Acknowledgements

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The guidance of my advisors and of other professors at the University of Alaska Fairbanks has also proved invaluable; I particularly wish to thank professors G. Burns Cooper and John Murray for their comments.

In addition, I must acknowledge the support of the various people who have furthered my interest in languages and in writing, including my parents, my late grandmother, and Mr. Richard Korvola.

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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*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.
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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 father, bet, machine, code, and rune. 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 namci (‘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 bookmark 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’ (mapped), ‘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’ (kaza)
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 retrroviri (‘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: bei, cei, dei (b, c, d)
- Vowels add -fi: afi, efi, ifi (a, e, i)

**For Uppercase Letters:**
- Consonants add -ai: Bai, Cai, Xai (B, C, X)
  (Remember Xaiykre?)
- Vowels add -ma: Ama, Ema, Ima (A, E, I)

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 anoï 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 buku‘ the three books’, you must pause between the two words te and buku: 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 ficyjanto ‘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, saadja). (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?
    Certainly something is-a-book here.
    Yes, there’s a book here.
### Lona Cninu Purda *(New Words)*

**Predicates**

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<td><em>(book [BUK]</em>)</td>
</tr>
<tr>
<td>godzi</td>
<td>... goes to ... from ... by/over/via route ...</td>
<td><em>(go [GO]</em>)</td>
</tr>
<tr>
<td>humnu</td>
<td>... is human/a human being</td>
<td><em>(human [HiUMN]</em>)</td>
</tr>
<tr>
<td>mrenu</td>
<td>... is a man, an adult male human</td>
<td><em>(men [MEN]; Sp hombre [oMbRE]</em>)</td>
</tr>
<tr>
<td>takna</td>
<td>... talks to ... about ...</td>
<td><em>(talk [TAK]</em>)</td>
</tr>
</tbody>
</table>

*(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:
   - **Mi humnu.** I am human.
   - **Tu humnu.** You are human.
   - **Ti humnu.** 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:

Mi na takna. I am now talking.
Mi pa takna. I was talking/I talked.
Mi fa takna. 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:

Mi vi takna. I talk here.
Mi va takna. I talk there.
Mi vu takna. 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**

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<td>(book [BUK])</td>
</tr>
<tr>
<td>cirna</td>
<td>... learns subject ... from source ...</td>
<td>(learn [IRN])</td>
</tr>
<tr>
<td>ditca</td>
<td>... teaches subject ... to ...</td>
<td>(teach [tITC])</td>
</tr>
</tbody>
</table>
LESSON 1

23

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

Little Words

Variables
ba/be/bo/bu something/someone x/y/z/w
da he/she/it/X, a “replacing variable” often used to replace ti/ta; see below
mi I/me
mu you and I/me (a mixture or set of mi and tu)
ta that/those one(s)
ti this/these one(s)
tu you
(Note that ti/ta are used alone, not in front of another word, as in ‘this book’ or ‘that doctor’)

Miscellaneous
ei is it the case that ...?
ia certainly [it’s true that] ... fa will, shall, after, later
he is/does what?
na now
no it is not the case that
pa before, earlier
va there (by you)
vi here (by me)
vu 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. Mi mrenu. I’m a man.
2. Ei tu fumna? Are you a woman?
3. Mu takna. We are talking.
4. Mi ditca ti tu. I teach this to you.
5. Ei tu pa cirna ti? Did you learn this?
6. No, mi fa takna ba ta. I won’t talk to anyone about that.
7. Ba madzo be ti. Someone makes something out of this.
8. Mi fa durzo ti. I will do this.
9. Ei tu na ridle ti? Are you now reading this?
10. Ia mi ridle da. Certainly, I read it.
11. Ei tu ditca? Are you a teacher?
12. No, mi ditca. It is not the case that I’m a teacher.
13. Tu he? What are you?
14. Mi cirna. I’m a learner/student.
15. Ei ba ditca vu? Is there a teacher over there?
16. No, ba ditca vu. No, there isn’t a teacher over there.
17. Mi ridle ta fa. I [will] read that later.
18. Ta he? What is that?
21. Da bukcu ba mi. 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

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<td>gudbi</td>
<td>... is better than ... for/in ...</td>
<td>(good [GUD])</td>
</tr>
<tr>
<td>logla</td>
<td>... is a part/example of the Loglan language</td>
<td>[LOGLan + A]</td>
</tr>
</tbody>
</table>

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 \textit{ea} anywhere in an utterance, it’s usually best to put it first; this clearly announces your suggestion.

5. Words like \textit{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 \textit{a}-series shows intention; the \textit{i}-series, conviction; and the \textit{o}-series, obligation. Within these three groups, there are four levels (from strongest to weakest): -\textit{a}, -\textit{o}, -\textit{i}, and -\textit{u}. (The \textit{a}- and \textit{o}- series are slightly irregular. To avoid *\textit{aa} and *\textit{oo}, \textit{ai} and \textit{oe} were introduced.)

\begin{tabular}{lll}
\textit{a}- & \textit{i}- & \textit{o}- \\
\textit{intention} & \textit{conviction} & \textit{obligation} \\
\textit{ai} & \textit{ia} & \textit{oa} \\
\textit{ao} & \textit{io} & \textit{oe} \\
\textit{ae} & \textit{ii} & \textit{oi} \\
\textit{au} & \textit{iu} & \textit{ou} \\
\end{tabular}

\textit{Ae} translates the “ungrammatical” use of ‘hopefully’: \textit{Ae ba fa ridle 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; \textit{ii} is usually safe.

6. \textit{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 \textit{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 \textit{ai} after the word you want to underline: \textit{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. \textit{Da} was first used in Lesson 1 and is one of the five \textit{replacing variables} \textit{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), \textit{da} is being used to replace \textit{ta} in example (10). Demonstratives like \textit{ti} and \textit{ta} are always \textit{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. *Ii ta fa kamla.* Perhaps that one will come.
2. *Ei da mrenu?* Will X (once “that one”) be a man?
3. *Mi eo godzi?* May I go?
4. *Oi.* Yes. [You may.]
5. *No, mi durzo ta eo.* May I not do that?
6. *Oi no.* You are allowed not to.
7. *Mi godzi na eo?* May I go now, please?
8. *Tu na au godzi.* Who cares if you go now? [It doesn’t matter if you go now.]
9. *Oa cirna ti.* You must learn this.
10. *Oa no durzo ta.* 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,
   - *takna* ... talks to ... about ...
   - *logla takna* ... “Loglan-talks” to ... about ... (in Loglan)
   - *ridle* ... reads ... from/in/on ...
   - *bukcu ridle* ... “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) ...’)

LESSON 2
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:

   - godzi: ... is a goer to destination ... from starting-point...
             via route ...
   - nu godzi: ... is a destination of goer ... from starting-point ...
                via route ...
   - fu godzi: ... is a starting-point to destination ... of goer ...
                via route ...
   - ju godzi: ... is a route to destination ... from starting-point...
                of goer ...

Lo Cninu Purda

Predicates

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>cutse</td>
<td>... says ... to ...</td>
<td>(say[SEi])</td>
</tr>
<tr>
<td>djano</td>
<td>... knows ... about ...</td>
<td>(know [NO])</td>
</tr>
<tr>
<td>gencue</td>
<td>... repeats .../says ... over to ...</td>
<td></td>
</tr>
</tbody>
</table>

   - [GENza CUtsE = again-say]

| genza | ... is a case of/a recurring instance of ... | (again [yGEN]) |
| gleca | ... is a part/example of the English language | (English [inGLyC]) |
| gudbi | ... is better than ... for/in ...         | (good [GUD])   |
| kerju | ... takes care of ...                    | (care [KER])   |
| logla | ... is a part/example of the Loglan language | [LOGLan+A]     |
| logmao| ... Loglanizes ... /translates ... into Loglan | [LOGla MAdzO = Loglan-make] |
| redro | ... is redder than ...                  | (red [RED], Sp. rojo [ROxO]) |
saadja ... understands the meaning of sign/symbol ...

\[ \text{SANPA DJANO} = \text{sign-know} \]

sanpa ... is a sign of/means ... to ... prompting behavior ...

in setting ...

\( \text{sign} \ [\text{SAiN}] \)

**Little Words**

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

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

ea Let’s/I suggest that we ... (free modifier)

eo please; may ...? (free modifier)

toa this/the next remark/statement

toi that/the just preceding remark/statement

**Lopo Notlensea Cirduo**

1. Logmao toi, eo. Loglanize that statement, please.
2. Ei ba gleca cutse vi? Does anyone speak English here [in this place]?
3. Ta he ditca? That’s what kind of teacher?
4. Da ridle ditca. She’s/He’s/X is a reading teacher (a teacher who reads or teaches reading).
5. Ta redro he? That’s a red what? (What is that red thing?)
7. No ridle de na! Don’t read it/Y now!
8. No, mi pa ridle de. I didn’t read it/Y.
9. No, pa mi ridle de. Don’t read it/Y before I do!
10. Mi fa durzo ta. I will do that. (Prediction)
11. Ai mi durzo ta. I will do that. (Intention)
12. Mi ai durzo ta. I will do that. (Intention plus emphasis on Mi)
13. Mi durzo ta, ai. I will do that. (Intention plus emphasis on ta)
15. Mu ea logla takna. Let’s us speak Loglan.
16. Gencue eo toi. Repeat, please, that.
17. Eo gencue toi. Please repeat that.
18. *Ei tu saadja toi?* Did you understand that [last] remark?
19. *Ae tu saadja toa.* I hope you understand the next remark.
20. *Kerju tu!* Take care of yourself!
21. *Kerju tu, ao!* I want you to take care of *yourself!*
22. *Ai mi kerju mi.* I intend to take care of myself.
23. *Ae no durzo ta.* I hope you don’t do that.
24. *No durzo ae ta.* I hope you don’t do that.

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**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 bukc
   (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 bukc 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 bukc 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 understand it?

   (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**: cei, dei, mei (c, d, m)
   - Lowercase vowels, add **-fi**: afi, efi,ifi (a, e, i)
   - Uppercase consonants, add **-ai**: Cai, Nai, Vai (C, N, V)
   - Uppercase vowels, add **-ma**: Ima, Oma, Uma (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 (β), 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:

<table>
<thead>
<tr>
<th></th>
<th>Just Spoken (“near”)</th>
<th>About to be Spoken (“far”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech</td>
<td>toi</td>
<td>toa</td>
</tr>
<tr>
<td>Situation</td>
<td>tio</td>
<td>tao</td>
</tr>
</tbody>
</table>

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 *ditcybukcu*, *ditcybuu*, 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 (*ditcybuu* text book versus *dicbukcu* text book). Shorter forms are also less formal, almost slangy...and harder for a learner to understand! (Which would you rather figure out, *ditcybukcu* or *dicbuu*?) The moral is, always learn the metaphor (*ditca buku* “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**

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>broda</td>
<td>... is broken/inoperative/not working</td>
<td>(broken [BROkn])</td>
</tr>
<tr>
<td>brudi</td>
<td>... is a brother of ... through parents ...</td>
<td>(brother [BRyd])</td>
</tr>
<tr>
<td>cirduo</td>
<td>... practices ...</td>
<td>[CIRna DUrzO = learn-do]</td>
</tr>
<tr>
<td>ckano</td>
<td>... is kind to ...</td>
<td>(kind [KAiNd])</td>
</tr>
<tr>
<td>ckela</td>
<td>... is a school of community ...</td>
<td>(school [sKuL]; Sp. escuela [esKuELA])</td>
</tr>
<tr>
<td>ckozu</td>
<td>... causes ... under conditions ...</td>
<td>(cause [KaZ])</td>
</tr>
<tr>
<td>clesi</td>
<td>... is without/less ...</td>
<td>(less [LES])</td>
</tr>
<tr>
<td>darli</td>
<td>... is farther from ... than ... is from ... by distance ...</td>
<td>(far [fAR])</td>
</tr>
<tr>
<td>dicbukcu</td>
<td>... is a textbook about subject ... by ...</td>
<td>[DItCa BUKCU = teach-book]</td>
</tr>
<tr>
<td>dirlu</td>
<td>... loses/misplaces ...</td>
<td>(lose [LUz])</td>
</tr>
<tr>
<td>djine</td>
<td>... is joined to ... at ...</td>
<td>(join [DJoIN])</td>
</tr>
<tr>
<td>djifoa</td>
<td>... is a combining form of ... in context ...</td>
<td>[DJIne FOrmA = join-form]</td>
</tr>
<tr>
<td>grupa</td>
<td>... is a group of ..., its member-defining superset</td>
<td>(group [GRUP])</td>
</tr>
</tbody>
</table>
hasfa ... is a/the house/domicile of ...  
   (house [H AoS]; Sp. casa [k ASA])

kenti ... is a question about ... put to ... by ...
   (question [KwEsTlon])

kraku ... cries/calls out (something)...to ...
   (cry [KRAi])

kukra ... is faster than ... by amount ...
   (quick [KUiK]; Sp. rápido [RApido])

lagfompli ... uses long forms of predicates in context ...
   [LAnGa FOrrMa PLIzo = long-forms-use]

laldo ... is older than ... by amount ...  
   (old [oLD])

langa ... is longer than ... by amount ...  
   (long [LoNG])

lerci ... is a letter to ... from ... about ...
   (letter [LEtR])

logcirna ... learns Loglan from ...
   [LOGl a CIRNA = Loglan-learn]

logli ... is a Loglander/knows Loglan  
   [LOGlan + i]

matma ... is the mother of ... by father ...
   (mama [MATMA])

monza ... is the morning of day...  
   (morning [MOrNia])

mutce ... is more extreme than ... in ...
   (much [MyTC]; Sp. mucho [MUTCo])

nakso ... fixes ... for use/user ... by ...
   (fix [fiKS])

natli ... is the night-time of day ...  
   (nightly [NAiTLI])

nengoi ... enters/goes into ... from ...
   [NENri GOdzI = in-go]

penso ... thinks about ...
   (pensive [PENSiv])

plizo ... uses ... for reason ...
   (employ [emPLoI]);

retpi ... is a/the answer to question ... by ...
   (reply [REPlaI]);

sackaa ... departs/leaves ... for ...
   [SAiTci KAmlA = start-come]

stolo ... stays at ...
   (stay [STei])

tcabei [short form of tcaberti; see next]

tcaberti ... transports ... to ... from ...
   [TCArO BERTI = car-carry]

tcaro ... is an automobile/car
   (car [kAR]; “chariot”)  

tcure ... is a picture of ... by ...
   (picture [pikTCR]; Sp. pintura [pinTURa])

tedji ... pays attention to ...
   (attend [yTEnD])

torkrilu ... is a bicycle
   [TO (R) KRILU = two-wheel]

treci ... is interesting to...in feature(s) ... 
   (interest [inTREEst])
Little Words

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

1. Lei ridle hu?
2. Lei he ridle?
3. Ei bei treci 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.  Eo mi lagfompli?  Please, may I use long forms?
2.  Oi.  Yes [you may].
3.  Mi ao djifoa plizo.  I want to use affixes. [djifoa use]
4.  Nahu tu sackaa?  When are you leaving?
5.  Tu nahu sackaa?  When are you leaving?
7.  Vihu ba bukcu?  Where is there a book?
8.  Ba vi mi bukcu.  There’s a book by me. (There’s a book where I am.)
9.  Le bukcu ga he treci?  How interesting is the book? 
11. Ei letu lerci ga treci?  Is your letter interesting?
12. No. Ibuo lei djipo.  No, but it’s important.

Le Retpi (The Answers)
1. What is l reading?  Lei ridle levi bukcu.  (Or Le logla bukcu or Le dicbukcu.)
2. How is l reading?  Lei tedji ridle.
4. When will the learning group practice? And where?  Gei fa cirduo na lena natli vi le ckela
5. What/how is the car?  Le tcaro ga broda.
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:** Le?  
Says D: Which [Teacher]?

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!

   *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.)

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**Lona Cninu Purda**

**Predicates**

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>detra</td>
<td>... is a daughter of ...</td>
<td>(daughter [DaTR])</td>
</tr>
<tr>
<td>famji</td>
<td>... is a family with members ...</td>
<td>(Sp. familia [FAMIIia])</td>
</tr>
<tr>
<td>kingoi</td>
<td>... goes with/accompanies ...</td>
<td>[KINci G0dzI = with-go]</td>
</tr>
<tr>
<td>matma</td>
<td>... is a/the mother of ... with father ...</td>
<td>(mama [MAMA]; maternal)</td>
</tr>
<tr>
<td>speni</td>
<td>... experiences/spends ..., an event or time interval</td>
<td>(spend [SPENd])</td>
</tr>
</tbody>
</table>
**Little Words**

- **bi** ... is also known as/called ...
- **bie** ... is also known as/called one of the (set) ...
- **hoi** O/Hey (a word used in calling someone by name)
- **ie** Which ...? Who? Which of the ones called ...?
- **la** the one I mean called ...
- **loi** hello
- **pe** of (a word indicating “possession” or general relationship)
- **ui** 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 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 Ima: I, ie la Karl?
Hue Pai: I la Karl, bi le brudi pe la Denys.
Hue Ima: Uu uu! 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

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>cnulogli</td>
<td>... is a beginning Loglanist</td>
<td>[CNinU LOGLI = new-Loglanist]</td>
</tr>
<tr>
<td>crina</td>
<td>... is rained on by ...</td>
<td>(rain [ReIN])</td>
</tr>
<tr>
<td>dupma</td>
<td>... deceives/tricks ... by ...</td>
<td>(dupe [DUPe])</td>
</tr>
<tr>
<td>fadgoi</td>
<td>... arrives at ... from ...</td>
<td>[FAnDo GOdzI = end-go]</td>
</tr>
<tr>
<td>fatru</td>
<td>... troubles/annoys ... by [doing] ...</td>
<td>(trouble [TRybl])</td>
</tr>
<tr>
<td>folma</td>
<td>... is full of ...</td>
<td>(full [FuL])</td>
</tr>
<tr>
<td>groci</td>
<td>... is angry/grouchy with ... about ...</td>
<td>(grouchy[GRaOtCl])</td>
</tr>
<tr>
<td>haijmi</td>
<td>... is glad to meet ...</td>
<td>[HApCI JMIte = happily meet]</td>
</tr>
<tr>
<td>hapci</td>
<td>... is happy about ...</td>
<td>(happy [HaPI])</td>
</tr>
</tbody>
</table>
helba  ... helps ... to/do ...  (help [HELp])
jmite  ... meets ...  (meet [MIT])
kiecmu  ... is a doctor treating ... for ... with ...  (cure [KIUr])
klada  ... is a cloud in airmass ...  (cloud [KLAoD])
kladyycle ... is cloudless/free of clouds
[kLADa (Y) CLEsi = cloud-less]
klaydru  ... clears up, becomes unclouded
[kLADa (Y) DiRIU = cloud-lose]
kladyflo  ... is cloudy/full of clouds
[kLADa (Y) FOLma = cloud-full]
logpli  ... uses Loglan in/by doing ...  [LOGla PLIzo]
skati  ... is a/the sky at ...  (sky [SKAI])
socli  ... interacts socially with ...  (socially [SOCyLI])
steti  ... is a sentence/statement/claim about ... made by ...
in language ...  (state [STEiT])
tarle  ... is tired from ...
(tired [TAiRd])
tidjo  ... is heavier than ... by ...
(weighty [ueiTI])
tradu  ... is true given truth-theory ...
(true [TRU])
zvokaa  ... comes out of/emerges from ...
[ZVOto KAmLA]
zvoto  ... is out/outside of ...
(out [aOT])

Little Words
sii  apparently, seemingly (free modifier)  [SImcI]
uu  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-oys], 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 ‘∈’ identifies something as a member of a group or set: American authors, British books, planets in the solar system, etc. Thus *Afi bie bei* (\(a \in b\)) 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. Loi! I mi bi la Djim. I hu bi tu? Hi! I’m Jim. Who are you?
2. Mi bi la Meris. I ie la Djim? I’m Mary. Which Jim are you?
3. La Djim Rid. I ei tu bie la Brrn? Jim Reed. Are you one of the Byrnes?
4. No. I mi bi la Meris Paoll. I ei tu ditca vi? No, I’m Mary Powell. Do you teach here?
5. No. I mi kicmu. I ei tu ditca? No, I’m a doctor. Do you teach?
6. I mi ditca helba. I’m a teacher’s assistant. [I teach-help].
7. I tu helba hu. And who[m] do you help?
9. Ua, tu bi le helba pe la Fum Frenklyn. I ao mi takna tu lemi detra. I dei bi la Teris. Oh, you’re the assistant of Ms.Franklin. I’d like to talk to you about my daughter. She’s Terry.
10. Uu. I tu takna le la Teris, ditca, oe. I’m sorry, you should talk to Terry’s teacher.

Le Retpi (The Answers)

1. Who is Doctor?
   - La Ine’s Delri, os, bi la Kicmu. Inez Del Rio is Doctor.
2. Who is bothering Dennis?
   - La Pal, fatru la Denys. Paul is bothering Dennis.

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

3. Are there clouds in/at the school?
   - No. Ibuo ba pa klada va cei. No. However, there were clouds near it
4. Is Inez a doctor?
   - Iu. I Ima bi la Kicmu. Ibuo ii no, Ima kicmu feu. 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-reader (a book reader who is interesting).*

3. Le blanu bukcu ga treci le farfu je la Djan, jue la Meris.
   *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

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<tbody>
<tr>
<td>blanu</td>
<td>... is bluer than ...</td>
<td>(blue [BLU]; Sp. azul)</td>
</tr>
<tr>
<td>clika</td>
<td>... is like/similar to ... in feature ...</td>
<td>(like [LaIK])</td>
</tr>
<tr>
<td>farfu</td>
<td>... is a/the father of ... through mother...</td>
<td>(father [FAdR])</td>
</tr>
<tr>
<td>gritu</td>
<td>... sings ... to ...</td>
<td>(“A bird may greet you by singing.”)</td>
</tr>
</tbody>
</table>

Little Words

ci  hyphen (between words)
ge  for a/type of ... (grouping operator)
go  which/that is ... (inversion operator)
je  of/by, etc. (first link of a predicate)
jue  of/by/than, etc. (sutori (at least second) link of a predicate)
me  (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 treci bukcu ridle groups as (treci bukcu) ridle and means ‘is an interesting book reader/a reader of interesting books’.

2. Ci links two words together as a unit: treci bukcu ci ridle—treci (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; *treci ci bukcu ridle means the same thing as treci bukcu ridle and is considered bad style. Likewise, *treci ci bukcu by itself—as in *Ta treci ci bukcu—is unnecessary and should be avoided; it means the same thing as Ta treci 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
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

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>corta</td>
<td>... is shorter than ... by amount ...</td>
<td>(short [CORT])</td>
</tr>
<tr>
<td>junti</td>
<td>... is younger than ... by amount ...</td>
<td>(junior [dJUNIrr])</td>
</tr>
<tr>
<td>langa</td>
<td>... is longer/taller than ... by amount ...</td>
<td>(longer[LaNGr])</td>
</tr>
</tbody>
</table>

Lopo Notlensea Cirduo
Notlensea Toa La Inglec (Translate These into English):
1. Ti he mrenu? [... is what-kind-of ...?]  
2. I ti corta junti ci mrenu. [How could you say this without using ci? What would it mean without any grouping words?]  
3. Ta langa ge junti mrenu.  
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 groyce, 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 trecmou.  
(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

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<tbody>
<tr>
<td>bapra</td>
<td>... operates/drives/is an operator/driver of machine(s)/vehicle(s) ...</td>
<td>(operate [APRReit])</td>
</tr>
<tr>
<td>blanu</td>
<td>... is bluer than ...</td>
<td>(blue [BLU]; Sp. azul [AtUL])</td>
</tr>
<tr>
<td>ckaciu</td>
<td>... is as kind to ... as ... is to ...</td>
<td>[CKAno CIktU = kind-equal]</td>
</tr>
</tbody>
</table>
ckamou ... is kinder to ... than ... is to ...  
\[\text{CKAno MOrdU} = \text{kind-more}\]

clika ... is like/similar to ... in feature ...  
\((\text{like} \ [\LaIK])\)
corta ... is shorter than ... by ...  
\((\text{short} \ [\text{CORT}])\)
dreti ... is correct by standard ...  
\((\text{correct} \ [\kyREkT])\)
farfu ... is a/the father of ... through mother ...  
\((\text{father} \ [\FAdR])\)
fremi ... is a friend of ...  
\((\text{friend} \ [\text{FREnd}] ; \text{Sp. amigo} \ [\text{aMIgo}]\)
gritu ... sings ... to ...  
\(\text{“A bird may greet you by singing.”}\)
grocycea ... becomes/grows angry at ... over ...  
\[\text{GROCi (Y) CEnjA} = \text{angry-become}\]

junti ... is younger than ... by amount ...  
\((\text{junior} \ [\text{dJUNIrr}]\)

kenti ... is a question about ... posed by ... to ...  
\((\text{question} \ [\text{KuEsTcn}]\)

langa ... is longer/taller than ... by amount ...  
\((\text{longer} \ [\text{LaNGr}]\)

peudja ... knows/is acquainted with person ...  
\[\text{PERnU DJAno} = \text{person-know}\]

remcli ... is friendly/like a friend to ...  
\[\text{fREMi CLIka} = \text{friend-like}\]

repduo ... answers question ... posed by ...  
\[\text{REtPi DUrzO} = \text{answer-do}\]

sadji ... is wiser than ... about ...  
\((\text{sage} \ [\text{SeiDJ}] ; \text{Sp. sabio} \ [\text{SAbIo}]\)

simfoa ... is/are the appearance/looks of ...  
\[\text{SIMci FOrmA} = \text{seem-form}\]

spuro ... is expert/skilled at/in ... under conditions...  
\((\text{expert} \ [\text{ekSPRt}]\)

tcabapra ... drives/is a driver of car(s)/motorized vehicle(s) ...  
\[\text{TCAno BAPRA} = \text{car-operate}\]

trecymou ... is more interesting to ... than ... is to ...  
\[\text{TRECi (Y) MOrdU} = \text{interesting-more}\]

**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)  
\((\text{free modifier})\)

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 [SAtei])

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 punctuator 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. Ta he bukcu? That is-what-kind-of-a book?
3. Ei le bukcu ga blanu? Is the book blue?
4. No. I bei redro. No, it’s red.
5. Le junti kicmu ga langa le laldo ditca. The young doctor is taller than the old teacher.
6. Le mrenu go corta je mi (ga) ditca. The man who is shorter than I am teaches.
   *(Ga is optional.)*
7. Ta ridle go treci bukcu la Loglan. 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 presumably 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.**

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 zei. Pay attention to the way these words group: ((xei, e yfi), e zei), 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*.)

---

**LESSON 6**
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 mekykuu (‘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:
   cdz, cvl          ndj, ndz
   dcm, dct, dts      pdz
   gts, gzb          svl
   jdj, jtc, jts, jvr  tvl
   kdz                   vts
   mzb
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 tisra le resra. I ii mu godzi le mekso, a le jungo. Ibuo mi *disfiu* 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 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**

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>cirhea</td>
<td>... tutors ... in subject ...</td>
<td>[CIRna HElB = learn-help]</td>
</tr>
<tr>
<td>disfiu</td>
<td>... is indecisive/can’t decide what to do about ...</td>
<td>[DISri FIbrU = decide-weak]</td>
</tr>
<tr>
<td>djipua</td>
<td>... is a connective/conjunction of language ...</td>
<td>[DJIne PUrdA = join-word]</td>
</tr>
<tr>
<td>fundi</td>
<td>... likes ... more than ... /prefers ... to ...</td>
<td>(fond [FoND])</td>
</tr>
<tr>
<td>furvea</td>
<td>... buys ... from ... for price ...</td>
<td>[FU (R) VEdM = 2nd passive of sell]</td>
</tr>
<tr>
<td>furvemcue</td>
<td>... orders ... from ... at price ...</td>
<td>[FU (R) VEdM CUtsE = buy-say]</td>
</tr>
<tr>
<td>jungo</td>
<td>... is part of Chinese culture</td>
<td>(Zhung [JUNG])</td>
</tr>
<tr>
<td>kinci</td>
<td>... accompanies/is a companion of ... in doing ...</td>
<td>(“keen to be there” [KIN])</td>
</tr>
<tr>
<td>lodji</td>
<td>... is a logical rule/principle for concluding/inferring ...</td>
<td>(logic [LODJIk])</td>
</tr>
<tr>
<td>mekso</td>
<td>... is part of Mexican culture.</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Clue words</th>
</tr>
</thead>
<tbody>
<tr>
<td>milfa</td>
<td>... is a meal of food(s) ...</td>
<td>(meal [MIL])</td>
</tr>
<tr>
<td>prati</td>
<td>... is a price of ... to ... from seller ...</td>
<td>(price [PRAIs])</td>
</tr>
<tr>
<td>resra</td>
<td>... is a restaurant of area ...</td>
<td>(restaurant [RESstaRant])</td>
</tr>
<tr>
<td>retpi</td>
<td>... is an answer to question ... put by ...</td>
<td>(reply [REPlaI])</td>
</tr>
</tbody>
</table>
tcastosia ... is a parking lot for/of community/building ...

[tCAro STOlo SItfA = car-stay-place]

tcidaa ... is hungry.

[tiTCI DAnzA = eat-want]

tisra ... chooses ... from set ...

(choice [TcoIS])

titci ... eats ...

(eat [IT])

togri ... agrees with ... about/that ...

(agree [yGRI])

vedma ... sells ... to ... for price ...

(vend [VEnD]; market (v.) [MArket])

Little Words

bea for example (freemod) [from BlEka (look at)]

ha “or”; how-connected-to, the interrogative connective.

kou a causal connective (See lesson 10.)

vio 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?

   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.

<table>
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<th>Lesson</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
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<td>a</td>
<td>2</td>
<td>and/or</td>
<td></td>
</tr>
<tr>
<td>ae</td>
<td>2</td>
<td>hope</td>
<td></td>
</tr>
<tr>
<td>ai</td>
<td>2</td>
<td>intend</td>
<td></td>
</tr>
<tr>
<td>-ai</td>
<td>3</td>
<td>U.C. Latin consonants</td>
<td></td>
</tr>
<tr>
<td>anoi</td>
<td>6</td>
<td>if/or not</td>
<td></td>
</tr>
<tr>
<td>ao</td>
<td>2</td>
<td>want</td>
<td></td>
</tr>
<tr>
<td>au</td>
<td>2</td>
<td>don’t care</td>
<td></td>
</tr>
<tr>
<td>ba</td>
<td>1</td>
<td>some(thing/one) x</td>
<td></td>
</tr>
<tr>
<td>be</td>
<td>1</td>
<td>some(thing/one) y</td>
<td></td>
</tr>
<tr>
<td>bei</td>
<td>6</td>
<td>for example</td>
<td></td>
</tr>
<tr>
<td>beo</td>
<td>3</td>
<td>l.c. Latin consonant β</td>
<td></td>
</tr>
<tr>
<td>bi</td>
<td>4</td>
<td>is same as</td>
<td></td>
</tr>
<tr>
<td>bie</td>
<td>4</td>
<td>is member of</td>
<td></td>
</tr>
<tr>
<td>bo</td>
<td>1</td>
<td>some(thing/one) z</td>
<td></td>
</tr>
<tr>
<td>bu</td>
<td>1</td>
<td>some(thing/one) w</td>
<td></td>
</tr>
<tr>
<td>buo</td>
<td>3</td>
<td>however</td>
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<tr>
<td>ceu</td>
<td>6</td>
<td>in any case</td>
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<td>ci</td>
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<td>[word hyphen]</td>
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<td>da</td>
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<td>[swap arguments 1&amp;3]</td>
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<td>de</td>
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<td>X (he/she/it/they)</td>
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<td>di</td>
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<td>Y (he/she/it/they)</td>
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<tr>
<td>do</td>
<td>2</td>
<td>Z (he/she/it/they)</td>
<td></td>
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<tr>
<td>du</td>
<td>2</td>
<td>W (he/she/it/they)</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>6</td>
<td>(logical) and</td>
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</tr>
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<td>ea</td>
<td>2</td>
<td>let’s</td>
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<td>ei</td>
<td>1</td>
<td>is it so?</td>
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<td>-ei</td>
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<td>please</td>
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<td>-eo</td>
<td>3</td>
<td>l.c. Greek consonants</td>
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<td>fa</td>
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<td>future, after</td>
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<tr>
<td>feu</td>
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<td>in fact</td>
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<td>fu</td>
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<td>is-what</td>
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<td>Hey!</td>
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<td>iu</td>
<td>2</td>
<td>who knows?</td>
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<td>je</td>
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<td>[first link of pred.]</td>
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</tr>
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<td>jue</td>
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<td>[second link of pred.]</td>
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<td>) [close paren.]</td>
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<td>the</td>
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<tr>
<td>Word</td>
<td>Meaning</td>
<td>Frequency</td>
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<td>tao</td>
<td>the following situation</td>
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<td>ti</td>
<td>this (near)</td>
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<td>tio</td>
<td>the former situation</td>
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<td>toa</td>
<td>the following words</td>
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<td>toi</td>
<td>the former words</td>
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</tr>
<tr>
<td>tu</td>
<td>you</td>
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<td>u</td>
<td>whether-or-not</td>
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<td>ua</td>
<td>that’s it! voilà!</td>
<td>4</td>
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</tr>
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<td>ue</td>
<td>surprise!</td>
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</tr>
<tr>
<td>uu</td>
<td>regret!</td>
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<td>va</td>
<td>there (far)</td>
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</tr>
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<td>here (close)</td>
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<td>where?</td>
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<td>yonder (very far)</td>
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<td>-zi</td>
<td>l.c. Greek vowels</td>
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