘At what time?’ or ‘When?’. **Vihu** means ‘At what place?’ or ‘Where?’. We also have **Pahu** ‘Before when?’, **Vahu** ‘Near where?’, etc.

5. In Loglan, as in mathematics, arguments are often abbreviated to their first letter. (This avoids ambiguities such as ‘He told him that he said about him’: Is the last ‘him’ the first, the second, the third, or perhaps some otherwise unmentioned male person?) **Le brudi** becomes **bei**, **le logcirna** becomes **lei**, and so on. This gives you 52 pronouns to play with, which should keep you out of trouble for a while. The letter-words are given in the introductory section, although briefly; so let’s repeat the rules showing how to make them here:

Lowercase consonants, add	-ei:	<b>cei, dei, mei</b>	(c, d, m)
Lowercase vowels, add	-fi:	<b>afi, efi, ifi</b>	(a, e, i)
Uppercase consonants, add	-ai:	<b>Cai, Nai, Vai</b>	(C, N, V)
Uppercase vowels, add	-ma:	<b>Ima, Oma, Uma</b>	(I, O, U)

Uppercase letters are usually reserved for names, as we’ll see in the next lesson: thus **le matma** may be replaced by **mei** but **la Matma** should be replaced by **Mai**.

6. The little word **I** is put at the beginning of a sentence to show that it’s a follow-up or continuation of the thought expressed in the preceding utterance. (This word may be omitted in English translations.) Note the difference between the following sentences:

**No, ta bukcu.** It is not the case that that’s a book.

*(That isn’t a book.)*

**No. I ta bukcu.** No [to some earlier question or assertion].

*And that’s a book (No, that’s a book.)*

The first sentence might answer the question, **Ei ta bukcu?** (In this case, there might be two **no**’s in the answer: **No. I no, ta bukcu.**) The second utterance might be a response to **Ei ta lerci?** The **I** keeps the **no** from affecting what follows by showing that a new sentence on the same topic has begun.

7. If the first argument of a predicate is a description, place an inflector (**na**, **pa**, **fa**, **vi**, **va**, or **vu**) in front of the predicate to show where it begins. If you don't want to be that specific, just use **ga**. (**Ga** isn't really an inflector; it's a punctuator that starts the main predicate of the sentence.) Thus you don't need a **ga** after **Mi** in **Mi fumna**, but you do need it after **matma** in **Le matma ga fumna**. Otherwise you would produce an argument (**Le matma fumna** 'the maternal woman'), not a claim.

8. When you put **le** in front of a predicate, you get an argument; this works (in simple cases) even if the predicate is tensed or located (**le** combines with the tense/location words): **le + vi hasfa = levi hasfa** ('the-here house': 'this house'). Similarly, **lefa bukcu** ('the future (or) upcoming book'), **lepa ditca** ('the former (ex-)teacher'). Remember that **ga** is not an inflector; **\*lega** is meaningless. In fact, it would mean the same thing as **le** alone.

9. *Discursive modifiers* such as **buo** ('however') relate the present sentence to something which has already been said or implied. Thus, **buo** refers back to **levi bukcu ga treci**. **Feu** ('in fact') a few sentences later questions the implication that the new Loglanist can actually *understand* the book that lei is reading. Note that **I** tends to form compounds with discursive modifiers: one normally writes **Ibuo** and **Ifeu**, not **I buo** and **I feu**. As a general rule, whenever you encounter an **I+CVV**-form word (**I** followed by a consonant and two vowels), you're looking at such a compound. To find out what it means, look up the **-cvv** part.

10. Possessive constructions often look like **levi** compounds, but the underlying structure is not the same. Possessives involve any kind of argument placed between **le** and its predicate (as before, **le** combines with Little Word arguments, such as **mi**, **ta**, and **bei**): **lemi bukcu** ('my book'), **leta ditca** ('that one's teacher'), **lebei bukcu** ('b's book').

11. Although **bei** was first assigned to the older brother (**le laldo brudi**) in the parenthetic labeling of this dialog, **bei** can still be used to replace **lemi bukcu** in the dialog itself; for the two contexts are completely separate. If, on the other hand, some **b**-initial description, such as **le botci** 'the boy', had come along earlier in the conversation, and one of the brothers had wished to refer to the boy

again but more briefly, then **bei** might already have been used by the time **lemi bukcu** came along. In that case **bei** could not be used unambiguously to refer to the book...at least not in this conversation. In that case, **beo**, or lower-case beta ( $\beta$ ), would have been available to the brothers. They could replace **lemi bukcu** with **beo** instead of **bei**; for **-eo** forms a backup set of Greek lowercase letter-words for replacing descriptions. Like the Latin ones, these Greek letter-words may either be spelled out or appear in text as letters.

12. **Li** and **lu** are spoken quotation marks. Like most Loglan punctuation marks, they are spoken aloud and may be written as either words or marks in text. The exceptions are the end-of-sentence marks ‘?’, ‘!’, and ‘.’. These reflect the status of the sentence they end. Was it a question, an exclamation, or just a statement? In that sense, they too are “pronounced”. Commas and colons are pronounced as **gu**, or by a pause. Everything beginning with **li** and ending with **lu** is an argument. **Li** and **lu** are used only for correct Loglan; anything else (English, incorrect Loglan, etc.) is quoted using **lie** (see Note 13). It’s a good idea to pause twice inside a quotation (after **li** and before **lu**) just in case the Loglan you’re quoting isn’t quite correct. Though not strictly necessary for quoting correct Loglan, the pauses help a listener separate the quotes from the quotation.

13. **Lie** is used to quote everything but grammatical Loglan. (You could use it even then, but it’s unnecessary.) Here’s how it works: **lie** [marker word], [quoted material], [same marker word]. **Lie** tells your audience two things: first, a “foreign” quote is about to begin; second, the next Loglan word is going to act as the quotation mark. A pause-comma follows the marker word; then comes the quoted string (which must *not* contain the marker word) followed by another pause-comma; then another instance of the marker word. The reason the marker word must not occur inside the quoted string is of course that it would end the quote.

Generally, Logli use the first letter of the word for the language used in the quotation to end the quote. For example, an English quote would begin with **lie gei**, and end with **, gei** (**gei** is **g** from **gleca**). I used **gleca** because **gei** is a word in English (‘gay’), but **gleca** (\***GLEH-shah**) is not—in fact, it doesn’t begin *any* word in English. So you’re always safe using **gleca**—unless, of course, you are quoting something like ‘Glesha is not an English word’!

14. Example sentences (6) and (7) are extremely important! You need to know how to ask ‘How do you say ... in English/Loglan?’ This is how: **Hu gleca sanpa li, ..., lu?** and **Hu logla sanpa lie gleca, ..., gleca**, respectively. Memorize these two sentences. (We will see later that single words are quoted with **liu**, a combination of **li** and **lu**: **liu hasfa** ‘the word “house”’. However, if distinguishing between **li ... lu** and **liu ...** is too hard when you’re actually speaking, go ahead and use **li ... lu**. **Liu** is just faster.)

15. Two *language demonstratives*, **toi** and **toa**, were introduced in the previous lesson. They let the speaker indicate the remark just concluded (**toi**) and the remark about to come (**toa**). Two more of this family, **tio** and **tao**, will be introduced in this lesson. These allow us to indicate the *situation* just alluded to (**tio**) and the one about to be alluded to (**tao**). It’s helpful in remembering the relations among these four “pointing” words to put them in a square:

	Just Spoken (“near”)	About to be Spoken (“far”)
Speech	<b>toi</b>	<b>toa</b>
Situation	<b>tio</b>	<b>tao</b>

A good mnemonic for this square—it will nail down its upper lefthand corner—is **Toi tradu!**, which means ‘That’s true!’ Only bits of language can be true or false, situations can’t be; and what someone has just said or alluded to is “nearer” to you (so **toi/tio**) than what you are about to say or allude to (so **toa/tao**).

### Lopo Purmao (*Word-making*)

In the Introduction, I mentioned *complexes*. Complexes are predicate words made up of affixes, called *djifoa* (“join-forms”). There are two types of affixes: Long affixes are primitives whose final vowel has been changed to **-y-**, as **mreny-** from **mrenu**, **cirny-** from **cirna**, and **logly-** from **logla**. Long affixes never end a word; use the regular form instead: **loglycutse** (“Loglan-say”). Short affixes are three-letter abbreviations of primitives. They may be **ccv** (**MREnu**), **cvv** (**CIRna**), or **cvc** (**LOGla** and **CIRna**) in form. Not all primitives have short affixes, and some, like **cirna**, have more than one. **cvv** affixes sometimes add **-r** for proper resolution (**baormao**, ‘box-maker’), while **cvc** affixes sometimes add **-y-** to make the result more pronounceable (**socysensi**, ‘social-science’). We’ll explore these matters more fully in the lessons to come.

A complex, then, consists of djifoa, and it may end in a regular primitive, as in **dicbukcu** ('... is a textbook/teaching-book on subject ... by ...'). Djifoa give Loglan an ability not found in any other language I know of: Almost all complexes may be made longer or shorter, depending on the type of djifoa you use. So **dicbukcu** could also be **ditecybukcu**, **ditecybuu**, or **dicbuu**. All of these have essentially the same meaning. (**Ditca** also has the djifoa **-dia-** so you could also replace **dic-** with **diar-** in these examples.) As a general rule, length adds emphasis (**ditecybuu** *textbook* versus **dicbukcu** *textbook*). Shorter forms are also less formal, almost slangy...and harder for a learner to understand! (Which would you rather figure out, **ditecybukcu** or **dicbuu**?) The moral is, always learn the metaphor (**ditca bukcu** "teach-book") behind the complex. Then you'll be able to recognize its variations. You may also want to ask, **Lagfompli, eo** ('Use long forms, please'). The metaphor behind **lagfompli** is **langa forma plizo** 'long-form-use'.

## Lo Cninu Purda

### Predicates

<i>Word</i>	<i>Definition</i>	<i>Clue words</i>
<b>broda</b>	... is broken/inoperative/not working	( <i>broken</i> [BROkn])
<b>brudi</b>	... is a brother of ... through parents ...	( <i>brother</i> [BRydr])
<b>cirduo</b>	... practices ...	[CIRna DURzO = learn-do]
<b>ckano</b>	... is kind to ...	( <i>kind</i> [KAiNd])
<b>ckela</b>	... is a school of community ...	( <i>school</i> [sKuL]; Sp. <i>escuela</i> [esKuELA])
<b>ckozu</b>	... causes ... under conditions ...	( <i>cause</i> [KaZ])
<b>clesi</b>	... is without/less ...	( <i>less</i> [LES])
<b>darli</b>	... is farther from ... than ... is from ... by distance ...	( <i>far</i> [fAR])
<b>dicbukcu</b>	... is a textbook about subject ... by ...	[DITCa BUKCU = teach-book]
<b>dirlu</b>	... loses/misplaces ...	( <i>lose</i> [LUz])
<b>djine</b>	... is joined to ... at ...	( <i>join</i> [DJoIN])
<b>djifoa</b>	... is a combining form of ... in context ...	[DJInE FORMa = join-form]
<b>grupa</b>	... is a group of ..., its member-defining superset	( <i>group</i> [GRUP])



<b>hasfa</b>	... is a/the house/domicile of ... ( <i>house</i> [HAoS]; Sp. <i>casa</i> [kASA])
<b>kenti</b>	... is a question about ... put to ... by ... ( <i>question</i> [KwEstIOn])
<b>kraku</b>	... cries/calls out (something)...to ... (cry [KRAi])
<b>kukra</b>	... is faster than ... by amount ... ( <i>quick</i> [KUiK]; Sp. <i>rápido</i> [RAPido])
<b>lagfompli</b>	... uses long forms of predicates in context ... [LAnGa FORMa PLIzo = long-forms-use]
<b>laldo</b>	... is older than ... by amount ... (old [oLD])
<b>langa</b>	... is longer than ... by amount ... (long [LoNG])
<b>lerci</b>	... is a letter to ... from ... about ... (letter [LEtR])
<b>logcirna</b>	... learns Loglan from ... [LOGla CIRNA = Loglan-learn]
<b>logli</b>	... is a Loglander/knows Loglan [LOGLan + i]
<b>matma</b>	... is the mother of ... by father ... ( <i>mama</i> [MATMA])
<b>monza</b>	... is the morning of day... ( <i>morning</i> [MORNiN])
<b>mutce</b>	... is more extreme than ... in ... ( <i>much</i> [MyTC]; Sp. <i>mucho</i> [MUTCo])
<b>nakso</b>	... fixes ... for use/user ... by ... (fix [fIKS])
<b>natli</b>	... is the night-time of day ... ( <i>nightly</i> [NAiTLI])
<b>nengoi</b>	... enters/goes into ... from ... [NENri GODzI = in-go]
<b>penso</b>	... thinks about ... ( <i>pensive</i> [PENSiv])
<b>plizo</b>	... uses ... for reason ... ( <i>employ</i> [emPLoI];
<b>retpi</b>	... is a/the answer to question ... by ... ( <i>reply</i> [REPlAI];
<b>sackaa</b>	... departs/leaves ... for ... [SATCi KAmlA = start-come]
<b>stolo</b>	... stays at ... ( <i>stay</i> [STei])
<b>tcabei</b>	[short form of <b>tcaberti</b> ; see next]
<b>tcaberti</b>	... transports ... to ... from ... [TCARo BERTI = car-carry]
<b>tcaro</b>	... is an automobile/car (car [kAR]; “chariot”)
<b>tcure</b>	... is a picture of ... by ... ( <i>picture</i> [pikTCR]; Sp. <i>pintura</i> [pinTURa])
<b>tedji</b>	... pays attention to ... ( <i>attend</i> [yTENd])
<b>torkrilu</b>	... is a bicycle [TO (R) KRILU = two-wheel]
<b>treci</b>	... is interesting to...in feature(s) ... ( <i>interest</i> [inTREst])

**Little Words**

<b>-ai</b>	[the uppercase Latin consonant suffix]	
<b>bei/b</b>	the lowercase Latin letter ‘b’	
<b>beo/β</b>	the lowercase Greek letter ‘β’	
<b>buo</b>	however, in contrast to what has been said (free modifier)	[ <b>BUfpO</b> = opposite]
<b>-ei</b>	[the lowercase Latin consonant suffix]	
<b>-eo</b>	[the lowercase Greek consonant suffix]	
<b>feu</b>	in fact, indeed, actually (free modifier)	[ <b>FEkto</b> = fact]
<b>-fi</b>	[the lowercase Latin vowel suffix]	
<b>ga</b>	[indicates that the predicate is about to begin]	
<b>hu</b>	who?/what? (interrogative argument)	
<b>hue</b>	[in reported conversation, indicates the speaker; the entire <b>hue</b> expression is a free modifier]	
<b>I</b>	And (begins a follow-up sentence)	
<b>kie/(</b>	( (Left parenthesis.)	
<b>kiu/)</b>	) (Right parenthesis.)	
<b>le</b>	the one(s) I mean which seem(s) to be/do....	
<b>lei/l</b>	the lowercase Latin letter ‘l’.	
<b>li/«</b>	“ (Left quotation mark.)	
<b>lie</b>	the foreign word(s) ... [Used for quoting non-Loglan words.]	
<b>liu</b>	the word ... [Used for quoting a single Loglan word.]	
<b>lu/»</b>	” (Right quotation mark.)	
<b>loa</b>	goodbye.	
<b>-ma</b>	[the uppercase Latin vowel suffix]	
<b>rea</b>	of course, clearly, obviously (free modifier)	[ <b>fREnA</b> = in front of]
<b>sia</b>	thanks (free modifier).	
<b>tao</b>	this situation (the one about to be mentioned)	
<b>tio</b>	that situation (the one that has just been mentioned).	
<b>-zi</b>	[the lowercase Greek vowel suffix]	

**Lo Nurvia Logla (Visible Loglan)**

- (bei) Ua, le cirna ga tedji ridle. I tu ridle hu?  
 (lei) Levi bukcu.  
 (bei) Irea uo! I bei he bukcu?  
 (lei) Bei treci.  
 (bei) Tu *logli* ia penso! I ei bei logla bukcu?

- (lei ) Ua! I ia, bei logla bukcu.  
 (bei) I bei *dicbukcu*, feu.  
 (lei) Ia. I oa mi godzi na. I lemi cirna grupa fa takna cirduo na lena natli vi le ckela. I eo mi plizo letu tcaro?  
 (bei) Oi. I buo tei broda.  
 (lei) Ue. I hu pa ckozu tio? I no, tei pa broda na lena monza.  
 (bei) Ei tu pa dirlu letu torkrilu?  
 (lei) No. I buo le ckela ga mutce darli.  
 (bei) Ae mi tcaberti tu cei fa.  
 (lei) Ae ia!  
 (bei) Rea oi tu stolo ti. I ae mi fa kukra nakso le tcaro.  
 (lei) Ue ei? I sia, oe no. I oa mi sackaa na. I eo ckano tcabei mi fa! I loa!

### Le Kenti (*The Questions*)

1. Lei ridle hu?
2. Lei he ridle?
3. Ei bei terci lei?
4. Nahu le cirna grupa fa cirduo? I vihu?
5. Le tcaro ga he?
6. Ei lei fa plizo tei? I lei fa plizo hu?

### Summary: Lesson 3

1. **Hu** asks for an argument which will correctly complete an utterance.
2. **I** indicates that you've started a new sentence on the same topic, not necessarily by the same speaker.
3. You can abbreviate *descriptive arguments* to the first letter of the main predicate in the description.
4. **Le** turns a predicate into a descriptive argument meaning 'the one(s) which seem(s) to' + [the meaning of the predicate]. It turns off the predicate's blanks in the process.
5. **Le** + [inflector] (**na**, **vi**, etc.) produces a *tensed or located description*.
6. **Le** + [argument] [predicate] creates a *possessive description*, in which [argument] is related somehow to the one identified by [predicate].

7. When the first argument of a sentence is a description, use an inflector or **ga** to mark the beginning of the predicate.

8. When you wish to indicate a piece of nearby speech or text, or a situation that some nearby speech or text alludes to, you may use one of Loglan's four *language demonstratives*, **toi toa tio tao**. To remind yourself which is which, remember **Toi tradu!** 'That's true!', which is the "near-speech" case.

### Lopo Notlensea Cirduo

- |                                    |  |
|------------------------------------|--|
| 1. <b>Eo mi lagfompli?</b>         | Please, may I use long forms?                      |
| 2. <b>Oi.</b>                      | Yes [you may].                                     |
| 3. <b>Mi ao djifoa plizo.</b>      | I want to use affixes. [djifoa use]                |
| 4. <b>Nahu tu sackaa?</b>          | When are you leaving?                              |
| 5. <b>Tu nahu sackaa?</b>          | When are <i>you</i> leaving?                       |
| 6. <b>Na lefa natli.</b>           | At the-future [probably tomorrow] night.           |
| 7. <b>Vihu ba bukcu?</b>           | Where is there a book?                             |
| 8. <b>Ba vi mi bukcu.</b>          | There's a book by me. (There's a book where I am.) |
| 9. <b>Le bukcu ga he treci?</b>    | How interesting is the book?                       |
| 10. <b>Bei mutce treci.</b>        | It's very interesting.                             |
| 11. <b>Ei letu lerci ga treci?</b> | Is your letter interesting?                        |
| 12. <b>No. Ibuo lei djipo.</b>     | No, but it's important.                            |

### Le Retpi (*The Answers*)

- |  |  |
|--|--|
| 1. What is l reading?                                | <b>Lei ridle levi bukcu.</b><br>(Or <b>Le logla bukcu</b><br>or <b>Le dicbukcu.</b> )  |
| 2. How is l reading?                                 | <b>Lei tedji ridle.</b>  |
| 3. Does b (the book) interest l?                     | <b>Ia, bei treci lei.</b>  |
| 4. When will the learning group practice? And where? | <b>Gei fa cirduo na lena natli vi le ckela</b>   |
| 5. What/how is the car?                              | <b>Le tcaro ga broda.</b>  |
| 6. Will l use t (the car)?<br>What will l use?       | <b>No. I no, lei fa plizo tei.</b><br><b>I lei fa plizo lelei <i>torkrilu</i>, io.</b> |

# Lesson 4:

## Identity without Crisis

### Lo Mipli Steti

John sees his friend Megan across a crowded room. She is talking to a younger woman.

1. **Hue la Djan: Hoi Megn! I loi! I ta bi hu?**

Says the-one-called John:

O Megan! And hello! And that-one is who?

*John: Hey, Megan! Hi! Who's that?*

(The two exclamations and the question constitute one “utterance” by John (one paragraph in text) because they are connected by **I**s.)

2. **Hue la Megn: Loi! I ti bi la Palys. I la Palys, detra mi.**

Says the Megan: Hi! And this-one is-also-known-as the

Paula. And the Paula is-a-daughter-of me.

*Megan: Hi! This is Paula. Paula is my daughter.*

(The comma in the second sentence is optional. We always put in these optional commas when writing for new Logli because it reminds them to pause after names.)

3. **Hue Dai: Ui! I tu he speni, Palys?**

Says D: [Pleasure] And you how are-experiencing, Paula?

*J: My pleasure! How's it going, Paula?*

4. **Hue la Palys: Mi ...**

**Ue!**

**Hoi Matma, la Ditca!**

Says the Paula: I ... [Surprise] O Mother, [I observe] the-one-called Teacher!

*Paula: I ...*

*Oh!*

*Hey Mother, there's Teacher!*

(These are three separate utterances, though all by a single speaker: an incomplete one to John, one to Paula herself, one to her mother. Notice that they are not connected by **I**'s.)

5. **Hue Dai:** **Ie?**  
 Says D: Which [Teacher]?  
*J:* *Who?*
6. **Hue Mai:** **Le la Palys, ditca. I dei bie la Famji Kerll.**  
 Says M: The the-one-called Paula's teacher. And d  
 (the teacher) is-also-known-as-one-of  
 the-set-called Family Carroll.  
*M:* *Paula's teacher. She's one of the Carrolls.*  
 (This comma is also optional. Later, when reading aloud, you will know to read **Le la Palys ditca** with a distinct pause after **Palys** even when there is no comma.)

7. **Hue Dai:** **Ua, le ditca pe la Palys. I ...**  
 Says D: [Satisfaction] the teacher of the Paula. And ...  
*J:* *Ah, the teacher of Paula. Uh ...*  
 Paula starts to leave and Megan interrupts John.

8. **Hue Mai:** **Palys!**  
**Loa, hoi Djan! I oa mi kingoi lemi detra.**  
 Says M: Paula!  
 Goodbye, O John! And  
 it-is-obligatory-that I go-with my  
 daughter.  
*M:* *Paula!*  
*Bye, John! I must go with my daughter.*

(Megan's final speech consists of two utterances, one addressed to Paula, one to John.)

## Lona Cninu Purda

### **Predicates**

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>detra</b>	... is a daughter of ...	( <i>daughter</i> [ <b>DaTR</b> ])
<b>famji</b>	... is a family with members ...	(Sp. <i>familia</i> [ <b>FAMIlia</b> ])
<b>kingoi</b>	... goes with/accompanies ...	[ <b>KINci GodZI</b> = with-go]
<b>matma</b>	... is a/the mother of ... with father ...	( <i>mama</i> [ <b>MAMA</b> ]; <i>maternal</i> )
<b>speni</b>	... experiences/spends ..., an event or time interval	( <i>spend</i> [ <b>SPENd</b> ])

**Little Words**

<b>bi</b>	... is also known as/called ...
<b>bie</b>	... is also known as/called one of the (set) ...
<b>hoi</b>	O/Hey (a word used in calling someone by name)
<b>ie</b>	Which ...? Who? Which of the ones called ...?
<b>la</b>	the one I mean called ...
<b>loi</b>	hello
<b>pe</b>	of (a word indicating “possession” or general relationship)
<b>ui</b>	Good! (attitudinal indicator expressing pleasure.)

**Usages**

**Tu he speni?** ‘How are you doing?’ (‘You are how experiencing [life]?’)

**Lopo Lengu Klimao**

Loglan divides the world into claims (predicates) and the things those claims are about (arguments). Of these, only claims can be true or false. How can an argument, such as ‘the book’ (**le bukcu**) be true or false? Can you prove it? Or disprove it? No. But claims—at least theoretically—can be proved or disproved. We’ll see in a moment how important this is to understanding Loglan. There are three types of arguments in Loglan:

*Pronouns* or *variables*, which point to something present either physically (**mi**, **tu**) or in context (as when **da** replaces **ti**, or **bei** refers back to **le bukcu** or **le brudi**).

*Descriptions*, which tell what something appears to be, or what it may be thought of as being. **Le** is a *descriptor* because it creates descriptions. There are several of these descriptors in Loglan, and we’ll look at all of them eventually.

*Names*, which are what something or somebody is called. Names may be taken from a description (‘O Teacher!’ **Hoi Ditca!**), or they may be arbitrary labels (‘Excalibur!’ **Ekska’lybr!**).

Again, arguments, including descriptions and names, are not claims. For that matter, claims aren’t generally about descriptions, names, or variables; instead, claims involve the actual things their arguments refer to. **Le bukcu ga redro** is not really a claim about a description, but about the thing described: the thing I think looks like a book.

Now the obvious question is, ‘Which thing do you mean?’ People can usually figure out which thing you’re talking about if you pick reasonably “clear” descriptions, and don’t call a book-like thing “**le tcaro**”, say. But before you or your audience can tell whether a claim is true or false, the identities of the arguments must be settled. So if I remark that the book is heavier than Paul (**Le bukcu ga tidjo la Pal**), you need to know which book and which Paul I’m talking about.

There are three ways to find out who’s who and what’s what. You can ask for a claim about the thing (**Le bukcu he?** or **La Pal, he?**). Or you can ask for another name (**Le bukcu bi hu?** or **Hu bi la Pal?**). Or you can ask which of the several books or Pauls this one is (**Ie le bukcu?** or **Ie la Pal?**). In the first case I might claim that the book-like thing I’m talking about is red (**Le bukcu ga redro**) and that the Paul I’m talking about is a learner (**La Pal, cirna**). In the second case I might say that Paul is also known as Paul Jones (**La Pal, bi la Pal Djonz**) or that he is the student we’d been talking about (**La Pal, bi le cirna**). And I could give the same kind of answer to **Ie la Pal?** Then you could figure out whether **Le redro bukcu ga tidjo la Pal Djonz** is true or false.

When we give another name for something—actually another argument for it—we use **bi**. Note that **bi** is a special sort of predicate: though you can put **ga** and **le** in front of any real predicate, **\*ga bi** and **\*le bi** are meaningless. Also, utterances containing **bi** are not claims about the external world but about the names we use to talk about the world. They just link a pair of arguments so that both are taken to refer to the same thing. Thus, **La Pal, bi le cirna** means that whenever I say **la Pal** you could replace it with **le cirna**, and vice versa. The problem with all this is that, in English, claims (with predicates) and identity sentences (with ‘is’) usually look the same. To tell the difference, you can ask whether the sentence is actually about a person or thing (a claim) or just about names (an identification).

A quick-and-dirty way to solve the problem in English is to look at what comes after the verb ‘is’: ‘is a ...’ usually marks a claim, while ‘is the ...’ usually marks an identification:

**La Selis, matma.**

Sally is a mother.

**La Selis, bi le matma.**

Sally is *the* mother in question.



Of course, in English you don't usually say 'Sally is *a* mother of Paula' (**La Selis, matma la Palys**), though it's true if you think about it. After all, if Sally is Paula's mother, she must be *a* mother of Paula. We say 'the' because Paula probably has only one mother.

**Notes:**

1. **La** means 'the one I'm thinking of who is called ...'. Thus **La Palys** means 'the one I'm thinking of who is called Paula'. **La** is also used (like **le**) to make arguments (in this case, names) out of predicates: **la Matma** = 'the one I'm thinking of who is called Mother [of ... with father ...]'. (Like **le**, **la** turns off the predicate's blanks.)

When you use a term generally (usually with 'the'), use **le**; when you use it as someone's name (or as part of it), use **la**. E.g., **le ditca** = 'the teacher'; **la Ditca [Smit]** = 'Teacher [Smith]'. As in English, titles precede personal names; in the same way the Carrolls [family] becomes **la Famji Kerll**.

2. Whenever you call anyone/anything by name, replace **la** with **hoi**: **Hoi Matma** 'Hey Mother!'; **Hoi Ditca (Djonz)**! 'O Teacher (Jones)!'; **Hoi Tun!** 'Hey, you!'. (An **-n** has been added to **tu** to make it a name. This is how little words are turned into names.) As a rule of thumb, when you call someone's attention, you are using a name. You may translate **Hoi** into English by using either 'O' or 'Hey'.

3. **Ie** followed by an argument asks for the argument's identity (a name or designation): 'Which one do you mean?' There are two ways to answer this question: first, with an identifying argument (**Le la Palys, ditca**), and second, with a sentence using **bi** (**I ti bi la Palys**).

4. Utterances with **bi** claim that two names or designations are being used to refer to the same person or thing: **Mi bi la Palys** = 'I am also known as Paula; i.e., you may replace the word "I" (when I use it) with the name "Paula".' You can also use **ei** to check an identification: **Ei tu bi la Palys?** 'Are you the one called Paula?' This is short for constructions such as **Ei li, Tu bi la Palys, lu tradu steti tu?** 'Is "You are Paula" a true sentence about you?'

5. If a Loglan "operator", usually a Little Word, doesn't need to appear explicitly in a certain context—if its meaning can be clearly

inferred from that context—it may be omitted. Thus you can say,

**Palys!** Paula!  
**Godzi, Pal!** Go, Paul!

instead of

**Hoi Palys!** Hey, Paula!  
**Godzi, hoi Pal!** Go, O Paul!

and still call the attention of Paul and Paula. But notice that you can't drop **hoi** when the name it precedes is a predicate, or when the attention-calling name follows another name. Thus in the following sentences, **hoi** is necessary:

**Hoi Ditca!** Hey, Teacher!  
**Godzi, hoi Ditca!** Go, O Teacher!  
**Godzi la Meris, hoi Djein!** Go to Mary, O Jane!

Without the **hoi**'s, the meanings of these remarks would be sharply different:

**Ditca!** Teach!/Be a teacher!  
**Godzi ditca!** Be a going teacher!  
**Godzi la Meris Djein!** Go to Mary Jane!

6. When you call someone by name, use **hoi**, but when you call attention to someone, use **la**: **Hoi Ditca!** 'Hey, Teacher!' when you want to speak to Teacher; but use **La Ditca!** 'There's Teacher!' when you want to tell someone else that Teacher has arrived. (Both of these are different from **Ba [vi] ditca!** 'There's a teacher [here]!') You could also say **Le ditca!** 'It's the teacher (the one I mentioned) who's on the scene!'

7. **Le la Palys, ditca** is just a longer version of **LePai ditca**. Both are extensions of the **lemi** construction. Remember, **le** + [argument] is a possessive descriptor, and variables, names, and descriptions are all arguments. Thus **le le detra, ditca** also works as a possessive but requires a comma after the description—for reasons we will study in the next lesson.

8. **Bie** means 'is also known as one of the (set) ...', and shares the grammar of **bi**; it is used to identify someone or something as a member of some set or group. Thus, the teacher is one of the Carrolls, a family John presumably knows.

9. Possessive constructions with full names or descriptions are often awkward, so the little word **pe** ('of') allows you to expand a

description of, say, Monticello, from **le la Tamys Dje'frsyn, hasfa** to **le hasfa pe la Tamys Dje'frsyn**.

### Lopo Purmao

ccv djifoa are always safe. Remember that. No complications, no exceptions. You can put them at the beginning, middle, and end of complexes. ccv djifoa are usually taken from the first three letters of a primitive (**pli** from **PLIzo** 'use ... for ...', though at times a letter or two will be skipped (**dru** from **DiRIU** 'lose object/property ...'), and in a few cases letters have been reversed (**flo** from **FOLma** 'ful', 'ous').

- pli** [PLIzo] *use (a tool)*, as in **logpli**  
[LOGla PLIzo = Loglan-use] ... uses Loglan in situation...
- dru** [DiRIU] *lose (a quality)* as in **kladydru**  
[KLADa (Y) DiRIU = cloud-lose] (area) ... clears up,  
becomes uncloudy
- flo** [FO/Lma] *full of, having a lot of*, as in **kladyflo**  
[KLADa (Y) FO/Lma = cloud-full] (area) ... is cloudy

### Lo Nurvia Logla

#### Va le ckela

- Hue la Denys: Loi, Pal!  
 Hue la Pal: Loi, Denys! I tu he?  
 Hue Dai: Mi tarle. Ifeu mi torkrilu godzi ti. I le la Karl,  
                   tcaro ga broda.  
 Hue Pai: Uu ue! I ...  
           (*La Odris, e ba fadgoi.*)  
                   Loi, Odris. I ta bi hu?  
 Hue la Odris: Loi, Pal.  
                   Loi, Denys.  
                   Ti bi la Kicmu Ine's Delri,os, hoi Pal.  
 Hue Dai: Ui mi jmite tu, hoi Kicmu. I mi bi la Denys.  
 Hue Pai: Mi haijmi tu. I mi bi la Pal.  
 Hue Oma: Io no, la Denys, hapci.  
 Hue Pai: I Dai *groci* ia leDai brudi!  
 Hue Dai: I no *mi* groci.  
 Hue la Ine's: Ei tu cnulogli, Denys?  
 Hue Pai: Ia. I la Karl, logli. I buo no, Kai helba Dai.

- Hue Ima: I, ie la Karl?  
 Hue Pai: I la Karl, bi le brudi pe la Denys.  
 Hue Ima: Uu uo! I no, letu brudi ga logpli vi *tu*, ei?  
 Hue Dai: I Kai *logpli* ia. Ifeu, no la Karl, fatru mi. I la *Pal*,  
     buo ...  
 Hue Pai: Eo ckano, Denys. I tu tarle ze groci.  
     La Denys, pa *torkrilu* feu godzi ti!  
 Hue Ima: *Lena* ia skati kladyflo! I tu fa crina. I eo mi  
     tcaberti tu.  
 Hue Dai: Tio no fa *nerbi*, sia! I Kai fa tcaberti mi.  
     (*Le grupa na nengoi le ckela. I, fa tio gei zvokaa.*)  
 Hue Pai: Le skati *na* ui kladydru! Ifeu, no ba klada vi. I  
     sei pa mutce kladyflo, e na kladycle.  
 Hue Dai: Ua ui!  
     La Karl!  
     Isii le tcaro na nu nakso.

### Lo Kenti

For the replies, see Le Retpi.

1. Hu bi la Kicmu?
2. Hu fatru la Denys?

### Lo Dupma Kenti ('Trick questions')

3. Ei ba klada vi le ckela?
4. Ei la Ine's, kicmu?

### Lo Cninu Purda

#### **Predicates**

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>cnuogli</b>	... is a beginning Loglanist	
	[CNinU LOGLI = new-Loglanist]	
<b>crina</b>	... is rained on by ...	(rain [REIN])
<b>dupma</b>	... deceives/tricks ... by ...	(dupe [DUPE])
<b>fadgoi</b>	... arrives at ... from ...	[FAnDo GOdZI = end-go]
<b>fatru</b>	... troubles/annoys ... by [doing] ...	(trouble [TRYbI])
<b>folma</b>	... is full of ...	(full [FuL])
<b>groci</b>	... is angry/grouchy with ... about ...	(grouchy [GRaOtCI])
<b>haijmi</b>	... is glad to meet ...	[HApCI JMite = happily meet]
<b>hapci</b>	... is happy about ...	(happy [HaPI])

<b>helba</b>	... helps ... to/do ...	( <i>help</i> [HELp])
<b>jmite</b>	... meets ...	( <i>meet</i> [MIT])
<b>kicmu</b>	... is a doctor treating ... for ... with ...	( <i>cure</i> [KIUr])
<b>klada</b>	... is a cloud in airmass ...	( <i>cloud</i> [KLAoD])
<b>kladycle</b>	... is cloudless/free of clouds	[KLADa (Y) CLEsi = cloud-less]
<b>kladydru</b>	... clears up, becomes unclouded	[KLADa (Y) DiRIU = cloud-lose]
<b>kladyflo</b>	... is cloudy/full of clouds	[KLADa (Y) FOLma = cloud-full]
<b>logpli</b>	... uses Loglan in/by doing ...	[LOGla PLIzo]
<b>skati</b>	... is a/the sky at ...	( <i>sky</i> [SKAI])
<b>socli</b>	... interacts socially with ...	( <i>socially</i> [SOCyLI])
<b>steti</b>	... is a sentence/statement/claim about ... made by ... in language ...	( <i>state</i> [STEiT])
<b>tarle</b>	... is tired from ...	( <i>tired</i> [TAiRd])
<b>tidjo</b>	... is heavier than ... by ...	( <i>weighty</i> [ueiTI])
<b>tradu</b>	... is true given truth-theory ...	( <i>true</i> [TRU])
<b>zvokaa</b>	... comes out of/emerges from ...	[ZVoto KAmIA]
<b>zvoto</b>	... is out/outside of ...	( <i>out</i> [aOT])

### Little Words

<b>sii</b>	apparently, seemingly (free modifier)	[SImcI]
<b>uu</b>	Oh/Sorry/Too bad. (Attitudinal indicator expressing sorrow or regret)	

### Usage

**Ui mi jmite tu** and **Mi haijmi tu** are alternative ways of saying ‘How do you do?’ or ‘Pleased to meet you!’ in Loglan: the first expresses happiness about the encounter, the other claims it.

### Names

**Delri,os** ‘Del Río’; the comma between **i** and **o** keeps them from being pronounced together, as in [DELL-ryos]. As written, **Delri,os** is pronounced [dell-REE-ohs], as in the original Spanish. (See the section on pronunciation in the Introduction.)

### Summary: Lesson 4

1. There are two kinds of statements in Loglan: *predications* and *identifications*. Predications tell what something is or does; identifications tell which thing you're talking about by linking two designations together.

2. The two identity-linking words are **bi** and **bie**. **Afi bi bei** (**a = b** in "abbreviated" form) simply means that, in what is being said or written at the moment, **a** and **b** refer to the same person or thing. They may be used interchangeably. **Bie**, which may be abbreviated as 'ε' identifies something as a member of a group or set: American authors, British books, planets in the solar system, etc. Thus **Afi bie bei** (**a ε b**) means that **a** is a member of **b**.

3. **Ta bi hu?** asks for an identification of **ta**. The answer may be a complete sentence with **bi** or **bie**, or just an alternative designation. Thus **La Selis, bi hu?** ('Sally is who?') may be answered either with **La Selis, bi le ditca** ('Sally is the teacher') or with just **Le ditca**.

4. **La** signals a name, that is, 'the one I mean called ...'. **La** may precede either a regular name (all of which end in consonants, as **Djan** ('John') and **Selis** ('Sally') do), or a predicate (**la Ditca** 'Teacher').

5. **Hoi** is generally followed by a name: **Hoi Ditca** 'Hey/O Teacher'. Use **hoi** when you're calling someone by name; to make exclamations like **La Ditca!** '[It's/There's] Teacher!' **Le ditca!** 'It's/There's the teacher!'), use ordinary arguments. **Hoi** may usually be omitted before regular names (those that end in consonants), but not before predicates used as names.

6. There are two ways to show possession (or just general relationship): **le** [argument] [predicate], where [argument] is related to **le** [predicate]: **lePai ditca** 'P's teacher'; **le la Palys, ditca** 'Paula's teacher'; and [argument1] **pe** [argument2], where **pe** works like English 'of': **le ditca pe Pai/la Palys** 'the teacher of P/Paula'.

**Lopo Notlensea Cirduo (Translation Exercises)**

- |  |   |
|--|---|
| 1. <b>Loi! I mi bi la Djim. I hu bi tu?</b>  | Hi! I'm Jim. Who are you?   |
| 2. <b>Mi bi la Meris. I ie la Djim?</b>  | I'm Mary. Which Jim are you?  |
| 3. <b>La Djim Rid. I ei tu bie la Brrn?</b>  | Jim Reed. Are you one of the Byrnes?  |
| 4. <b>No. I mi bi la Meris Paoll. I ei tu ditca vi?</b>  | No, I'm Mary Powell. Do you teach here?   |
| 5. <b>No. I mi kicmu. I ei tu ditca?</b>   | No, I'm a doctor. Do you teach?   |
| 6. <b>I mi ditca helba.</b>  | I'm a teacher's assistant. [I teach-help].  |
| 7. <b>I tu helba hu.</b>   | And who[m] do you help?   |
| 8. <b>Mi helba la Fum Frenklyn.</b>  | I help Ms. [Fum] Franklin.  |
| 9. <b>Ua, tu bi le helba pe la Fum Frenklyn. I ao mi takna tu lemi detra. I dei bi la Teris.</b> | Oh, you're the assistant of Ms. Franklin. I'd like to talk to you about my daughter. She's Terry. |
| 10. <b>Uu. I tu takna le la Teris, ditca, oe.</b>  | I'm sorry, you should talk to Terry's teacher.  |

**Le Retpi (The Answers)**

- |                             |   |
|-----------------------------|---|
| 1. Who is Doctor?           | <b>La Ine's Delri,os, bi la Kicmu.</b><br>Inez Del Rio is Doctor. |
| 2. Who is bothering Dennis? | <b>La Pal, fatru la Denys.</b><br>Paul is bothering Dennis.       |

**Toa retpi le dupma kenti (The following answer the trick questions):**

- |                                       |  |
|---------------------------------------|--|
| 3. Are there clouds in/at the school? | <b>No. Ibuo ba pa klada va cei.</b><br>No. However, there were clouds near it  |
| 4. Is Inez a doctor?                  | <b>Iu. I Ima bi la Kicmu. Ibuo ii no, Ima kicmu feu.</b><br>I don't know. She's called "Doctor". But perhaps she's not a doctor in fact. |

# Lesson 5:

## Modifying Your Position

### Lo Mipli Steti

1. **Ta treci bukcu ridle.**  
That is-an-interesting book reader.  
*That is an interesting-book reader (a reader of interesting books).*
2. **Ta treci bukcu ci ridle.**  
That is-an-interesting book [hyphen] reader.  
*That is an interesting book-reader (a book reader who is interesting).*
3. **Le blanu bukcu ga treci le farfu je la Djan, jue la Meris.**  
The blue book [start predicate] interests the father of [the] John by [the] Mary.  
*The blue book interests the father of John by (mother) Mary.*
4. **Le treci je le farfu gu bukcu ga blanu.**  
The interesting to the father [end phrase] book [start predicate] is-blue.  
*The book that interests the father is blue.*
5. **Le treci je le matma ga redro bukcu.**  
The interesting-thing to the mother [start predicate] is-a-red book.  
*The thing that interests the mother is a red book.*
6. **Ta treci je mi ge logla bukcu ridle.**  
That is-an-interesting to me [type-of] Loglan book reader.  
*That is a Loglan-book reader who is interesting to me.*
7. **Ta logla bukcu ridle go treci mi.**  
That is-a-Loglan book reader who is-interesting to-me.  
*That is a Loglan-book reader who interests me.*
8. **Tu mela Pavarotis, gritu.**  
You are-a Pavarotti-type singer.  
*You sing like Pavarotti.*
9. **Tu gritu clika la Pavarotis.**  
You are-singingly similar-to [the] Pavarotti.  
*You sing like Pavarotti.*



**Lona Cninu Purda*****Predicates***

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>blanu</b>	... is bluer than ...	( <i>blue</i> [BLU]; Sp. <i>azul</i> )
<b>clika</b>	... is like/similar to ... in feature ...	( <i>like</i> [LaIK])
<b>farfu</b>	... is a/the father of ... through mother...	( <i>father</i> [FAɔR])
<b>gritu</b>	... sings ... to ...	(“A bird may <i>greet you</i> by singing.”)

***Little Words***

<b>ci</b>	hyphen (between words)
<b>ge</b>	for a/type of ... (grouping operator)
<b>go</b>	which/that is ... (inversion operator)
<b>je</b>	of/by, etc. (first link of a predicate)
<b>jue</b>	of/by/than, etc. (sutori (at least second) link of a predicate)
<b>me</b>	(predifying operator; turns the following argument into a predicate)

**Lopo Lengu Klimao*****Notes:***

1. An important difference between Loglan and English is that in Loglan you can always tell what modifies what. In a string of predicates, an unmarked predicate modifies the predicate immediately to its right. If that word is a modifier, then that pair of words modifies the next word, and so on, until the final word in the string of predicates is reached. So **trececi bukcu ridle** groups as (**trececi bukcu ridle** and means ‘is an interesting-book reader/a reader of interesting books’.

2. **Ci** links two words together as a unit: **trececi bukcu ci ridle**—**trececi (bukcu ci ridle)**—‘is an interesting book-reader/a reader of books who is interesting’. Don’t use **ci** between the first two modifiers in a string; **\*trececi ci bukcu ridle** means the same thing as **trececi bukcu ridle** and is considered bad style. Likewise, **\*trececi ci bukcu** by itself—as in **\*Ta trececi ci bukcu**—is unnecessary and should be avoided; it means the same thing as **Ta trececi bukcu**.

3. Back in Lesson 3 I said that there was a way to turn a predicate’s blanks back on after making it into an argument. **Je** and **jue** do that; they make *specified descriptions* out of plain descriptions. **Je**

points to the descriptive predicate's second blank (for **farfu**, that would be the father's offspring). **Jue** points to the third blank (for **farfu**, the mother). For the fourth and fifth blanks, just use **jue** two more times. As with regular predicates, you can't skip blanks; fill them in with **ba**, **be**, etc.

You can, of course, get carried away with all this: **Le farfu je le ditca je ba jue la Djan, gu jue la Meris** ('The father of the teacher of something to John [we're out of blanks for **ditca**, so we close it with **gu** to make sure that the next **jue** goes back to **farfu**] through mother Mary'). Clearly, you should not go too far: a computer can follow such utterances, but a human will get lost very quickly.

You can't access the first blank because it's taken by the argument or predicate itself. **Le farfu** is someone who "seems to be a father"; apparently *fei farfu* (*f* is a father). But only apparently again; it's not a claim. The arguments filling the blanks created by **je/jue** likewise merely identify the objects related to one another by the descriptive predicate.

4. You must always end a *specified modifier* with **gu** when it ends with a predicate. Suppose you wanted to say 'the interesting-to-the-father book'—here **treci je le farfu** is going to modify **bukcu**—but you happened to leave out the **gu** between **farfu** and **bukcu**. What you would actually be saying is **Le treci je le farfu bukcu** = 'The thing that is interesting to the father-book'. So unless a specified modifier ends with a little word or a name, as in **Le treci je mi bukcu** 'The interesting-to-me book' or **Le treci je la Djan, bukcu** 'The interesting-to-John book' ('The book which is interesting to me/John'), you must put a **gu** before the word it modifies.

**Gu** is a generalized closing word. **Gue** is a special version of **gu** that is used only to close **je** constructions. Sometimes you would have to use two or more **gu**'s to close off **je** phrases and **gu gu** just plain sounds funny. So to close off the most recent **je** phrase, a **gue** is the quickest and easiest way out. You will see later that there are other special closing words for other special circumstances.

5. You still have to close a descriptive argument with **ga** or an inflector when you use it as a first argument. Remember, **Le treci je mi bukcu** ('The interesting-to-me book') is an argument; it takes

**ga** to turn it into a statement: **Le treci je mi ga bukcu** ‘The interesting-to-me thing is a book’.

6. **Ge** makes the preceding modifier apply to the rest of the predicate or argument. Thus, in **treci je mi ge logla bukcu ridle**, **treci je mi** applies to **logla bukcu ridle**. Without the **ge**, it would group as follows: (((**treci je mi**) **logla**) **bukcu**) **ridle**) and mean ‘an interesting-to-me (type of) Loglan (type of) book (type of) reader’, or ‘a reader of books that are in Loglan of a type that is interesting to me’. So when you want a modifier to affect not just the next word but everything that follows it, use **ge**.

7. **Go** lets you put a modifying predicate *after* the word or phrase it modifies. The advantage of **go** is that you won’t need **je/jue** to fill in the modifier’s blanks: **Ta logla bukcu go treci mi** = ‘That’s a Loglan book that interests me’. (**Go** does shut off the modified predicate’s blanks, though.) There are two limits on **go**:

- (1) If the “**go-ed**” predicate is used in a description, you must attach the trailing modifier’s arguments, if any, with **je/jue**... just as you would for any other specified predicate. For instance, just putting **le** in front of **logla bukcu go treci mi** won’t work. You have to connect **mi** to the rest of the description with **je**: **le logla bukcu go treci je mi**. (Otherwise the **mi** wouldn’t be attached to **treci**; it would just be another argument of whatever predicate preceded it.)
- (2) **Go** automatically “**ge**’s” the rest of the predicate. If you put **treci je mi** back in front of **logla bukcu**, you would have to separate **mi** from **logla** with **ge** to preserve the meaning: **Le treci je mi ge logla bukcu** (‘The interesting-to me type-of Loglan book’). So a **go**-modifier applies to the *entire* preceding predicate.

8. **Me** turns the following argument into a predicate meaning ‘is one of those to whom [that argument] might currently apply’. **Da mela Pavarotis** claims that X, the person referred to, is either Pavarotti himself or someone else to whom the name **la Pavarotis** might apply; but when **mela Pavarotis** is used as a modifier, it can mean ‘Pavarotti-ish’. So **me**-type predicates are often used to modify other predicates. Note the difference, however, between **le la Pavarotis**, **gritu** (‘Pavarotti’s singer’) and **le mela Pavarotis**,

**gritu** (‘the Pavarotti-ish singer’). **Me** is always prefixed to the following *little* word. (In case you haven’t noticed, every argument, properly speaking, starts with or is a little word.)

9. **Mea** [argument] means ‘is an [argument]-type thing’ when the predicate so formed stands alone. **Da mea** [argument] says that X is in some way like or related to the thing or person currently designated by [argument]. Thus: **Ta meatu**—pronounced *ta-me-A-tu*—means ‘That’s just like you’ or, as a salesperson might say, ‘It’s you!’ **Ta meala Ford**—pronounced *ta-me-A-la . FORD*—means ‘That’s a Ford-type thing’, for example, a Ford car. **Ta mela Ford**, in contrast, means ‘That’s Ford’, meaning either Henry, his company, or someone else currently bearing that name. As modifiers, **mela Ford** and **meala Ford** do not differ very much. Both **Ta mela Ford**, **tcaro** and **Ta meala Ford**, **tcaro**, for example, mean ‘That’s a Ford-type car’. Take your pick. But only **Ta meala Ford** can be used for the short form ‘That’s a Ford (car).’

10. Note that modifiers are often predicates that can be used to form later arguments of the modified predicate, as in **bukcu ridle** from **ridle ba le bukcu**, ‘(to) read something from the book’. Using a modifier instead of an argument can be faster, and sometimes it feels more intuitive, or just plain more human, than filling in blanks.

### Lona Cninu Purda

#### *Predicates*

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>corta</b>	... is shorter than ... by amount ...	(short [CORT])
<b>junti</b>	... is younger than ... by amount ...	(junior [dJUNirr])
<b>langa</b>	... is longer/taller than ... by amount ...	(longer[LaNGr])

### Lopo Notlensea Cirduo

#### Notlensea Toa La Inglec (*Translate These into English*):

1. **Ti he mreanu?** [... is what-kind-of ...?]
2. **I ti corta juntii ci mreanu.** [How could you say this without using **ci**? What would it mean without any grouping words?]
3. **Ta langa ge juntii mreanu.**
4. **Ta tedji ridle go bukcu la Loglan.**

**Notlensea Toa La Loglan (Translate These into Loglan):**

1. Who is the woman taller than? [The woman is taller than who(m)?]
2. [And] she [f] is taller than the boy.
3. How tall is she? [And f is what-kind-of tall?]
4. [And] f is very tall.

**Lopo Purmao**

cvv djifoa are almost as easy to use as ccv ones. You can use them almost anywhere, but they can't begin a complex unless they are accented. If they are unaccented, you need to add **-r**, as in **diarbukcu** (*di-ar-BUK-cu*, which is just another version of **dicbukcu**). The inserted **r** keeps the **dia-** from "falling off," that is, it keeps the intended word from turning into the phrase **dia bukcu**. Also, if you use two cvv djifoa to form a complex, you must put an **-r** between them, as in **diarbuu** (*di-ar-BU-u*, yet another variant of **dicbukcu**). Can you see why? All predicates contain a consonant cluster, but **\*diabuu** doesn't, and is therefore not a predicate.

The djifoa **-mou/-mro** (from **mordu** 'more') and **-ciu** (from **ciktu** 'equal') are particularly useful. Used as suffixes with quality predicates, they mean '... is/has more [of that quality] than ... is/does/has' and '... is/has as much [of that quality] as ... is/does/has'. Predicates with more than one place have special comparative forms. **Ckano** alone means '... is kind to ...'; so what does **ckamou** mean? In these cases, the structure is always '... is/has more [of that quality] to/for ... than ... is/has to/for ...'. So **ckamou** means '... is kinder to ... than ... is to ....'. These same rules work for **-ciu**. **Ckaciu** means '... is as kind to ... as ... is to ....'. As we'll see in a few more lessons, there's another way to handle comparison that is a bit more like English.

**Lo Nurvia Logla**La Betis, he?

- Hue la Denys: Hu fa nakso le tcaro? Irea no *tu* spuro tcaro ci nakso.  
 Hue la Karl: Uu tu dreti. I la Betis, nakso.  
 Hue Dai: I ie Bai?  
 Hue Kai: I Bai bi le tcaro nakso. I no *grocycea*, eo! Ifeu, io no,  
                   tu peudja Bai. I li, Bai he?, lu gudbi letu kenti.  
 Hue Dai: I toi gudbi kei hu?

- Hue Kai: Saa, da trecymou.  
*(Da is being used here to replace the **toi** in the previous line.)*
- Hue Dai: Sia, uo.  
 Nao, la Betis, he?
- Hue Kai: Mi hapci repduo letu penso folma kenti. I Bai fremi mi. I Bai mutce clika la Odris, leBai simfoa. Ibuo Bai corta Oma.
- Hue Dai: Ei le clika je la Odris, jue leBai simfoa, ga logli?
- Hue Kai: Mi ditca la Loglan, Bai. I mi spuro ge logla ditca. I Bai spuro ge tcaro nakso.
- Hue Dai: Levi tcaro nakso ga he ge tcaro bapra?
- Hue Kai: I Bai kukra tcabapra go laldo je Bai tcaro.
- Hue Dai: Irea no, Bai sadji bapra ge tcaro spuro. I la *Odris*, buo mutce sadji bapra.
- Hue Kai: Iu. Ibuo la Betis, ckano. I Bai mutce ckamou mi la Odris.
- Hue Dai: Ue. I ii Bai ckamou tu Oma. Ibuo Oma *mutce* ia ckano.
- Hue Kai: I Oma ckamou *tu* ii Oma mi. Ibuo ea mu remcli takna Bai. I ei?
- Hue Dai: Ia ai. I ae mi fa peudja Bai. I ae Bai ckaciu mi Oma.
- Hue Kai: I ae Bai ckaciu tu Bai mi.

### Lo Kenti

1. Hu kenti go gudbi leDai kenti?
2. LeBai tcaro ga he?
3. I Bai he bapra tei?
4. Hu tcabapra sadji?

### Lo Cninu Purda

#### **Predicates**

<u>Word</u>	<u>Definition</u>	<u>Clue words</u>
<b>bapra</b>	... operates/drives/is an operator/ driver of machine(s)/vehicle(s) ...	<i>(operate [APRR<i>e</i>it])</i>
<b>blanu</b>	... is bluer than ...	<i>(blue [BLU]; Sp. azul [A<i>t</i>UI])</i>
<b>ckaciu</b>	... is as kind to ... as ... is to ...	<b>[CKAno CI<i>k</i>tU = kind-equal]</b>

- ckamou** ... is kinder to ... than ... is to ...  
[CKAno MOrdU = kind-more]
- clika** ... is like/similar to ... in feature ... (*like* [LaIK])
- corta** ... is shorter than ... by ... (*short* [CORT])
- dreti** ... is correct by standard ... (*correct* [kyREkT])
- farfu** ... is a/the father of ... through mother ... (*father* [FAɔR])
- fremi** ... is a friend of ... (*friend* [FREnd]; Sp. *amigo* [aMIgo])
- gritu** ... sings ... to ... (“A bird may *greet you* by singing.”)
- grocycea** ... becomes/grows angry at ... over ...  
[GROCi (Y) CEnJA = angry-become]
- junti** ... is younger than ... by amount ... (*junior* [dJUNIr])
- kenti** ... is a question about ... posed by ... to ...  
(*question* [KuEsTcn])
- langa** ... is longer/taller than ... by amount ... (*longer* [LaNGr])
- peudja** ... knows/is acquainted with person ...  
[PErnU DJAno = person-know]
- remcli** ... is friendly/like a friend to ...  
[fREMi CLika = friend-like]
- repduo** ... answers question ... posed by ...  
[REtPi DUrzO = answer-do]
- sadji** ... is wiser than ... about ...  
(*sage* [SeiDJ]; Sp. *sabio* [SAbIo])
- simfoa** ... is/are the appearance/looks of ...  
[SIMci FormA = seem-form]
- spuro** ... is expert/skilled at/in ... under conditions...  
(*expert* [ekSPRt])
- tcabapra** ... drives/is a driver of car(s)/motorized vehicle(s) ...  
[TCARo BAPRA = car-operate]
- trecymou** ... is more interesting to ... than ... is to ...  
[TRECi (Y) MOrdU = interesting-more]

### Little Words

- me** (operator converting an argument into a predicate)
- mea** (operator converting an argument into a metaphorical predicate. e.g., **meatu**, is like you/is of your type)
- Nao** (discursive modifier announcing a new topic/paragraph (free modifier))
- gue** (special version of **gu**. It terminates the preceding **je** phrase)

**saa** simply put/roughly (free modifier)

**sau** from source/donor/point of departure ... (start [**SAtci**])

### Summary: Lesson 5

1. A predicate placed in front of another predicate modifies the predicate it precedes, forming a new predicate.

2. In a string of predicates, the first predicate word modifies the next predicate word; then those two modify the next word, and so on, until the end of the string.

3. **Ci** joins two predicate words together so they become the “next word” to be modified. (Don’t hyphenate the first two predicates in a string; it’s never necessary.)

4. To fill in the blanks of a predicate used as a modifier in a predicate string, use **je** for the second blank and **jue** for blanks after that. (Don’t skip blanks!)

5. If **je** phrases occur in the middle of a predicate string and end with a predicate word, they must be closed with a punctuation of some kind. **Gu** will close the nearest preceding phrase or clause, whatever that is, and will usually suffice to close **je** phrases. But **gue** will close the nearest preceding **je** phrase quite specifically.

6. In expressions formed of [modifier] **ge** [predicate string], **ge** makes [predicate string] act as one group for [modifier] to modify. It’s as though all the words in [predicate string] were joined to one another with **ci**.

7. **Go** lets you place a modifier *after* the word or group of words it modifies. This leaves the modifier’s blanks open so you don’t have to use **je/jue** to specify it. There are two limitations on this procedure. First, if you use it in a descriptive argument, remember that the last predicate is part of that argument; so its places can only be filled using **je/jue**. Second, **go** effectively “**ge**’s” what it modifies, so that [predicate(s)] **go** [modifier(s)] means the same thing as [modifier(s)] **ge** [predicate(s)]. (This is only a problem if you are modifying more than one predicate; but if you are, make sure the “**ge** effect” doesn’t change the meaning of what you want to say.)

8. **Me** [argument] turns [argument] into a predicate meaning “is the



one/one of those that [argument] currently designates'. So **Da mela Djan** (pronounced *da-ME-la-djan*) is the claim version of the identification **Da bi la Djan**, and means roughly 'X is the John I am talking about'. **Da meala Djan** (pronounced *da-me-A-la-djan*) in contrast, means 'X is Johnish' or 'X is related to John' (like one of his products), i.e., is suggestive of John in some way.

### Lopo Notlensea Cirduo

- |   |  |
|---|--|
| 1. <b>Ta he bukcu?</b>                            | That is-what-kind-of-a book?                       |
| 2. <b>I ta corta ge logla bukcu.</b>              | [And] That is short for a Loglan book.             |
| 3. <b>Ei le bukcu ga blanu?</b>                   | Is the book blue?                                  |
| 4. <b>No. I bei redro.</b>                        | No, it's red.                                      |
| 5. <b>Le junti kicmu ga langa le laldo ditca.</b> | The young doctor is taller than the old teacher.   |
| 6. <b>Le mrenu go corta je mi (ga) ditca.</b>     | The man who is shorter than I am teaches.          |
| <i>(Ga is optional.)</i>                          |  |
| 7. <b>Ta ridle go treci bukcu la Loglan.</b>      | That's a reader of interesting books about Loglan. |

### Notlensea Toa La Loglan (*Translate The Following into Loglan*)

1. What kind of man is this?
2. This is a short young man.  
*[How could you say this without using **ci**? One answer: **Ti corta ge junti mrenu**. What would that mean without any grouping words? One answer: 'This is a shortly-young man.']*
3. That one's tall for a young man.
4. That's a books-about-Loglan attentive reader (one who attentively reads books about Loglan).  
*[This is a very convoluted way of saying this. Later we'll see how the normal way to make such a claim in Loglan is **Ta tedji ridle lo bukcu je la Loglan** ('That one is an attentive reader of books about Loglan'); but we don't have **lo** yet—and it is **lo** that makes this construction possible. We won't encounter **lo** until Lesson 8 in Volume 2.]*

**Notlensea Toa La Inglec (*Translate The Following into English*)**

1. Le fumna ga langa hu?
2. I fei langa le botci.
3. I fei he langa bei?
4. I fei mutce langa bei.

**Lo Retpi je Le Kenti (*Answers to the Questions on page 62*)**

1. What is a question [that is] better than D's? **Li, La Betis, he?, lu.**  
(Quote) La Betis, he? (end quote).

*[The quoted Loglan sentence means 'Betty is what?' or 'What does Betty do?' or 'How is Betty?']*

2. What's B's car like? **Tei laldo Bai.**  
It's older than she is.
3. How does B drive it? **Bai kukra bapra tei.**  
She swiftly drives it.
4. Who is wise as a driver? **La Odris, bapra sadji.**  
Audrey is driverly wise (wise as a driver).

# Lesson 6:

## Making Connections

### Lo Mipli Steti

1. **La Deiv, farfu. I la Deiv, kicmu.**  
The Dave is-a-father. And the Dave is-a-doctor.  
*Dave is a father; and Dave is a doctor. (Or Dave is a father.  
Dave is a doctor.)*
2. **La Deiv, farfu, e kicmu.**  
The Dave is-a-father, and is-a-doctor.  
*Dave is a father and a doctor.*
3. **La Deiv, farfu la Palys, e la Djan, la Megn.**  
The Dave is-a-father of-the Paula, and of-the John  
through-the Megan.  
*Dave is the father of Paula and John through Megan.*
4. **La Deiv, farfu la Palys, gu, e la Djan, la Megn.**  
The Dave is-a-father of-the Paula (through someone pre-  
sumably not Megan) and of-the John through-the Megan.  
*Dave is the father of Paula, and of John through Megan.*
5. **Ba tcaro. I be torkrilu.**  
Something is-a-car. And something-else is-a-bicycle.  
*There are cars and bicycles.*
6. **La Djenis, pa godzi la Pari's, e la Lyndn, e la Romas.**  
The Jenny before goes-to the Paris, and the London, and  
the Rome.  
*Jenny went to Paris, London, and Rome.*
7. **La Deiv, farfu ha kicmu?**  
The Dave is-a-father how-connected-to being-a-doctor?  
*Is Dave a father? Or a doctor?*

### Lona Cninu Purda

#### Little Words

- e** and independently (makes logical compounds)
- ha** how-connected-to (interrogative connective)

### Lopo Lengu Klimao

You probably think this is going to be a short lesson. If so, you're wrong. It's not complicated, though; just a lot of information to wade through. Nor do you have to memorize it all. You should read through it and be sure you understand it, but don't be surprised if you have to come back to it a few times.

The subject is what grammarians call conjunctions and logicians call connectives: 'and', 'or', 'and/or', 'but', and so forth. There are fourteen of these connectives, and there are four versions of each one. However, as usual, you'll find considerable order in the system. Ultimately, there are only ten elements involved; once you know them, you will be able to reconstruct any form you have forgotten.

All you have to remember is:

- that the basic connectives are **a** ('and/or'), **e** ('and'), **o** ('if and only if/means'), and **u** ('whether')
- that **no-** is used *before* a basic connective (**noa**), and **-noi** *after* it (**anoi**)
- that **nu** reverses the order of elements (**ta, u ti** 'that [is true] whether this [is or not]'; **ti, nuu ta** 'whether this [is true or not], that [is true]')
- that **nu** is only used before **u**.

(**Nuu** is pronounced *NOO-oo*. **Nu** is used only to make the **nuu** concept easier to remember. Connectives are not predicates, so you can't actually convert them.)

We'll begin by looking at the notes for the example sentences above, then we'll look at all fourteen connectives and what they mean.

#### Notes:

1. Basic connectives such as **e** (called "eks") work much the same way as 'and' and 'or' do in English: Just place them between the two predicates or arguments you want to join.
2. You must pause in speech and put a comma in writing before eks.
3. As mentioned, eks work with arguments as well as predicates.
4. Example sentence 5 may be answering the question **Ba he vi le tcastosia?** 'What is (there) in the parking lot?' Instead of saying

**Ba tcaro, e torkrilu** ('Something is a car and a bicycle'), we need a second variable to act as the first argument of **torkrilu**. Using **ba** alone would mean that there are one or more things which are *both* cars and bikes, as the English translation above makes clear. We don't want to say that there's anything that's both a car and a bike, so we need the **be**. There are two more words in this series: **bo** and **bu**.

5. You can't get away with English-style triplets like "x, y, and z" in Loglan; you must put a connective between each pair and say **xei, e yfi, e zeï**. Pay attention to the way these words group: ((**xei, e yfi**), **e zeï**), just like modification ((**mutce sadji**) **ridle**). Eks assume that the expression on the left (the *left connectand*) is finished, so attention moves on to the next one. We'll find out how to get around this in the next lesson.

6. **Ha** is to connectives what **he** is to predicates and **hu** is to arguments. It asks for a connective which will produce a valid (or, in the case of arguments, helpful) sentence. Generally, Loglan **ha** questions are translated by English *Or* questions: **La Deiv, farfu ha kicmu?** 'Is Dave a father? Or a doctor?' **Tu fundi la Loglan, ha la Inglic?** 'Do you prefer Loglan? Or English?' The 'Or' in these sentences isn't the logical "or" translated in Loglan as either **a** or **noenoi** (see following note); if it were, you could answer with a simple 'yes' or 'no': **Ei la Deiv, farfu, a kicmu?** 'Is Dave either a father or a doctor?' If he is either one (or both), answer 'Yes'; otherwise answer 'No'. But such an answer would no more please someone asking 'Is Dave a father? Or a doctor?' than the **Ia/No** equivalent would satisfy a Loglanist who had asked **La Deiv, farfu ha kicmu?** (You don't have to pause before **ha**, please note.)

7. There are fourteen answers to **La Deiv, farfu ha kicmu?**

**La Deiv, farfu, a kicmu.** *Dave is a father and/or a doctor.*

The point is that he may be one or the other or both. The sentence is false only if he is neither one. (This contradicts the claim made with **noenoi** ('neither ... nor ...'), below.)

**La Deiv, farfu, noa kicmu.** *Dave is a father only if he's a doctor.*

which means the same as:

**La Deiv, no farfu, a kicmu.** *Dave is a non-father or a doctor.*  
since **noa** = **no** ... + **a** ...

This is false only if he's a father but not a doctor, that is, if the first connectand (**farfu**) is true, but the second (**kicmu**) is false. Think about it: If he is a father, then **no farfu** is false, and if he isn't a doctor, **no farfu, a kicmu** fails, because both of its connectands are false, and **a** requires at least one of its connectands to be true. (This contradicts the claim made with **enoi** and is the converse of the claim made with **anoi**, below.)

**La Deiv, farfu, anoi kicmu.** *Dave is a father if (he is) a doctor.*  
which means the same as:

**La Deiv, farfu, a no kicmu.** *Dave is a father and/or not a doctor.*

since **anoi** = **a** + **no** ... .

This is false only if he's a doctor but not a father, that is, if the first connectand is false, but the second is true. (If he is a doctor, then **no kicmu** is false, and if he isn't a father, then **farfu, a no kicmu** fails, because both connectands are false, and **a** requires at least one of its connectands to be true. This contradicts the claim of **noe**.)

**La Deiv, farfu, noanoi kicmu.** *Dave is not both a father and a doctor.*

which is equivalent to:

**La Deiv, no farfu, a no kicmu.** *Dave is not a father and/or (he is) not a doctor.*

since **noanoi** = **no** ... + **a** + **no** ... .

He can be one or the other—or neither, for that matter—but he can't be both. (**Noanoi** contradicts the claim made with **e**.)

**La Deiv, farfu, e kicmu.** *Dave is a father and a doctor.*

He must be both, or the sentence is false. (**E** contradicts the claim made with **noanoi**, above.)

**La Deiv, farfu, noe kicmu.** *Dave isn't a father but a doctor.*  
which means the same as:

**La Deiv, no farfu e kicmu.** *Dave is not a father and is a doctor.*

for **noe** = **no** ... + **e**.

This is true only if he both is not a father and is a doctor, and is false otherwise. (**Noe** contradicts the claim of **anoi**.)

**La Deiv, farfu, enoi kicmu.** *Dave is a father, but not a doctor.*  
which is equivalent to:

**La Deiv, farfu, e no kicmu.** *Dave is a father and not a doctor.*  
for **enoi** = **e** + **no** ... .

This is false if he isn't a father, or if he is a doctor. (**Enoi** contradicts **noa**.)

**La Deiv, farfu, noenoi kicmu.** *Dave is neither a father nor a doctor.*

which is equivalent to:

**La Deiv no farfu, e no kicmu.** *Dave is not a father and not a doctor.*

for **noenoi** = **no** ... + **e** + **no** ... .

If he's either one, let alone both, this is false. (**Noenoi** contradicts **a**.)

**La Deiv, farfu, o kicmu.** *Dave is a father if and only if (he is) a doctor.*

This means that he must be both, or neither; it's like saying that his being a father is the same thing as his being a doctor, that the two imply each other. So if the one is true, the other must also be true; and if one is false, then the other must be false as well. (**O** contradicts both **onoi** and **noo**, which are equivalent to each other.)

**La Deiv, farfu, onoi kicmu.** *Dave is either a father or a doctor, but not both.*

which is equivalent to both:

**La Deiv, farfu, o no kicmu.** *Dave is a father if and only if (he is) not a doctor.*

and

**La Deiv, no farfu, o kicmu** *Dave is not a father if and only if (he is) a doctor.*

for **onoi** = **o** + **no** ...

and **noo** = **no** ... + **o**

and **no** ... + **o** = **o** + **no** ... .

All three of these sentences are true only if exactly one of the two connectands is true. However expressed, this connection is called "exclusive-or" and is probably the most frequent meaning of 'or' in English. (**Onoi**, of course, contradicts claims made with **o**.)

**La Deiv, farfu, u kicmu.** *Dave is a father, whether he's a doctor or not.*

With **u**, it doesn't matter whether the right connectand is true or false, so long as the left connectand is true. (**U** contradicts claims made with **nou**.)

**La Deiv, farfu, nuu kicmu.** *Dave, whether a father or not, is a doctor.*

This is false only if he isn't a doctor. (This order is seldom found in English.) (**Nuu** contradicts **nuunoi**.)

**La Deiv, farfu, nuunoi kicmu.** *Dave, whether a father or not, is not a doctor.*

This is only false if he is a doctor. (**Nuunoi** contradicts **nuu**, above.)

**La Deiv, farfu, nou kicmu.** *Dave is not a father, whether he's a doctor or not.*

This is true if he isn't a father, and false otherwise. (**Nou** contradicts **u**, above.)

### Lopo Purmao

cvc-shaped djifoa are never used at the ends of predicates. They are the trickiest djifoa, because the consonant clusters they produce are sometimes ugly or simply hard to say. At such times, Logli place the hyphen **y** between the djifoa and whatever follows. The following consonant combinations must be hyphenated:

1. double consonants, as in **mekykiu** ('eye-doctor')
2. a voiceless consonant followed by its voiced counterpart  
(**fv**, **kg**, **pb**, **td**)
3. **p**, **t**, **k**, or **f** followed by **j** or **z**
4. any pair from the group **c**, **j**, **s**, **z**
5. **bj** and **sb**
6. between the first and second letters in the following three-letter groups:

<b>cdz</b> , <b>cvl</b>	<b>ndj</b> , <b>ndz</b>
<b>dcm</b> , <b>dct</b> , <b>dts</b>	<b>pdz</b>
<b>gts</b> , <b>gzb</b>	<b>svl</b>
<b>jdj</b> , <b>jtc</b> , <b>jts</b> , <b>jvr</b>	<b>tvl</b>
<b>kdz</b>	<b>vts</b>
<b>mzb</b>	



Thus **sanydjano** instead of \***sandjano**, which is a long form of **saadja**. (In the proscribed form, \***sandjano**, the **d** is not easy to hear.)

In case you're wondering, no, you probably won't remember all of this. These combinations are best learned through practice. If a combination doesn't sound right, hyphenate it! There are two situations where you should probably hyphenate all you can: when you're fighting noise (in a crowd, with a noisy connection on the phone, etc.), and when you're dealing with a new Logli who doesn't want to use long forms. (It's easier to recognize the djifoa in hyphenated complexes.)

There are several useful cvc djifoa, but the combining forms of the conversion operators are especially common and easy to learn. Just add **-r** to them: **nur-**, **fur-**, **jur-**. (Because it's so frequent, **nu** also has the djifoa **nun-**.) Thus, **nurvia** (as in **Lo Nurvia Logla**) comes from **nu vizka** ('... is seen by ... against background ...'). So **nurvia** means 'seen' or 'visible'. Likewise, **fu vedma** ('... buys ... from ... at price ...') becomes **furvea**.

## Lo Nurvia Logla

### Le Tcidaa Cirhea

- Hue la Karl: Loi, Denys! Tu pa cirna hu vi le ckela?  
 Hue la Denys: La Odris, djipua takna.  
 Hue Kai: I Oma he djipua takna?  
 Hue Dai: Ue ei? I no, mi saadja.  
 Hue Kai: Ba lodji djipua. I be ckozu djipua. I liu *a*, bea, lodji  
           djipua. I liu kou ckozu djipua.  
 Hue Dai: Sii Oma lodji djipua takna.  
 Hue Kai: Nao, tu logla cirna, ha resra godzi na la Natli?  
 Hue Dai: E. I ui mi logla cirna, e resra godzi, noa nu kinci tu.  
 Hue Kai: Isii mi titci, noa cirhea tu.  
 Hue Dai: Isii mi milfa *furvea*, ei?  
 Hue Kai: I *tio*, rea, cirhea prati!  
 Hue Dai: Mi togri, noa tistra le resra. I ii mu godzi le mekso, a  
           le jungo. I buo mi *disfu* uu! I tu fundi le mekso,  
           ha le jungo?  
 Hue Kai: Ifeu mi fundi letupa retpi. I, e.

- Hue Dai: Le mekso, *e* ei le jungo?  
 Hue Kai: Ia. I oe tu pa cutse liu onoi, enoi liu a. I li, Mu godzi  
 le mekso, onoi le jungo, lu. I feu mi mutce tcidaa.  
 Isui mu fa mordu logpli. I tu fa logla furvemcue.  
 Hue Dai: Io no, ba logpli vi le resra.  
 Hue Kai: No, toi tradu. I ba bi *mu*, ua!

### Lo Kenti

- 1 Hu lodji djipua?
2. Kai fundi hu?
3. Kai titci ha cirhea Dai?
4. Ei ba logpli vi le resra?

### Lo Cninu Purda

#### Predicates

<i>Word</i>	<i>Definition</i>	<i>Clue words</i>
<b>cirhea</b>	... tutors ... in subject ...	[CIRna HEIbA = learn-help]
<b>disfiu</b>	... is indecisive/can't decide what to do about ...	[DISri FIbrU = decide-weak]
<b>djipua</b>	... is a connective/conjunction of language ...	[DJIne PURdA = join-word]
<b>fundi</b>	... likes ... more than ... /prefers ... to ...	(fond [FoND])
<b>furvea</b>	... buys ... from ... for price ...	[FU (R) VEdmA = 2nd passive of sell]
<b>furvemcue</b>	... orders ... from ... at price ...	[FU (R) VEdMa CUtsE = buy-say]
<b>jungo</b>	... is part of Chinese culture	(Zhung ([JUNG])
<b>kinci</b>	... accompanies/is a companion of ... in doing ...	(“keen to be there” [KIN])
<b>lodji</b>	... is a logical rule/principle for concluding/infering ... from ...	(logic [LODJIk])
<b>mekso</b>	... is part of Mexican culture.	
	<i>The native pronunciation ME-xi-ko, derived from the country name La Me'xikos, will not work, as in Loglan /x/ is reserved for names.</i>	
<b>milfa</b>	... is a meal of food(s) ...	(meal [MIL])
<b>prati</b>	... is a price of ... to ... from seller ...	(price [PRAIs])
<b>resra</b>	... is a restaurant of area ...	(restaurant [REStARAnt])
<b>retpi</b>	... is an answer to question ... put by ...	(reply [REPlAI])

<b>tcastosia</b>	... is a parking lot for/of community/building ...	[TCARo STolo SItfA = car-stay-place]
<b>tcidaa</b>	... is hungry.	[tiTCl DANzA = eat-want]
<b>tisra</b>	... chooses ... from set ...	(choice [TcoIS])
<b>titci</b>	... eats ...	(eat [IT])
<b>togri</b>	... agrees with ... about/that ...	(agree [yGRI])
<b>vedma</b>	... sells ... to ... for price ...	(vend [VENd]; market (v.) [MARket])

### Little Words

<b>bea</b>	for example (freemod) [from BIEkA (look at)]
<b>ha</b>	“or”; how-connected-to, the interrogative connective.
<b>kou</b>	a causal connective (See lesson 10.)
<b>tio</b>	that situation, the last one mentioned

### Summary: Lesson 6

1. “Eks” are little words that connect predicate expressions or arguments. In the case of predicate expressions, they close off whatever is to their left, so only the right-hand predicate expression’s blanks are left open. You must pause (or write a comma) before an ek.
2. You must use connectives between each pair of words connected, i.e., ‘x and y and z,’ not ‘x, y, and z.’
3. **Ha** is an interrogative ek: it asks for a connective which will form a logically true connection. **Ha** questions are generally translated by ‘Or’ questions in English, and vice versa. **Ta latci ha tidjo?** (‘Is that light? Or (is that) heavy?’) must be answered with a specific connective. **Ei ta latci, a tidjo?** (‘Is that light or heavy?’), in contrast, may almost always be answered **Ia** (‘Yes’), because most things under most circumstances are either light or heavy.

**Lopo Notlensea Cirduo**

1. **Ei tu ditca, onoi cirna?** Are you either a teacher or a learner but not both?
2. **No. Ibuo mi ditca, e cirna. I mi ditca la Inglec. Isui mi cirna la Loglan.** No, but I'm (both) a teacher and a learner. I teach English. I also learn Loglan.
3. **Oe mi pa cutse liu a, onoi pa plizo liu ha, enoi liu ei, ei?** I should have said "and/or". or used "ha" and not "ei", huh?
4. **Ia. I liu ha gudbi liu onoi, e liu a letu kenti.** Yes. "Or?" is better than "either/or" and "and/or" for your question.
5. **Liu onoi, e liu a, e liu ha lodji djipua.** "Either/or", "and/or", and "Or?" are logical connectives.

**Le Retpi**

1. What is (an example of) a logical connective? **Liu a, bea, lodji djipua.**  
*(This doesn't ask for a definition, but an example. We'll get to definitions in Lesson 15.)*
2. What does K prefer? **Kai fundi leDaipa retpi.**
3. What does K do? Eat, or tutor D? **Kai titci, noa cirhea Dai.**  
*(Note that **noa** shuts off **titci**'s second blank, so that Carl isn't eating Dennis! Putting **gu** after **cirhea**, however—as in **Kai titci, noa cirhea gu Dai**—would make **Dai** the argument of both predicates; then K would be eating D, but only if K tutors D.)*
4. Does (any)one use Loglan in the restaurant? **Ia, ba logpli vi le resra.**  
*(Don't use **Kai, e Dai logpli**; it implies that they do so separately. We'll look at the proper connective (**Kai ze Dai**) in Lesson 8.)*

# Vocabulary

For ease of reference, Little Words, Primitives, and Complexes are listed alphabetically. The number on the right indicates the Lesson in which the word is first used.

a	and/or	2	fu	[swap arguments 1&3]	2
ae	hope	2	ga	[start predicate]	3
ai	intend	2	ge	type of	5
-ai	U.C. Latin consonants	3	go	which-is	5
anoi	if/or not	6	gu	[comma]	2
ao	want	2	gue	[close je-clause]	5
au	don't care	2	ha	how-connected-to?	6
ba	some(thing/one) x	1	he	is-what	1
be	some(thing/one) y	1	hoi	Hey!	4
bea	for example	6	hu	who/what	3
bei	l.c. Latin consonant b	3	hue	says	3
beo	l.c. Greek consonant β	3	I	And	3
bi	is same as	4	ia	certainly	2
bie	is member of	4	ie	which-of-the-ones-called	1
bo	some(thing/one) z	1	ii	perhaps	2
bu	some(thing/one) w	1	io	probably	2
buo	however	3	iu	who knows?	2
ceu	in any case	6	je	[first link of pred.]	5
ci	[word hyphen]	5	jue	[second link of pred.]	5
da	X (he/she/it/they)	1	ju	[swap arguments 1&4]	2
de	Y (he/she/it/they)	2	kie	( [open paren.]	3
di	Z (he/she/it/they)	2	kiu	) [close paren.]	3
do	W (he/she/it/they)	2	kou	because of	6
du	Q (he/she/it/they)	2	la	the-one-named	4
e	(logical) and	6	le	the	3
ea	let's	2	lei	l.c. Latin consonant l	3
ei	is it so?	1	lemi	my	3
-ei	l.c. Latin consonants	3	lena	the-now	3
eo	please	2	levi	the-here (this ...)	3
-eo	l.c. Greek consonants	3	li	« [open quotes]	3
fa	future, after	1	lie	[strong quote]	3
feu	in fact	3	liu	[single word quote]	3
-fi	l.c. Latin vowels	3	lo	the-mass-of	1

loa	goodbye	3	tao	the following situation	3
loi	hello	4	ti	this (near)	1
lopo	the [see Volume 2]	1	tio	the former situation	3
lu	» [close quotes]	3	toa	the following words	2
-ma	U.C. Latin vowels	3	toi	the former words	2
me	[predifier]	5	tu	you	1
mea	[metaphorizer]	5	u	whether-or-not	6
mi	I/me	1	ua	that's it! voilà!	4
mu	we/us jointly	1	ue	surprise!	4
na	now	1	ui	pleasure!	4
nahu	when?	3	uo	annoyance!	2
Nao	[start paragraph]	5	uu	regret!	4
no	no/not	1	va	there (far)	1
no-	(as in 'noa')	6	vi	here (close)	1
noa	only-if	6	vihu	where?	3
noanoi	not both	6	vu	yonder (very far)	1
noe	not ... but ...	6	-zi	l.c. Greek vowels	3
noenoi	neither ... nor ...	6			
-noi	(as in 'anoi')	6		<b>Primitives</b>	
noo	or (exclusive)	6	bapra	operates	5
nu	[swap arguments 1&2]	2	blanu	blue	5
nu-	(as in 'nuu')	6	botci	boy	3
nuu	whether	6	broda	broken	3
nuunoi	whether..., not...	6	brudi	brother of	3
o	if-and-only-if	6	bukcu	book	1
oa	must	2	ciktu	equals	5
oe	ought-to	2	cirna	learns	1
oi	permitted-to	2	ckano	kindly	3
onoi	or (exclusive)	6	ckela	school	3
ou	doesn't matter	2	ckozu	causes	3
pa	past, before	1	clesi	lacks	3
pe	of [possessive]	4	clika	resembles	5
rea	obviously	3	cninu	new	1
saa	simplifying	5	corta	short	5
sau	from (source)	5	crina	is rained on	4
sia	thanks	3	cutse	says	2
sii	apparently	4	darli	is farther from	3
sui	also	6	detra	daughter of	4
ta	that (distant)	1	dirlu	loses	3

ditca	teaches	1	lodji	logic	6
djano	knows	2	logla	Loglan language	2
djine	joins	3	logli	Loglan person	3
djipo	important	3	madzo	makes	1
dreti	correct	5	matma	mother of	3
dupma	deceives	4	mekso	Mexican	6
durzo	does	1	milfa	meal	6
famji	family	4	mipli	example	1
farfu	father of	5	monza	morning	3
fatru	annoys	4	mordu	more	5
folma	full of	4	mrenu	man	1
fremi	is a friend of	5	mutce	much	3
fumna	woman	1	nakso	fixes	3
fundi	prefers	6	natli	night	3
genza	again	2	penso	thinks	3
gleca	English language	2	plizo	uses	3
godzi	goes	1	prati	price	6
gritu	sings	5	purda	word	1
groci	is angry at	4	redro	red	2
grupa	group	3	resra	restaurant	6
gudbi	good	2	retpi	replies	3
hapci	happy	4	ridle	reads	1
hasfa	house	3	sadji	wise	5
helba	helps	4	sanpa	sign of	2
humnu	human	1	skati	sky	4
jmite	meets	4	socli	associates with	4
jungo	Chinese	6	speni	experiences	4
junti	young	5	spuro	is skilled in	5
kamla	comes	2	steti	sentence	4
kenti	question	3	stolo	stays at	3
kerju	cares for	2	takna	talks to	1
kicmu	doctor	4	tarle	is tired	4
kinci	companion	6	tcaro	car	3
kraku	shouts	3	tcure	picture of	3
kukra	quick	3	tedji	pays attention to	3
laldo	old	3	tidjo	heavier than	4
langa	long, tall	3	tisra	chooses	6
lengu	language	1	titci	eats	6
lerci	letter	3	togri	agrees with	6

tradu	true	4	saadja	understands words	2
treci	is interesting to	3	sackaa	departs from	3
vedma	sells	6	simfoa	is appearance of	5
zvoto	outside	4	socysensi	social science	3
			tcabapra	drives (car)	5
			tcaberti	gives a ride to	3
			tcastosia	parking lot	6
			tcidaa	hungry	6
			torkrilu	bicycle	3
			trecymou	more interesting	5
			zvokaa	comes out of	4
<b>Complexes</b>					
baormao	box-maker	3			
cirduo	practices	1			
cirhea	tutors	6			
ckaciu	is as kind to	5			
ckamou	is kinder to	5			
cnulogli	is Loglan beginner	4			
diarbukcu	textbook	5			
dicbukcu	textbook	3			
disfiu	indecisive	6			
djifoa	affix	3			
djipua	connective word	6			
fadgoi	arrives	4			
furvea	buys	6			
furvemcue	orders (goods)	6			
gencue	repeats	2			
grocycea	gets angry at	5			
haijmi	is glad to meet	4			
kingoi	accompanies	4			
klada	cloud	4			
kladycle	cloudless	4			
kladydru	clears up	4			
kladyflo	is cloudy	4			
klimao	explains	1			
lagfompli	uses long forms	3			
logcirna	learns Loglan	3			
logmao	puts into Loglan	2			
logpli	uses Loglan	4			
mekykiu	eye doctor	6			
nengoi	goes in	3			
nurvia	visible	3			
perdja	knows (person)	5			
remcli	is friendly to	5			
repduo	answers question	5			