



koli na lami lioa

a guide to an LGBT+ interlanguage

no ino Nilolami

by Ryan

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iti lo nioi pali – foreword

the purpose of *lami lioa* is to provide a system of communication, expression, discussion, and celebration to be used by and for members of the LGBT+ community. it has some features that many may see as abnormal, but these choices were made to help people from various language backgrounds learn the language.

influences on this language's form and function include gay cants and argots (unique speech varieties of otherwise established languages) such as IsiNgqumo and Polari, as well as existing constructed languages: particularly the feminist philosophical language developed by Suzette Haden Elgin, Láadan – which itself pulls some conceptual influence from English and Diné bizaad (the Navajo language) – and the minimal philosophical language by Sonja Lang, Toki Pona – pulling influences from Tok Pisin, Finnish, Dutch, Mandarin, Cantonese, Romance languages, and others.

the minimal sound inventory of *lami lioa* was influenced by other languages with minimal phonologies such as Rotokas of Bougainville, Papua New Guinea, and Xapaitíiso of the Pirahã people who live along the Maici River in Amazonas, Brazil.

much of the grammatical structure of this language was influenced by features of Japanese (head-modifier directionality, semantic and pragmatic particles), Salishan languages of the Pacific Northwest (saliency proforms, valence mobility, lack of lexical grammatical categories, predicate-initial syntax), and Hawai'ian (proform clusivity, strict phonotactic constraints, analytical tense-aspect-mood, gender-neutral relationship terms, freedom of grammatical categories, predicate-initial syntax).

the construction of the words and particles themselves were largely influenced by phonæsthetic principles of glossopœia developed and employed by J.R.R. Tolkien in the construction of his Elvish languages – principles based on phenomena of euphonic sound change in Sanskrit, vowel mutation in Celtic languages, and vowel harmony present in Uralic, Turkic, and other languages.

this project is several years in the making, and would not have been possible without the support of my own *oika* – my own LGBT+ family – as well as fellow linguists and language enthusiasts who have helped me develop the underlying concepts of this endeavor. I hope you have fun learning to use and explore *lami lioa*.

thank you.

pali na kota mini – 1

goal: pronounce lami lioa words

pronunciation

lami lioa is very minimal in its sound inventory. the phonemic consonants (consonants which can create contrasts between words) are:

p t k m n l

the phonemic vowels are:

i a o

with the exception of name compounds, all *lami lioa* words are no more than 2 syllables. the first syllable of any word is the one which receives primary stress or pitch accent. there are no consonant clusters.

lata – begin

kipi – value

ato – mouth

po – a great gross (dozenal 1000, decimal 1728)

before the vowel *i*, the consonant *t* becomes an affricate *tʃ* (English ⟨ch⟩ in “chill”) or *tɕ* (Japanese ⟨ch⟩ in “inochi”).

noti [ˈno.tʃi, ˈno.tɕi] – family

tila [ˈtʃi.la, ˈtɕi.la] – look

iti [ˈi.tʃi, ˈi.tɕi] – word

when vowels come into contact, the vowels *i* and *o* can sometimes function as semi-consonants – IPA [j] (the ⟨y⟩ in “yes”) and [w], respectively).

because there are so few consonants, *lami lioa* speakers have the freedom to vary them for different effects. for example, the stop consonants (*p*, *t*, and *k*) can be made into fricatives (*f*, *s*, and *h*, respectively) and elongated for emphasis, humour, sarcasm, &c. similarly, the nasals (*m* and *n*) can become voiced stops (*b* and *d/g*, respectively) or implosives, and the alveolar lateral approximant *l* can become an alveolar trill (IPA [r], the trilled ⟨r⟩ in Arabic, Spanish, Italian, &c.).

pali na kota tata – 2

goal: understand how *lami lioa* words work

words and modification

lami lioa does not have “words” in the typical sense, but rather terms which signal general semantic fields – the particular meaning of the term is derived from the context in which it is used. for example, when talking about your home, ‘malo’ (“structure”) could be used to signal “home”, but in another context, ‘*malo*’ might refer to some other structure (a school, shelter, the structure of a sentence, &c.). the topic of the conversation at hand, or the immediate context in which the conversation takes place, will specify which ‘*malo*’ is being referenced. the scope a term has in a particular context can be narrowed by modifying it with another term (following it). one can modifying ‘*malo*’ (“structure”) with ‘koli’ (“know”):

‘*malo koli*’ – a structure which relates in some way to knowledge (a school, a research facility, a library, &c.).

here, ‘*malo*’ (“structure”) is the syntactic “head,” while ‘*koli*’ (“know”) modifies it. the type of modification is ambiguous. each successive modifier limits the scope of the sum of the prior terms as a unit. adding ‘oma’ (“great”), ‘*malo koli oma*’ could be any knowledge-structure which is large or important. ‘*malo koli oma kani*’ could be any large/important-knowledge-structure which is red.

what if one wanted to specify NOT a large/important knowledge-structure, but a structure of important-knowledge? in order to do this, it must be ‘koli’ (“know”) which is modified by ‘oma’ (“great”) – for this to happen, ‘*koli*’ must be its own head, while also, together with ‘*oma*,’ modifying ‘*malo*.’ the way to achieve this in *lami lioa* is using the particle ‘*na*’ (modifier).

malo koli oma “important knowledge-structure”
i.e. “a knowledge-structure that is important”

malo na koli oma “important-knowledge structure”
i.e. “a structure with important knowledge”

the particle ‘*na*’ is also useful for allowing roles (words introduced by particles which indicate their participation in the main action or state of the sentence) to *modify* an argument (one such participant) rather than signal an argument in and of themselves.

it is important to note that *lami lioa* words are not locked into any single part of speech, aside from a basic “word” [i.e. content-word] versus “particle” [a semantic or syntactic marker] divide, none are they locked into a particular number – they can be either singular or plural (more on this in chapter 10).

practice: using the dictionary at the end of this guide, work out some possible meanings for the following words (answers to practice questions are also at the end of the guide)

- 1 · *malo lia*
- 2 · *lama lina*
- 3 · *kato lama*
- 4 · *kato lama lina*
- 5 · *kato na lama lina*
- 6 · *noti ami*

pali na kota niti – 3

goal: learn to greet & thank people

salutations

rather than separate words for “hello” and “goodbye,” most salutations in *lami lioa* apply to both greeting and leaving people. the general salutation, appropriate for all contexts, is

a olo ali

and is said both when greeting and departing. an alternative which can be used with close friends and family is

ni maio

also said both when greeting and departing. a third greeting, used specifically within close friend-groups, is

a ali lo oika.

when someone wants to indicate that they are leaving, they can preface one of the previous “goodbye”s with

ni aoa.

when someone is leaving to go to bed, you can tell them

a lolo ali.

salutations summary:

general:	<i>a olo ali</i>
to close friends & family:	<i>ni maio</i>
to close friend-group:	<i>a ali lo oika</i>
when leaving:	<i>ni aoa · [_]</i>
to someone going to bed:	<i>a lolo ali</i>

polite phrases

requests, wishes, and commands are introduced by the particle ‘a’. to add politeness, you can extend this to ‘***a ali*** [ta] ...’

a mata i loa – command: “eat vegetables”

a ali ta mata i loa – polite request: “please eat vegetables”

to thank someone, you can say

ni ali mo nia

and to acknowledge thanks given to you, you can say

ali no nia

summary of polite phrases:

polite requests:	<i>a ali ta...</i>
thanking:	<i>ni ali mo nia</i>
acknowledging thanks	<i>ali no nia</i>

pali na kota kana – 4

goal: learn the tools to begin a conversation

states and actions

the main action or state that occurs in a sentence is called the predicate of the sentence. the predicate in *lami lioa* comes before any participants in the predicate – the arguments (players in the action or state) and adjuncts (additional information) always come after the predicate.

the particle ‘*i*’ is one of the most frequent particles in *lami lioa*. ‘*i*’ introduces the undergoer of a state or an action – this is called the THEME. it can be used in simple “X is Y” statements, where the “X” is the theme, introduced by the particle ‘*i*’, and “is Y” is the predicate.

kani i malo – “the houses are red”

PREDICATE	<i>kani</i> – red
THEME <i>i</i>	<i>malo</i> – structure

lomi i toi – “they are sad”

PREDICATE	<i>lomi</i> – sad
THEME <i>i</i>	<i>toi</i> – 3 rd person (they, she, he, it)

ino i nia – “you are people”

PREDICATE	<i>ino</i> – people
THEME <i>i</i>	<i>nia</i> – 2 nd person (you, thou)

aoli i koli – “knowledge is power”

PREDICATE	<i>aoli</i> – energy, power
THEME <i>i</i>	<i>koli</i> – know, skill

tioa i noai – “we are similar”

PREDICATE	<i>tioa</i> – similar, equal
THEME <i>i</i>	<i>noai</i> – 1 st person incl. (we, I [polite])

where there is an action, there is also usually someone/thing performing the action. the doer of the action (the agent) is introduced by the particle ‘*mo*’. given that the theme is always introduced by ‘*i*’ and the agent by ‘*mo*,’ they do not have to come in any particular order, so long as the predicate comes before both.

lia mo ino i kono – “a person moved some rocks”

PREDICATE	<i>lia</i> – move
AGENT <u>mo</u>	<i>ino</i> – people
THEME <i>i</i>	<i>kono</i> – stone

mata i pali mo loki – “the lizard eats a leaf”

PREDICATE	<i>mata</i> – consume
THEME <i>i</i>	<i>pali</i> – leaf
AGENT <u>mo</u>	<i>loki</i> – reptile

you might have noticed a difference between the structure of the English and the *lami lioa* sentences: in English, the subject of the sentence (the argument which comes before the verb in an English sentence) is sometimes a theme (like in the sentence “the houses are red”) and sometimes an agent (like in the sentence “the lizard eats the leaf”). *lami lioa* does away with the concept of a grammatical subject, instead opting to make the semantic role – the relationship something has to the action or state – transparent. we will learn more semantic roles throughout the remainder of the lessons.

in the last chapter, we learned that ‘*a*’ introduces requests, wishes, and commands, and that ‘*a ali ta*’ adds politeness to a request. speech acts such as these are called illocutionary force – the motivation for speaking, or the task the speaker is trying to accomplish with their speech.

a olo ali – “hello, goodbye”

FORCE	<i>a</i> – REQUEST, WISH, COMMAND
PREDICATE	<i>olo</i> – become, happen
+ modifier	<i>ali</i> – good

another force particle we have already seen is ‘ni’. ‘ni’ introduces information the speaker wishes to share – it is especially used to clarify that what follows is a statement, rather than a request, question, or some other force. sometimes it is left off because it is clear from context.

a ali ta aoa – request: “please leave”

FORCE

a – REQUEST, WISH, COMMAND

+ EMOTION

ali – good (adds politeness to the force)

ta PREDICATE

aoa – away

ni aoa mo nia – statement: “you are leaving”

FORCE

ni – STATEMENT

PREDICATE

aoa – away

AGENT *mo*

nia – 2nd person (you, thou)

another force particle in *lami lioa* is ‘*ma*’. ‘*ma*’ introduces questions. a common question to ask when first meeting someone is ‘*ma iti to nia*’, which asks what someone’s name is. the particle ‘*to*’ introduces a possessor – someone who has possession or ownership of something.

ma iti to nia – “what is your name?”

FORCE

ma – QUESTION

PREDICATE

iti – word, name

POSSESSOR *to*

nia – 2nd person (you, thou)

naturally, answering the question would be the sharing of information, so it would be introduced with ‘*ni*.’

ni iti i n’[...] – “my name is [...].”

FORCE

ni – STATEMENT

PREDICATE

iti – word, name

THEME *i*

n’[...] – (name goes in the brackets)

the following conversation takes place between two strangers, Tikololo and Palaiao. you now have the tools to begin to understand the conversation.

n’Tikololo – *a olo ali*

n’Palaiao – *a olo ali · ma iti to nia*

n’Tikololo – *ni iti i n’Tikololo · ma to nia*

n’Palaiao – *ni iti i n’Palaiao*

n’Tikololo – *ali i koli nia*

n’Palaiao – *tioa*

take a moment to review the conversation. what semantic roles do you notice? what forces are being used?

the phrase *ali i koli nia* can be used to express pleasure at meeting someone.

<i>ali i koli nia</i> – “nice to meet you”	
PREDICATE	<i>ali</i> – good
THEME <i>i</i>	<i>koli</i> – know
+ modifier	<i>nia</i> – 2 nd person (you, thou)

(note: *n'* is an abbreviation of the word '*ino*' [“people”] used before a personal name)

the role particle '*ka*' marks the VOCATIVE – an argument that is being directly addressed by the speaker.

'a olo ali ka n'Palaiao – “hello, n'Palaiao.”

summary:

predicate – the main action or state; comes before arguments

argument – participant in the action or state

adjunct – additional information

i THEME role – the undergoer of an action or state

mo AGENT role – the doer of an action

to POSSESSOR role – has possession or ownership of a thing

ni STATEMENT force

a REQUEST, WISH, or COMMAND force

ma QUESTION force

ka VOCATIVE role – direct addressee

practice: translate the following sentences into *lami lioa*

1 · (statement) “the reptile is moving”

2 · (question) “are the people similar?”

3 · (request) “you should empower the people!”

4 · “they become good”

5 · (statement) “you move away”

6 · (question) “are we knowledgeable?”

pali na kota lipa – 5

goal: learn how to make a name in *lami lioa*

lami lioa has a very small inventory of sounds, and does not allow consonant clusters. this can make directly transcribing a name into *lami lioa* difficult. (remember that *lami lioa* stress is always initial).

Stefana (IPA [ste'fa.na]) → *Tipana* ['tʃi.pa.na]

Donald (IPA ['da.nɫd]) → *Tano* ['ta.no], *Tono* ['to.no]

Riley (IPA ['raɪ.li]) → *Lali* ['la.li]

both transcriptions of “Donald” are *lami lioa* words: ‘*tano*’ – “true”; ‘*tono*’ – “hill”

to avoid confusion, one can translate the meaning of a name into a *lami lioa* name compound. name compounds in *lami lioa* are usually dithemic, meaning they have two elements: a head word (coming first) which signifies what the main topic or thing is (often metaphorical), and a modifier (which follows and attaches to the head word) defining a quality of the thing. finding an appropriate name compound will require research into the name’s etymology (word origin). names of people are introduced by the word ‘*ino*’ (“people, person”), which is usually abbreviated to *n*’ before a name. when identical vowels come into contact in a compound, they merge into the one vowel: *nalō* + *oala* → *Nalōala*.

Stefana ← ancient Greek “στέφανος” – “encircling, crown”

→ *n’Likotoko*

“circle of the head/guide” *liko* – round; *toko* – head

Donald ← early Celtic “dumnoval” – “ruler of the world”

→ *n’Tokonoli*

“the land’s guide” *toko* – head; *noli* – land

Riley ← Old English “rygeléah” – “rye clearing [in a forest]”

→ *n’Palaiao*

“the crop’s pasture” *pala* – pasture; *iao* – crop

however, the preferred approach to express personal names in *lami lioa* is through epithets – name compounds that usually describe a unique or identifying quality of the person in relation to their social group. a person can have multiple epithets, varying by the social groups in which they use *lami lioa*. this patterns after customs within LGBT+ cants like *Polari*, in which people would have an alias for use within the Polari-speaking community.

epithets can be self-constructed, given to you by others, or a mix of both. for example, if is someone for whom imaginative writing, then they might choose a name such as *n'Tikololo* “sleep/dream-writer.”

the rules for translating people’s names also apply to other proper nouns, e.g.,

- a dog’s name, introduced by ‘*kilo*’ (“mammal”): *kilo Momokani* – “red spot(s).”
- a famous sword, introduced by ‘*maki*’ (“rod”) might be named *maki Lakamino* “stone breaker” (c.f. Welsh *Caledfwlch* “hard + breach” → *Excalibur*).

practice: using the dictionary at the end of the guide

- look into your name’s etymology, and try to make a name compound that is close to it.
- think of a metaphor that resonates with you, and a quality which describes you – feel free to ask friends and/or family to help with this. make the metaphor the head of the name compound, and attach the quality descriptor as a modifier after it.

pali na kota ini – 6

goal: begin to express thoughts & feelings in *lami lioa*
feelings

thus far, our discussion of predicates and argument roles has focused on states of being (a PREDICATE with a THEME) and actions (a PREDICATE with a THEME and an AGENT). we have also looked at a POSSESSOR role. in order to express emotional and thoughts, we will need to learn some new roles.

the particle 'ao' introduces the EXPERIENCER role – an experiencer feels a cognitive, emotional, or sensory predicate

lota ao toi – “they are angry”

PREDICATE

lota – anger

EXP ao

toi – 3rd person (they, she, he, it)

maio ao noai – “I am in love”

PREDICATE

maio – love

EXP ao

noai – 1st person incl. (we, I [polite])

lolo ao ino – “the person is asleep”

PREDICATE

lolo – sleep

EXP ao

ino – people

the particle 'la' introduces a STIMULUS – a stimulus prompts a cognitive, emotional, or sensory response. as with agents and themes, the order of stimuli and experiencers does not matter, because the role particles make it clear which is which.

lina la lama – “the sound is fun”

PREDICATE

lina – amuse

STIM la

lama – sound

lota la nia ao toi – “they are angry at you”

PREDICATE

lota – anger

STIM la

nia – 2nd person (you, thou)

EXP *ao*

toi – 3rd person (they, she, he, it)

maio ao noai la nia – “I love you”

PREDICATE

maio – love

EXP *ao*

noai – 1st person incl. (we, I [polite])

STIM *la*

nia – 2nd person (you, thou)

in many cases, simply using different roles can change the meaning of the predicate. for example, ‘*koli*’ with ‘*i*’ might indicate skill, whereas ‘*koli*’ with ‘*ao*’ might indicate knowledge.

lomi ao ino – “the person is sad,” i.e. the person feels sad

PREDICATE

lomi – sad

EXP *ao*

ino – people

lomi la ino – “the person is sad,” i.e. the person makes one sad

PREDICATE

lomi – sad

STIM *la*

ino – people

ali ao noai la noti – “the community makes me happy”

PREDICATE

ali – good

EXP *ao*

noai – 1st person incl. (we, I [polite])

STIM *la*

noti – community

ali i noai mo noti – “the community improves/cleanses me”

PREDICATE

ali – good

THEME *i*

noai – 1st person incl.

AGENT *mo*

noti – community

moki la nia ao ino – “the people are ashamed of you”

PREDICATE

moki – shame

STIM *la*

nia – 2nd person (you, thou)

EXP *ao*

ino – people

moki mo nia ao ino – “you dishonour the people”

PREDICATE

moki – shame

AGENT *mo*

nia – 2nd person

EXP *ao*

ino – people

notice that the final sentence has an agent and an experiencer, but no theme or stimulus. the agent is doing some (unstated) action which causes the experiencer to feel shame.

much of the time, our feelings are complicated – we feel more than just a thing, but rather an entire scenario. in a sentence like “I want to eat bread,” the stimulus is not a simple argument, but “to eat bread” as whole. the role of “to eat bread” is a proposition – it is a clause of its own, with its own predicate (“eat”) and an argument (“bread”), but as a unit, it has a role within the overall sentence, as the stimulus for the predicate “want.” a PROPOSITION is introduced with ‘io’ – the first word after ‘io’ is an embedded predicate.

iata ao noai la io mata i iao “I want to eat bread”

PREDICATE	<i>iata</i> – will, want, desire
EXP <i>ao</i>	<i>noai</i> – 1 st person incl.
STIM <i>la</i>	<u>PROPOSITION</u>
PROP <i>io</i>	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop, (product of) staple starch

sometimes, the contents of a proposition can be reworded so they can take a role without being part of an embedded clause.

lomi ao ino la io aoa i noti

– “that the community is gone saddens people”

PRED	<i>lomi</i> – sad
EXP <i>ao</i>	<i>ino</i> – people
STIM <i>la</i>	<u>PROP</u>
PROP <i>io</i>	<i>aoa</i> – away
THEME <i>i</i>	<i>noti</i> – community

lomi ao ino la aoa noti

– “the community’s absence saddens people”

PRED	<i>lomi</i> – sad
EXP <i>ao</i>	<i>ino</i> – people
STIM <i>la</i>	<i>aoa</i> – away
+ modifier	<i>noti</i> – community

iata ao noai la mata iao – “I want the eating of bread”

PRED	<i>iata</i> – will
EXP <i>ao</i>	<i>noai</i> – 1 st person incl.
STIM <i>la</i>	<i>mata</i> – consume
+ modifier	<i>iao</i> – crop

however, some embedded clauses are complicated, and rewording them as plain arguments of the overall clause would be difficult. remember that the particle ‘*to*’ introduces a possessor, and the particle ‘*na*’ introduces complex modifiers.

koli ao loki la io ali la loti ao kapo
– “lizards know that frogs like bugs”

PRED	<i>koli</i> – know
EXP <i>ao</i>	<i>loki</i> – reptile
STIM <i>la</i>	<u>PROP</u>
PROP <i>io</i>	<i>ali</i> – good
STIM <i>la</i>	<i>loti</i> – bug
EXP <i>ao</i>	<i>kapo</i> – amphibian

koli ao loki la ali loti na to kapo
– “lizards know the bug-liking of frogs”

PRED	<i>koli</i> – know
EXP <i>ao</i>	<i>loki</i> – reptile
STIM <i>la</i>	<i>ali</i> – good
+ modifier	<i>loti</i> – bug
+ MOD <i>na</i>	POSSESSOR
POSS <i>to</i>	<i>kapo</i> – amphibian

perception and evidence

when a statement you make comes from your sensory or cognitive experience (a thought, a sight, an opinion, a dream), it has what is called SENSORY evidentiality. evidentiality refers to the source of the information being given when speaking. *lami lioa* has a few evidentiality particles which come at the end of the sentence. when there is no particle at the end, the evidentiality implied is DIRECT evidentiality, or information for which the source is self-evident or immediately apperent. the evidentiality which relates most directly to feelings and thoughts is SENSORY evidentialty, which *lami lioa*

expresses with the particle 'ao' (notice that 'ao' is also introduces the EXPERIENCER role). compare these sentences with DIRECT and SENSORY evidentiality:

mata i pali mo loki – “the lizard eats leaves”

PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>pali</i> – leaf
AGENT <i>mo</i>	<i>loki</i> – reptile
<u>EVIDENTIAL</u>	<u>∅</u> – DIRECT

mata i pali mo loki ao – “I perceive: the lizard eats leaves”

PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>pali</i> – leaf
AGENT <i>mo</i>	<i>loki</i> – reptile
<u>EVID</u>	<u>ao</u> – SENSORY

lota la nia ao toi – “they are angry at you”

PRED	<i>lota</i> – anger
STIM <u>la</u>	<i>nia</i> – 2 nd person (you, thou)
EXP <i>ao</i>	<i>toi</i> – 3 rd person (they, she, he, it)
<u>EVID</u>	<u>∅</u> – DIRECT

lota la nia ao toi ao – “I perceive: they are angry at you”

PRED	<i>lota</i> – anger
STIM <u>la</u>	<i>nia</i> – 2 nd person (you, thou)
EXP <i>ao</i>	<i>toi</i> – 3 rd person (they, she, he, it)
<u>EVID</u>	<u>ao</u> – SENSORY

summary:

<i>ao</i>	EXPERIENCER role – feels thought/emotion/sense SENSORY evidential: perceived (sens./cogn.) by speaker
<i>la</i>	STIMULUS role – prompts cognition/emotion/senses
<i>io</i>	PROPOSITION – embeds predicate & clause as an argument

practice: translate the following into *lami lioa*

- 1 · the sound makes me sad
- 2 · the community knows that the person is skilled
- 3 · I think that you are beautiful
- 4 · she wants to eat bread

pali na kota toto – 7

goal: learn to express place, motion, & transfer
movement and location

often we do not just want to express the participants in the predicate, but also want or need to include the location where the predicate takes place. *lami lioa* introduces locations using the particle 'lo'.

mata lo malo mo toi – “they eat at home”

PRED	<i>mata</i> – consume
LOCATION <u>lo</u>	<i>malo</i> – structure
AGENT <i>mo</i>	<i>toi</i> – 3 rd person

tao lo noti loa i noai – “we live in the forest”

PRED	<i>tao</i> – continue, remain, reside
LOCATION <u>lo</u>	<i>noti</i> – community
+ modifier	<i>loa</i> – plant
THEME <i>i</i>	<i>noai</i> – 1 st person incl.

lia aoli mo ili lo paia noli – “the star ran above the earth”

PRED	<i>lia</i> – move
+ modifier	<i>aoli</i> – energy
AGENT <i>mo</i>	<i>ili</i> – stars
LOCATION <u>lo</u>	<i>paia</i> – above
+ modifier	<i>noli</i> – earth

when a location is being used to modify another argument, the combination of 'lo [_]' must be preceded by the modifier-grouper '*na*'.

iako i pali na lo tamu – “the book in the box is blue”

PRED	<i>iako</i> – cyan
THEME	<i>pali</i> – leaf
+ MOD <u>na</u>	<u>LOCATION</u>
LOC <u>lo</u>	<i>tamu</i> – container

<i>ali la malo na lo tono <u>ao</u></i> – “the house <u>on the hill</u> is beautiful”	
PRED	<i>ali</i> – good
STIM <i>la</i>	<i>malo</i> – structure
+ MOD <i>na</i>	<u>LOCATION</u>
LOC <i>lo</i>	<i>tono</i> – hill
EVID	<i>ao</i> – SENSORY

this can actually be useful in disambiguating phrases which are otherwise syntactically ambiguous in English, like “she saw the stones in the field.”

“she saw the stones in the field” i.e. “the field” is where she saw them (“in the field” is adjunct to the predicate):

<i>tila ao toi la kono <u>lo pala</u></i>	
PRED	<i>tila</i> – look
EXP <i>ao</i>	<i>toi</i> – 3 rd person
STIM <i>la</i>	<i>kono</i> – stone
LOC <i>lo</i>	<i>pala</i> – pasture

“she saw the stones in the field” i.e. “in the field” specifies which stones they are (“in the field” modifies “the stones”):

<i>tila ao toi la kono <u>na lo pala</u></i>	
PRED	<i>tila</i> – look
EXP <i>ao</i>	<i>toi</i> – 3 rd person
STIM <i>la</i>	<i>kono</i> – stone
+ MOD <i>na</i>	<u>LOCATION</u>
LOC <i>lo</i>	<i>pala</i> – pasture

the relationship between arguments and location is not always stationary – we are often moving to and from locations. in *lami lioa*, this is facilitated by different role particles. the partic ‘no’ indicates the SOURCE of motion, as well as a point of comparison.

<i>lia <u>no malo</u> mo toi</i> – “they traveled <u>from home</u> ”	
PRED	<i>lia</i> – move
AGENT <i>mo</i>	<i>toi</i> – 3 rd person
SOURCE <i><u>no</u></i>	<i>malo</i> – structure

aoa oma i nina no maoi – “the water is far away from the bird”

PRED	<i>aoa</i> – away
+ modifier	<i>oma</i> – great
THEME <i>i</i>	<i>nina</i> – water
SOURCE <u><i>no</i></u>	<i>maoi</i> – dinosaur, bird

once again, it can be subordinated with a modifying ‘*na*’, indicating origin.

lami mo ino na no nipo nina – “the people from by the sea talk”

PRED	<i>lami</i> – communicate
AGENT <i>mo</i>	<i>ino</i> – people
+ MOD <u><i>na</i></u>	<u>SOURCE</u>
SRC <u><i>no</i></u>	<i>nipo</i> – side
+ mod	<i>nina</i> – water

iata ao loki la iaoa na no loa – “a gecko wants fruit from trees”

PRED	<i>iata</i> – will
EXP <i>ao</i>	<i>loki</i> – reptile
STIM <i>la</i>	<i>iaoa</i> – fruit
+ MOD <u><i>na</i></u>	<u>SOURCE</u>
SRC <u><i>no</i></u>	<i>loa</i> – plant

there is also a GOAL role particle ‘*li*’:

lia mo toi li malo – “they traveled home”

PRED	<i>lia</i> -move
AGENT <i>mo</i>	<i>toi</i> – 3 rd person
GOAL <u><i>li</i></u>	<i>malo</i> – structure

tila li tono ao toi – “he looked toward the mountains”

PRED	<i>tila</i> – look
GOAL <u><i>li</i></u>	<u><i>tono</i></u> – hill
EXP <i>ao</i>	<i>toi</i> – 3 rd person

it can also express an abstract goal, or PURPOSE:

lami li ana koli mo toi – “she spoke to share wisdom”

transfer

in previous lessons, we have seen that ‘to’ indicates a POSSESSOR, and ‘na to’ can subordinate a possessor to modify another argument. there are many cases, however, when we transfer possession or information between different entities. an argument which is the RECIPIENT or BENEFICIARY of transfer is introduced by ‘ai’.

ana i nina mo toi ai noai – “they give me water”

PRED	<i>ana</i> – put, place, give
THEME <i>i</i>	<i>nina</i> – water
AGENT <i>mo</i>	<i>toi</i> – 3 rd person
RECIPIENT <i>ai</i>	<i>noai</i> – 1 st person inclusive

lami ai nia mo ino koli – “the skilled person spoke to you”

PRED	<i>lami</i> – communicate
RECIP <i>ai</i>	<i>nia</i> – 2 nd person
AGENT <i>mo</i>	<i>ino</i> – people
+ modifier	<i>koli</i> – know

ika i lono mata mo toi ai kilo – “he makes food for the dog”

PRED	<i>ika</i> – make, create, do
THEME <i>i</i>	<i>lono</i> – matter, thing
+ modifier	<i>mata</i> – consume
AGENT <i>mo</i>	<i>toi</i> – 3 rd person
BENEF <i>ai</i>	<i>kilo</i> – mammal

summary:

<i>no</i>	SOURCE role – the origin of movement or comparison
<i>li</i>	GOAL role – the goal of movement or abstract PURPOSE
<i>ai</i>	RECIPIENT role – the target of transfer; the BENEFICIARY

practice: translate the following from *lami lioa*

- 1 · you are coming to my house
- 2 · we ate fruit by the water
- 3 · the people left the school (knowledge-building)
- 4 · (request) you make bread for me.

pali na kota loto – 8

goal: talk about direction & manner

demonstrative

deictic words stand in for other entities already introduced or mentioned in a discourse. they refer to contextual entities that can be either spacial or abstract. some deictic words we have already encountered are proforms like ‘*noai*’ (“I, we [inclusive]”), ‘*nia*’ (“you, thou”), and ‘*toi*’ (“they, she, he, it”). English also has some other deictic like “this” and “that,” which are called demonstratives – they are used to refer to or modify things which have already come up in a conversation, and to point to entities being talked about. *lami lioa* uses the word ‘*tina*’ as its primary DEMONSTRATIVE (“this, that, these, those, here, there”):

ali la iao tina ao – “this bread is good [to me]”

PRED	<i>ali</i> – good
STIM <i>la</i>	<i>iao</i> – crop
+ mod	<u><i>tina</i></u> – DEMONSTRATIVE
EVID	<i>ao</i> – SENSORY

a mata lo tina mo noai – “let us eat here”

FORCE	<i>a</i> – REQUEST, WISH, COMMAND
PRED	<i>mata</i> – consume
LOC <i>lo</i>	<u><i>tina</i></u> – DEM
AGENT <i>mo</i>	<i>noai</i> – 1 st person incl.

a lia li tina aoa mo nia – “you should go yonder”

FORCE	<i>a</i> – REQUEST, WISH, COMMAND
PRED	<i>lia</i> – move
GOAL <i>li</i>	<u><i>tina</i></u> – DEM
+ mod	<i>aoa</i> – away
AGT <i>mo</i>	<i>nia</i> – 2 nd person

we will revisit proforms in a future chapter.

path and manner

in the last chapter, we learned about moving to and from locations, and being located at or near them. another important tool in giving

directions is being able to express the route of movement. *lami lioa* introduces PATHS with ‘ti’:

lia li malo ti mali mo ami – “the parents go home via the road”

PRED	<i>lia</i> – move
GOAL <i>li</i>	<i>malo</i> – structure
PATH <u><i>ti</i></u>	<i>mali</i> – way, path, method
AGT <i>mo</i>	<i>ami</i> – parent, caregiver, guardian

aoa no tonono ti oko mo kilo – “the cat left the hill through a hole”

PRED	<i>aoa</i> – away
SRC <i>no</i>	<i>tonono</i> – hill
PATH <u><i>ti</i></u>	<i>oko</i> – hole
AGT <i>mo</i>	<i>kilo</i> – mammal

the particle ‘ti’ also expresses the MANNER of action:

niki i oini ti moki – “the child paled, ashamed”

PRED	<i>niki</i> – pale, white
THEME <i>i</i>	<i>oini</i> – young, youth
MANNER <u><i>ti</i></u>	<i>moki</i> – shame

pano mo kapo ti kolo – “the toad hid in fear”

PRED	<i>pano</i> – cover
AGT <i>mo</i>	<i>kapo</i> – amphibian
MANNER <u><i>ti</i></u>	<i>kolo</i> – fear

nili la kina toi ti nina – “his eyes reflected like water”

PRED	<i>nili</i> – reflect
STIM <i>la</i>	<i>kina</i> – clear, eye
+ mod	<i>toi</i> – 3 rd person
MAN <u><i>ti</i></u>	<i>nina</i> – water

a role that many languages might conflate with path and manner, but which *lami lioa* distinguishes, is that of INSTRUMENT, or an entity used to bring about the predicate, introduced by ‘mi’:

nata mo ino i loa mi kato – “someone cuts plants with a tool”

PRED	<i>nata</i> – cut, split
AGT <i>mo</i>	<i>ino</i> – people
THEME <i>i</i>	<i>loa</i> – plant
INSTRUMENT <u><i>mi</i></u>	<i>kato</i> – device

lia li malo ti mali mi aoli ilo mo toi –

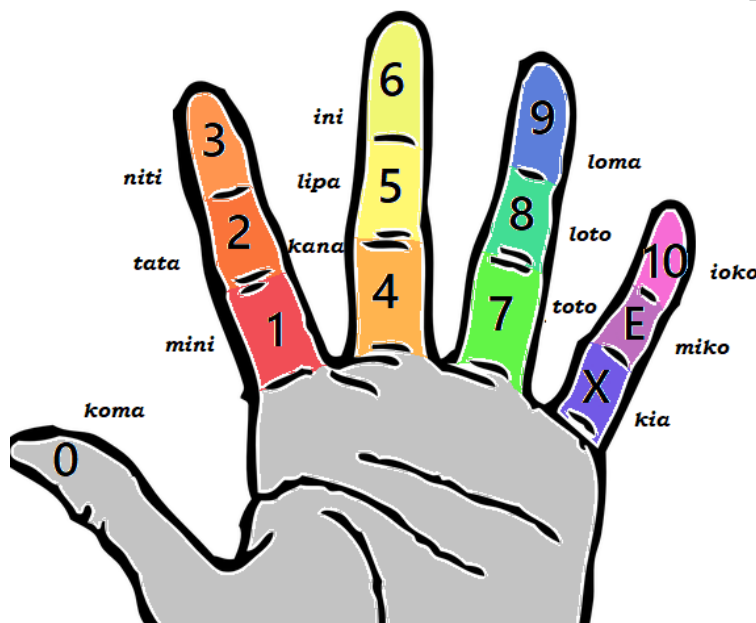
“she ran home on the path with all [her] might”

PRED	<i>lia</i> – move
GOAL <i>li</i>	<i>malo</i> – structure
PATH <i>ti</i>	<i>mali</i> – way
INSTR <u><i>mi</i></u>	<i>aoi</i> – energy, power
+ mod	<i>ilo</i> – all
AGT <i>mo</i>	<i>toi</i> – 3 rd person

numbers: introduction

by default, *lami lioa* is a dozenal-count language. this means that place values are based on dozens, rather than on tens (as in our decimal system). because the base is a dozen, a dozen is represented with the digits 10; decimal ten and eleven become their own digits under this system, with ten (called “dek”) represented with X, and eleven (called “el”) represented with E. here are the *lami lioa* numbers zero through a dozen. also shown is a diagram for aid in counting to a dozen with the thumb using the sections of your fingers. we will discuss numbers further in a later chapter.

- 0 – *koma*
- 1 – *mini*
- 2 – *tata*
- 3 – *niti*
- 4 – *kana*
- 5 – *lipa*
- 6 – *ini*
- 7 – *toto*
- 8 – *loto*
- 9 – *loma*
- X – *kia*
- E – *miko*
- 10 – *ioko*



pali na kota loma – 9

goal: learn to talk about time

time

in *lami lioa*, ‘lo’, which introduces LOCATION, also introduces TIME.

tao lo kato lia noti i toi lo mata –

“she stays on the bus while eating”

PRED	<i>tao</i> – continue
LOC <i>lo</i>	<i>kato</i> – device
+ mod	<i>lia</i> – move
+ mod	<i>noti</i> – community
THEME <i>i</i>	<i>toi</i> – 3 rd person
TIME <u><i>lo</i></u>	<i>mata</i> – consume

tila la kolo ao ino lo ota – “people saw horror in the fight”

PRED	<i>tila</i> – look
STIM <i>la</i>	<i>kolo</i> – fear
EXP <i>ao</i>	<i>ino</i> – people
TIME <u><i>lo</i></u>	<i>ota</i> – challenge, conflict, fight, struggle

when time and location are confused or need to be disambiguated, one way to do so is to specify the time with ‘*lo liko na* [time]’ (‘*liko*’ – “round, circle, cycle, wheel, time”) and specify location with ‘*lo tano na* [location]’ (‘*tano*’ – “true, real, present, location, position”). for example, the above sentence “people saw horror in the fight”:

tila la kolo ao ino lo liko na ota – time

PRED	<i>tila</i> – look
STIM <i>la</i>	<i>kolo</i> – fear
EXP <i>ao</i>	<i>ino</i> – people
TIME <u><i>lo</i></u>	<i>liko</i> – time
+ MOD <i>na</i>	<i>ota</i> – fight

tila la kolo ao ino lo tano na ota – location

PRED	<i>tila</i> – look
STIM <i>la</i>	<i>kolo</i> – fear
EXP <i>ao</i>	<i>ino</i> – people
LOC <u><i>lo</i></u>	<i>tano</i> – location
+ MOD <i>na</i>	<i>ota</i> – fight

dividing the year

rather than months, *lami lioa* divides the year (*‘liko kala’* – “solar cycle”) into six units of roughly 2 months which map to different seasons, depending on location in either the southern or northern hemisphere. there are two halves of the year characterised by *‘niko’* (“cold”) and *‘nalo’* (“heat”), with each broken into three stages: *‘olo’* (“become”) as the hot/cold season approaches, *‘tao’* (“continue”) as it continues, and *‘aoa’* (“away”) as it goes away.

lo...	lo paia aoli <u>southern</u>	lo nono aoli <u>northern</u>
<i>...olo niko</i>	april → may	october → november
<i>(tao) niko</i>	june → july	december → january
<i>aoa niko</i>	august → september	february → march
<i>olo nalo</i>	october → november	april → may
<i>(tao) nalo</i>	december → january	june → july
<i>aoa nalo</i>	february → march	august → september

mata i nina iaoa nalo lo olo niko mo noai –
“we drink hot cider in late fall”

PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>nina</i> – water
+ mod	<i>iaoa</i> – fruit
+ mod	<i>nalo</i> – heat
TIME <u>lo</u>	<i>olo</i> – become
+ mod	<i>niko</i> – cold
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

a lunar calendar can also be derived using *‘lana’* (“planet, moon, satellite”) and numbers. if more precision and specific dates are needed, calendars (gregorian, various lunar-solar calendars, &c.) can be used with *‘kala’* (“light, day, sun”), *‘lana’* (“planet, moon, satellite”), and *‘liko kala’*: e.g. *kala 6 na lana 2 na liko kala 16*.

dividing the week

the way to say “week” in *lami lioa* is *‘liko toto’* (“septimal cycle, cycle of seven”). *lami lioa* allows for flexibility in how people choose to express specific days of the week, depending on which cultural traditions they are operating within. there are three primary weekday counts that are easy to use in *lami lioa*. saying a day will

follow the pattern ‘(lo) *kala* [day]’ followed by an optionally modifier to disambiguate between the three systems when needed.

the first of the three systems can be distinguished with the modifier ‘...*na mali*’ (“path/method”), and comes from the classical Hellenistic week based on the planets and the deities for which they are named. this system spread and was borrowed into many cultures; represented here are English, Sanskrit, classical Chinese (also borrowed into Korean and Japanese), Māori, Latin, and ancient Greek. deviations from the planet pattern are in subscript.

lo kala...

<i>kala, oala</i>	Sun-	भानु	日	Tapu _{holy}	SÓLIS	ἡλίου
<i>lana</i>	Mon-	इन्दु	月	Māhina	LÚNAE	σελήνης
<i>ota</i>	Tues-	भौम	火	Tūmatauenga	MARTIS	ἄρεως
<i>aola</i>	Wednes-	सौम्य	水	Apārangi	MERCURIÍ	ἔρμου
<i>paia</i>	Thurs-	गुरु	木	Pareārau	IÓVIS	διός
<i>maio, iali</i>	Fri-	भृगु	金	Mere	VENERIS	ἀφροδίτης
<i>liko, ali</i>	Satur-	स्थिर	土	Horoi _{washing}	SATURNÍ	κρόνου

(...*na mali*)

ni ali mo toi tata i pano lo kala paia –
“those two wash clothes on Thursday”

FORCE

ni – STATEMENT

PRED

ali – good

AGT *mo*

toi – 3rd person

+ mod

tata – two

THEME *i*

pano – cover, cloth(ing)

TIME *lo*

kala – light, sun, day

+ mod

paia – above, high, sky

the other two systems are day-counting systems. the former is used in modern standard Chinese, which starts the count after Sunday; it can be distinguished with the modifier ‘...*na no kala*’ (“from the sun”). the latter is found in Jewish and Islamic calendars, and the

Catholic liturgical week surviving in Portuguese; it can be distinguished with the modifier ‘...*na ti kota*’ (“through count”).

lo kala...

<i>kala</i>	日 sun	<i>mini, oala</i>	1° ראשון	1° الأحد	domingo lord's
<i>mini</i>	一 1°	<i>tata</i>	2° שני	2° الإثنين	2°-feira
<i>tata</i>	二 2°	<i>niti</i>	3° שלישי	3° الثلاثاء	3°-feira
<i>niti</i>	三 3°	<i>kana</i>	4° רביעי	4° الأربعاء	4°-feira
<i>kana</i>	四 4°	<i>lipa</i>	5° חמישי	5° الخميس	5°-feira
<i>lipa</i>	五 5°	<i>ini, noti</i>	6° ששי	الجمعة gathering	6°-feira
<i>ini</i>	六 6°	<i>lai, toto</i>	שבת rest	السبت rest	sábado rest
(... <i>na no kala</i>)		(... <i>na ti kota</i>)			

ma mata i lono oma mo ino lo kala kala –
 “do the people eat a big meal on Sunday?”

FORCE

ma – QUESTION

PRED

mata – consume

THEME *i*

lono – matter, thing

+ mod

oma – great

AGT *mo*

ino – people

TIME *lo*

kala – light, day

+ mod

kala – sun

lia oi li malo koli lo kala lai mo nia –

“you do not go to school on Saturday”

PRED

lia – move

+ mod

oi – NEGATOR, not, no

GOAL *li*

malo – structure

+ mod

koli – know

TIME *lo*

kala – light, day

+mod

lai – ease, rest, calm

AGT *mo*

nia – 2nd person

dividing the day

how to talk about the time of day in lami lioa will depend on the level of precision one wants. going beyond ‘*kala*’ (“light, day”) and ‘*moli*’ (“dark, night”), *lami lioa* specifies eight roughly three-hour periods (‘*momo kala*’ “parts of the day”), and also counts a dozen two-hour periods (‘*tiko liko*’ “cycle marks”).

<i>lo...</i>	<i>lo momo kala na...</i>	<i>lo tiko liko...</i>	<u>24h</u>	<u>12h</u>	<u>doz</u>
<i>kala</i>	<i>olo kala</i>	<i>mini (1)</i>	06h	6am	06h
			07h	7am	07h
	<i>(tao) kala</i>	<i>tata (2)</i>	08h	8am	08h
			09h	9am	09h
	<i>imi kala</i>	<i>niti (3)</i>	10h	10am	0Xh
			11h	11am	0Eh
		<i>kana (4)</i>	12h	12pm	10h
			13h	1pm	11h
	<i>aoa kala</i>	<i>lipa (5)</i>	14h	2pm	12h
			15h	3pm	13h
<i>moli</i>	<i>olo moli</i>	<i>ini (6)</i>	16h	4pm	14h
			17h	5pm	15h
		<i>toto (7)</i>	18h	6pm	16h
			19h	7pm	17h
	<i>(tao) moli</i>	<i>loto (8)</i>	20h	8pm	18h
			21h	9pm	19h
	<i>imi moli</i>	<i>loma (9)</i>	22h	10pm	1Xh
			23h	11pm	1Eh
		<i>kia (X)</i>	00h	12am	00h
			01h	1am	01h
		<i>miko (E)</i>	02h	2am	02h
			03h	3am	03h
	<i>aoa moli</i>	<i>ioko (10)</i>	04h	4am	04h
			05h	5am	05h

mata lo aoa kala i iao mo toi – “they will eat rice in the evening”

PRED

mata – consume

TIME *lo*

aoa – away

+ mod

kala – light

THEME *i*

iao – crop

AGT *mo*

toi – 3rd person

aspect & tense

many people may be familiar with a three-way time-split into past, present, and future tenses. while there are ways to express tenses in *lami lioa*, a more prominent distinction made in *lami lioa* is that of aspect. aspect refers to the shape, duration, and nature of the time when an action/state occurs. an event can be complete within time (PERFECTIVE aspect) or ongoing throughout (IMPERFECTIVE), can be starting (INCHOATIVE) or stopping (CESSATIVE), happen multiple times in one instance (ITERATIVE) or happen repeatedly across different occasions (FREQUENTATIVE), stay true across all time (GNOMIC), or be attempted (CONATIVE). there are many other aspects in many languages, but these are the ones which *lami lioa* most readily expresses.

aspect in *lami lioa* comes before the main clause, separated from it by ‘*ta*’ (we will come back to ‘*ta*’ in a later chapter). all of the following example translations use past tense in the English to focus on the aspectual differences rather than tense differences.

mino – PERFECTIVE. this word, meaning “complete,” marks the predicate as complete or unitary in time.

<u><i>mino ta mata i iao mo noai</i></u> – “we <u>ate</u> grains”	
ASPECT	<u><i>mino</i></u> – complete (PERFECTIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

tao – IMPERFECTIVE. this word, meaning “continue,” marks the predicate as ongoing, habitual, or enduring in time.

<u><i>tao ta mata i iao mo noai</i></u> – “we <u>were eating</u> grains”	
ASPECT	<u><i>tao</i></u> – continue (IMPERFECTIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

lata – INCHOATIVE. this word, meaning “begin,” marks the inception or beginning of the predicate in time.

lata ta mata i iao mo noai – “we started eating grains”

ASPECT	<u><i>lata</i></u> – begin (INCHOATIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

pota – CESSATIVE. this word, meaning “stop,” marks the interruption or breaking off of the predicate in time.

pota ta mata i iao mo noai – “we stopped eating grains”

ASPECT	<u><i>pota</i></u> – stop (CESSATIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

kio – ITERATIVE. this word, meaning “extra,” marks the repetition of the predicate during a single occasion.

kio ta mata i iao mo noai lo kala ilo –
“we kept eating grains all day”

ASPECT	<u><i>kio</i></u> – extra (ITERATIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.
TIME <i>lo</i>	<i>kala</i> – light, day
+ mod	<i>ilo</i> – all, whole

kioa – FREQUENTATIVE. this word, meaning “new,” marks the repetition of the predicate on multiple occasions.

kioa ta mata i iao mo noai lo kala ilo – “we ate grains every day”

ASPECT	<u><i>kioa</i></u> – new (FREQUENTATIVE)
<u><i>ta</i></u> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.
TIME <i>lo</i>	<i>kala</i> – light, day
+ mod	<i>ilo</i> – all, whole

ilo – GNOMIC. this word, meaning “all,” marks the predicate as a truism or axiom across all time.

ilo ta ali i iao – “grains are good (always)”

ASPECT	<i>ilo</i> – all, whole (GNOMIC)
<i>ta</i> PRED	<i>ali</i> – good
THEME <i>i</i>	<i>iao</i> – crop

loi – CONATIVE. this word, meaning “forage,” marks the attempted fulfillment of the predicate.

loi ta mata i iao mo noai – “we were trying to eat grains”

ASPECT	<i>loi</i> – forage (CONATIVE)
<i>ta</i> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

when tense is specified, it usually comes as a modifier to the aspect. the following example translations all use imperfective aspect, to put focus on the tense differences, rather than aspectual ones.

mino – PAST

tao mino ta ika i iao mo toi – “they were making rice”

ASPECT	<i>tao</i> – continue (IMPERFECTIVE)
+ TENSE	<i>mino</i> – complete (PAST)
<i>ta</i> PRED	<i>ika</i> – make, create, do
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>toi</i> – 3 rd person

tina – PRESENT

tao tina ta ika i iao mo toi – “they are making rice”

ASPECT	<i>tao</i> – continue (IMPERFECTIVE)
+ TENSE	<i>tina</i> – DEMONSTRATIVE (PRESENT)
<i>ta</i> PRED	<i>ika</i> – make, create, do
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>toi</i> – 3 rd person

olo – FUTURE

tao olo ta ika i iao mo toi – “they will be making rice”

ASPECT

tao – continue (IMPERFECTIVE)

+ TENSE

olo – become (FUTURE)

ta PRED

ika – make, create, do

THEME *i*

iao – crop

AGT *mo*

toi – 3rd person

tense markers do not have to come after an aspect marker, but can instead appear on their own. however, when *mino* appears alone, it can indicate either PERFECTIVE aspect, or PAST tense, depending on context.

when a force marker (with or without a modifier) comes before the aspect and/or tense, the aspect/tense is preceded by the particle ‘*lo*’.

ma lo loi mino ta ika i iao mo toi –

“were they trying to make bread?”

FORCE

ma – QUESTION

lo ASPECT

loi – forage (CONATIVE)

+ TENSE

mino – complete (PAST)

ta PRED

ika – create

THEME *i*

iao – crop

AGT *mo*

toi – 3rd person

a lo tina ta ika i iao (mo nia) – “(you) make bread!”

FORCE

a – REQUEST, WISH, COMMAND

lo TENSE

tina – DEMONSTRATIVE (PRESENT)

ta PRED

ika – create

THEME *i*

iao – crop

(AGT *mo*

nia – 2nd person)

tense and time

the words used to mark tense can also modify words for times to discuss relative time:

yesterday:	<i>kala <u>mino</u></i>
last night:	<i>moli <u>mino</u></i>
today:	<i>kala <u>tina</u></i>
tonight:	<i>moli <u>tina</u></i>
tomorrow:	<i>kala <u>olo</u></i>
tomorrow night:	<i>moli <u>olo</u></i>

summary:

- the LOCATION particle ‘lo’ also marks TIME
- the year is divided into 6 parts based on season and vary between the southern and northern hemisphere (page 26)
- the week can be expressed based on associations with planets and deities (page 27), and by counting either from or beginning on Sunday (page 28)
- the day can be divided in half, into 8 parts of roughly 3 hours, or into a dozen measured units of 2 hours (page 29)
- ASPECT is the shape or nature of time, while TENSE is the orientation of time on a spectrum
- in *lami lioa*, tense usually modifies aspect
- aspect/tense come before the main clause, separated by ‘ta’
- if a FORCE precedes the aspect/tense, ‘lo’ separates them

practice: translate the following into *lami lioa*

- 1 · yesterday you ate bread
- 2 · yesterday you were eating bread
- 3 · tomorrow you will stop eating bread
- 4 · she left in the early morning (before dawn)
- 5 · let us try to build a home in the early spring
- 6 · on Thursday, we hid 7 plants under the shadow of the mountain

pali na kota kia – X

goal: learn more ways to express emotion & evidence

more on FORCE

in previous chapters, we have already encountered some force particles:

ni – introduces STATEMENTS; can often be left out/implicit

ma – introduces QUESTIONS

a – introduces REQUESTS, WISHES, or COMMANDS

there is one more force particle we have not yet encountered – ‘ko’.
the particle ‘ko’ can introduce PROMISE (in the form of a pledge, assurance, or apology) or WARNING.

ko *ana i loa kaoi ai nia (mo noai)* – “(I) shall give you flowers”

FORCE

ko – PROMISE

PRED

ana – put, place, give

THEME *i*

loa – plant

+ mod

kaoi – colour(ful), vibrant

RECIP *ai*

nia – 2nd person

(AGT *mo*

noai – 1st person incl.)

ko *lomi la aoa na to nia (ao noai)* *ao* –

“I am sorry for your loss”

FORCE

ko – PROMISE

PRED

lomi – sad

STIM *la*

aoa – away

+ MOD *na*

POSSESSOR

POSS *to*

nia – 2nd person

(EXP *ao*

noai – 1st person incl.)

EVID

ao – SENSORY

ko *tila ali la kilo mo nia* – “be watchful of the dog”

FORCE

ko – WARNING

PRED

tila – watch, look

+ mod

ali – good

STIM *la*

kilo – mammal

AGT *mo*

nia – 2nd person

often it is clear in which sense a force marker is being used; for example whether ‘*a*’ is being used to mark a command as opposed to a request – many languages use tone and volume for these effects. however, sometimes it is useful to be able to qualify your force by providing some emotional context for it.

lami lioa achieves this using emotive modifiers to the force in order to indicate the emotion of the speaker as regards why they are speaker. in fact, we already encountered an example of a modified force marker in chapter 3, with the polite request indicator ‘*a ali ta...*’. recall this distinction from chapter 3:

a *mata i loa* – “eat vegetables”
a ali *ta mata i loa* – “please eat vegetables”

the actual structure of ‘*a ali ta*’ is that of

FORCE	<i>a</i> – REQUEST, WISH, COMMAND
+ EMOTIVE	<i>ali</i> – good
<i>ta</i> PRED	...

using ‘*ali*’ (“good”) as a modifier to the force particle adds politeness or good-nature to the request – it indicates that the speaker making the request is feeling pleasant, or wishes pleasantness for the person(s) to whom they are speaking – their functions in speech are similar to the functions of emoticons in text.

almost any word can be used as an emotive modifier. below are some other frequent emotives and what they might indicate:

loia – “bad” indicates pessimism or general negativity

<i>ni loia ta aoa i iao</i> – “☹ the bread is gone”
FORCE <i>ni</i> – STATEMENT
+ <u>EMOTIVE</u> <i>loia</i> – bad
<i>ta</i> PRED <i>aoa</i> – away
THEME <i>i</i> <i>iao</i> – crop

tolo – “free(dom), triumph” indicates that the speaker is celebrating

ni tolo ta lia li tina mo oika noai – “👯 my lgbt+ friends arrive!”

FORCE

ni – STATEMENT

+ EMOTIVE

tolo – free(dom), triumph

ta PRED

lia – move

GOAL *li*

tina – DEMONSTRATIVE

AGT *mo*

oika – personal LGBT+ friends/family

+ mod

noai – 1st person incl.

kaio – “trick” indicates intended snark or playfulness on the part of the speaker

ni kaio ta koli limi to toi – “😏 he sure is very smart”

FORCE

ni – STATEMENT

+ EMOTIVE

kaio – trick

ta PRED

koli – know

+ mod

limi – many, much, a lot, very

POSS *to*

toi – 3rd person

nali – “irony” makes sarcasm and irony more explicit than ‘*kaio*’

ni nali ta maio la aoa na lono kipi ao noai –

“😏 I love having no money”

FORCE

ni – STATEMENT

+ EMOTIVE

nali – irony

ta PRED

maio – love

STIM *la*

aoa – away

+ MOD *na*

lono – matter, thing

+ mod

kipi – value

POSS *to*

noai – 1st person incl.

lota – “anger”

a lota ta aoa no tina – “😡 get away from here”

FORCE

a – COMMAND, REQUEST, WISH

+ EMOTIVE

lota – anger

ta PRED

aoa – away

SOURCE *no*

tina – DEM

moia – “disturb, pester, annoy, upset” indicates annoyance or boredom

ni moia ta lami li lo tiko liko tata mo koi –

“(☹) the man spoke until 16h/4pm”

FORCE

+ EMOTIVE

ta PRED

GOAL *li*

TIME *lo*

+ mod

+ mod

AGT *mo*

ni – STATEMENT

moia – disturb

lami – communicate

TIME

tiko – represent, sign, mark

liko – round, cycle

tata – two, pair

koi – masculine, male, men

maio – “love” indicates amorous tone

ni maio ta ali i noli pala ao – “(😊) the natural land is beautiful”

FORCE

+ EMOTIVE

ta PRED

THEME *i*

+ mod

EVID

ni – STATEMENT

maio – love

ali – good

noli – land

pala – pasture, rural, nature

ao – SENSORY

lomi – “sad”

ni lomi lo mino mino ta aoa mo ino maio –

“[my] beloved person has gone away”

FORCE

+ EMOTIVE

lo ASPECT

+ TENSE

ta PRED

AGT *mo*

+ mod

ni – STATEMENT

lomi – sad

mino – complete (PERFECTIVE)

mino – complete (PAST)

aoa – away

ino – people

maio – love

tilo – ‘tilo’ expresses an intense longing for something that is absent or seems absent or unattainable, and here it expresses that the speaker is wistful, nostalgic, elegiac, or yearning

ko tilo lo ilo ta olo koma i lono ilo – “all things turn to nothing”

FORCE

ko – WARNING, PROMISE

+ EMOTIVE

tilo – wistful awareness of loss

lo ASPECT

ilo – all (GNOMIC)

ta PRED

olo – become

+ mod

koma – void, empty, zero, nothing

THEME *i*

lono – matter, thing

+ mod

ilo – all

kolo – “fear”

ko kolo ta lia mo kilo oma – “☹ a great beast is coming”

FORCE

ko – WARNING, PROMISE

+ EMOTIVE

kolo – fear

ta PRED

lia – move

AGT *mo*

kilo – mammal

+ mod

oma – great

iali – “sex(ual)” implies sexual innuendo

ni iali lo tao olo ta ali la io lia li malo nia ao –

“☺ I am glad that [I] will be coming to your house”

FORCE

ni – STATEMENT

+ EMOTIVE

iali – sex(ual)

lo ASPECT

tao – continue (IMPERFECTIVE)

+ TENSE

olo – become (FUTURE)

ta PRED

ali – good

STIM *la*

PROP

PROP *io*

lia – move

GOAL *li*

malo – structure

+ mod

nia – 2nd person

EVID

ao – SENSORY

speakers of *lami lioa* can imagine many other possibilities for emotive modifiers on illocutionary force.

more evidentials

we have already encountered one evidential marker, ‘*ao*’, which marks sensory or cognitive information. *lami lioa* has three more evidentials which, like ‘*ao*’, come at the very end of the sentence.

the evidential ‘*oa*’ indicates that the prior statement is an inference, conjecture, speculation, or hypothetical.

kato nata to ino na ika mata oa – “the cook might have a knife”

PRED	<i>kato</i> – device
+ mod	<i>nata</i> – cut, split
POSS	<i>ino</i> – person
+ MOD <i>na</i>	<i>ika</i> – create, make
+ mod	<i>mata</i> – consume
EVID	<i>oa</i> – SPECULATIVE-INFERENTIAL, HYPOTHET

tao i kilo lo imi tamo lo aoa tamo oa –

“(imagine:) a cat is in a box and out of a box

PRED	<i>tao</i> – continue, remain, reside
THEME <i>i</i>	<i>kilo</i> – mammal
LOC <i>lo</i>	<i>imi</i> – inside, middle, center, inner
+ mod	<i>tamo</i> – container, box, bag, vessel
LOC <i>lo</i>	<i>aoa</i> – away, remove
+ mod	<i>tamo</i> – container, box, bag, vessel
EVID	<i>oa</i> – HYPOTHETICAL, SPEC-INF

there are two evidentials that indicate information that comes from some external, non-apparent, and non-conjectural source. the first is ‘*pi*’, which indicates information that is being reported, quoted, or a relaying of hearsay.

aoli i lami toi pi – “(I hear/they say) her speech is powerful”

PRED	<i>aoli</i> – energy, power
THEME <i>i</i>	<i>lami</i> – communicate, speak
+ mod	<i>toi</i> – 3 rd person
EVID	<i>pi</i> – REPORTED

the other external evidential is 'pa', which indicates that the speaker is suspicious of their source of information, or doubt its validity.

<i>moia oi la koi pa</i> – “(I hear but doubt) the man is not annoying”	
PRED	<i>moia</i> – disturb, vex, annoy
+ mod	<i>oi</i> – not, no
STIM <i>la</i>	<i>koi</i> – masculine, male, men
EVID	<i>pa</i> – DUBITATIVE

within a dialogue, it is possible to for a speaker to add an evidentiality marker to a prior unmarked sentence of another speaker; this adds the new speaker's own perception of the evidentiality to the speech of the prior speaker.

ino 1: *ali la iaoa tina ao noai*

ino 2: *ao*

speaker 1: “I like this fruit”

speaker 2: “me, too” (i.e. “I sense/perceive/think this”)

ino 1: *oma i malo koli toi*

ino 2: *pi*

speaker 1: “their school is big”

speaker 2: “so I have heard”

ino 1: *ali limi i pali*

ino 2: *pa*

speaker 1: “The book is very good”

speaker 2: “I doubt it”

summary:

- the force particle '*ko*' marks a warning, promise, or apology
- words can modify force particle to give EMOTIVE context
- the evidential '*oa*' marks hypothetical/speculative-inference
- the evidential '*pi*' marks reports, quotes, or hearsay
- the evidential '*pa*' marks doubtful/mistrusted information
- evidentials can be added by other speakers to add perspective

pali na kota miko – E

goal: learn about coordination & more proforms

coordination

when two or more words share in a grammatical or semantic role, they are said to be coordinated. some languages coordinate words using word order, while others might use particles like “and,” “or,” &c. *lami lioa* distinguishes three kinds of coordination.

when multiple arguments can be substituted for one another, or are ALTERNATIVES to one another, the second (and so forth) argument(s) are introduced by the particle ‘oa’. it can function as both an inclusive and an exclusive ‘or’.

ana i iao oa loa ai nia mo noai – “I give you bread or plants”

PRED	<i>ana</i> – put, place, send, give
THEME <i>i</i>	<i>iao</i> – crop
+ ALT <i>oa</i>	<i>loa</i> – plant
RECIP <i>ai</i>	<i>nia</i> – 2 nd person
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

mata mo loki oa maoi oa iolo – “lizards or birds or fish eat”

PRED	<i>mata</i> – consume
AGT <i>mo</i>	<i>loki</i> – reptile
+ ALT <i>oa</i>	<i>maoi</i> – dinosaur, bird
+ ALT <i>oa</i>	<i>iolo</i> – fish

predicates can also be made into alternatives.

ana oa kami i iao mo noai – “we give or take the rice”

PRED	<i>ana</i> – put
+ ALT <i>oa</i>	<i>kami</i> – take, catch, seize
THEME <i>i</i>	<i>iao</i> – crop
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

even semantic roles can be made into alternatives.

lomi oa la aoa nia oa mo toi ao noai –

“(either) they enacted or your absence stimulated my sadness”

arguments which share the same semantic role can be expressed by repeating the semantic role particle.

ana i iao i loa ai nia mo noai – “I give you bread and plants”

PRED	<i>ana</i> – put
THEME <i>i</i>	<i>iao</i> – crop
THEME <i>i</i>	<i>loa</i> – plant
RECIP <i>ai</i>	<i>nia</i> – 2 nd person
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

lami mi lami lioa mo nia mo toi – “he and you speak *lami lioa*”

PRED	<i>lami</i> – communicate
INSTR <i>mi</i>	<i>lami</i> – communicate
+ mod	<i>lio</i> – the LGBT+ community
AGT <i>mo</i>	<i>nia</i> – 2 nd person
AGT <i>mo</i>	<i>toi</i> – 3 rd person
EVID	<i>pi</i> – REPORT

iata la io lia li nina oma io tila la nono kala ao

“[I] want to go to the ocean and watch the sunset”

PRED	<i>iata</i> – will, desire
STIM <i>la</i>	PROP
PROP <i>io</i>	<i>lia</i> – move
GL <i>li</i>	<i>nina</i> – water
+ m	<i>oma</i> – great
PROP <i>io</i>	<i>tila</i> – look, watch, see
ST <i>la</i>	<i>nono</i> – below, down
+ m	<i>kala</i> – light, sun
EVID	<i>ao</i> – SENSORY

entire independent clauses can be coordinated using ‘*ta*’

olo ta aoa mo maoi ta nono mo kala –

“the birds will leave, and the sun will set”

TENSE	<i>olo</i> – become (FUTURE)
<i>ta</i> PRED	<i>aoa</i> – away
AGT <i>mo</i>	<i>maoi</i> – dinosaur, bird
<i>ta</i> PRED	<i>nono</i> – below, down
AGT <i>mo</i>	<i>kala</i> – light, sun

when words and clauses are coordinated in this way, they are joined pragmatically (i.e. in the context of the conversation) and syntactically (i.e. in the structure of the sentence), but semantically, they are treated as independent of one another. however, we often want to coordinate things which act or share their role together or as a unit; to do this, the particle ‘o’ is employed – ‘o’ marks the ASSOCIATE role.

ana i iao o loa ai nia mo noai – “I give you bread with herbs”

PRED	<i>ana</i> – put
THEME <i>i</i>	<i>iao</i> – crop
+ ASSOC <u>o</u>	<i>loa</i> – plant
RECIP <i>ai</i>	<i>nia</i> – 2 nd person
AGT <i>mo</i>	<i>noai</i> – 1 st person incl.

lami ti lami lioa mo nia o toi – “he and you speak *LL* together”

PRED	<i>lami</i> – communicate
PATH <i>ti</i>	<i>lami</i> – communicate
+ mod	<i>lio</i> a – the LGBT+ community
AGT <i>mo</i>	<i>nia</i> – 2 nd person
+ ASSOC <u>o</u>	<i>toi</i> – 3 rd person
EVID	<i>pi</i> – REPORT

when association happens between members of the same collective argument, the particle ‘o’ immediately follows the other, shared role particle.

ika i noti mo o ino – “the people build a community together”

PRED	<i>ika</i> – create
THEME <i>i</i>	<i>noti</i> – community
AGT <u>mo</u>	<u>ASSOCIATE</u>
ASSOC <u>o</u>	<u>ino</u> – people

a lami mo o noai ao – “I think we should talk to one another”

FORCE	<i>a</i> – REQUEST, WISH, HOPE
PRED	<i>lami</i> – communicate
AGT <u>mo</u>	<u>ASSOCIATE</u>
ASSOC <u>o</u>	<u>noai</u> – 1 st person incl.
EVID	<i>ao</i> – SENSORY

when coordinating whole clauses (i.e. the ‘(ta)...ta...’ structure), clauses after the first can be introduced by ‘o ta’ if they occur in association or unison and ‘oa ta’ if they are alternatives.

interrogative proform

like demonstrative proforms, interrogative proforms such as the English words “what, who, when, where, why, how, which, &c.” stand in for arguments or modifiers that refer to contextual things – only, with interrogatives, they appear in the form of a word which is not yet known by the speaker. *lami lioa* has one interrogative proform, ‘iaia’.

ma mata i iaia mo toi – “what are they eating?”

FORCE	<i>ma</i> – QUESTION
PRED	<i>mata</i> – consume
THEME <i>i</i>	<u><i>iaia</i></u> – INTERROGATIVE
AGT <i>mo</i>	<i>toi</i> – 3 rd person

ma iaia mo nia – “what are you doing?”

FORCE	<i>ma</i> – QUESTION
PRED	<u><i>iaia</i></u> – INTERROGATIVE
AGT <i>mo</i>	<i>nia</i> – 2 nd person

ma tao i ino koli lo iaia – “where does the scholar live?”

FORCE	<i>ma</i> – QUESTION
PRED	<i>tao</i> – continue, reside
THEME <i>i</i>	<i>ino</i> – people
+ mod	<i>koli</i> – know
LOC <i>lo</i>	<u><i>iaia</i></u> – INTERROGATIVE

words which have an identical shape to the interrogatives in English are relative pronouns – words which introduce descriptive clauses. as we have already seen, *lami lioa* uses the PROPOSITION role particle ‘*io*’ to introduce embedded clauses, and ‘*na*’ to subordinate complex modifiers, so the combined ‘*na io*’ introduces relative clauses – the repeated argument within the clause is optional.

ni lomi ao ino loa na io tao lo noli paka (i toi) –
“the botanist who lives in the desert is sad”

salience proforms

salience refers to prominence or importance within the context of a discussion. proximate arguments are more salient or important in the context of a discussion, while obviate arguments are less salient or less important in the discourse. in *lami lioa*, salience proforms exist as alternative proforms to the personal and demonstrative proforms – they are especially useful in disambiguating between 3rd person parties, but they can be used for any person. often, the use of one salience pronoun for one role implies (and allows for the dropping of) the other

<i>‘ina’</i>	<i>‘oao’</i>
PROXIMATE	OBVIATE
more prominent	less prominent

below are some examples comparing the use of personal and demonstrative proforms with salience proforms.

“people prefer bread. they eat it.”

PROXIMATE: “people”

“people prefer bread. they eat it.”

personal proforms: *ali tai ao ino la iao · ni mata mo toi i toi*

salience proforms: *ali tai ao ino la iao · ni mata mo ina (i oao)*

PROXIMATE: “bread”

“people prefer bread. they eat it.”

personal proforms: *ali tai ao ino la iao · ni mata mo toi i toi*

salience proforms: *ali tai ao ino la iao · ni mata (mo oao) i ina*

in this first example, salience pronouns are used to differentiate between two syntactically ambiguous 3rd persons (both ‘toi’). this clarifying usage of the salience proforms is the most frequent. in addition to being used to replace ‘toi’, they could also be used as modifiers to ‘toi’: PROXIMATE “people” – *ni mata mo toi ina i toi oao* ; PROXIMATE “bread” – *ni mata mo toi oao i toi ina*.

“you love this person and they love you.”

PROXIMATE: “you”

“you love this person and they love you.”

personal proforms: *maio la ino tina ao nia ta maio la nia ao toi*

salience proforms: *maio la ino oao (ao nia) ta maio la ina (ao oao)*

PROXIMATE: “this person”

“you love this person and they love you.”

personal proforms: *maio la ino tina ao nia ta maio la nia ao toi*

salience proforms: *maio la ino ina (ao nia) ta maio (la oao) ao ina*

in this example, the salience pronouns are employed to allow for the dropping of arguments – particularly, the use of ‘oao’ and ‘ina’ as modifiers on ‘ino’ (“person”) in the first clause allows for the deletion of the experiencer.

“we see the sun. it shines upon us.”

PROXIMATE: “we”

“we see the sun. it shines upon us.”

personal proforms: *tila la kala ao noai · ni kala mo toi li noai*

salience proforms: *tila la kala ao noai · ni kala (mo oao) li ina*

PROXIMATE: “the sun”

personal proforms: *tila la kala ao noai · ni kala mo toi li noai*

salience proforms: *tila la kala ao noai · ni kala mo ina (li oao)*

here, the use of salience pronouns helps clarify a situation where the word for one of the arguments (“the sun”) and the word for one of the predicates (“shines”) are the same.

inclusive and exclusive proforms

the proforms that have been learned up to this point are:

the INTERROGATIVE proform ‘iaia’ – “what?, who?, when?, &c.”

the salience proforms

PROXIMATE ‘ina’ – a more prominent/salient argument

OBVIATE ‘oao’ – a less prominent/salient argument

the DEMONSTRATIVE proform '*tina*' – “this, there, here, then, &c.”

the personal proforms

3rd person '*toi*' – “they, she, he, it, &c.”

2nd person '*nia*' – “you, thou”

1st person inclusive '*noai*' – “we (inclusive), I (inviting)”

there is one final proform to be learned, which is the 1st person exclusive proform, '*liao*'.

when they encompass a “we/us,” '*noai*' and '*liao*' differ in that the former includes the listener to whom the speaker is speaking, whereas the latter does not.

mata i lono oma mo noai – “we [including you] ate a large meal”

mata i lono oma mo liao – “we [but not you] ate a large meal”

when these words signify a SINGULATIVE argument (see the next chapter for more on SINGULATIVE) – i.e. there is only one “I/me” – the distinction is one of social proximity and distance or of invitation and separation. a change between '*noai*' and '*liao*' can drastically alter the emotion and intent behind what is said, and it is up to the speaker to determine whether it is more appropriate to include or exclude the listener from the 1st person proform in a clause.

tao olo ta mata i iaoa mo noai –

“I will be eating fruit

[it would be fine if you join me, hypothetically]”

tao olo ta mata i iaoa mo liao –

“I will be eating fruit

[and I have no interest in you hypothetically participating]”

here, the use of exclusive '*liao*' would be perceived as cold, aloof, or standoffish, while the use of '*noai*' would be polite.

ko lomi {ao liao} la io laka mo noai i nia ao

“{I} am sorry that I hurt you

[we share culpability {and your sadness is irrelevant}]”

ko lomi {ao noai} la io laka mo noai i nia ao
 “{I} am sorry that I hurt you
 [we share culpability {and share in sadness}]”

ko lomi {ao liao} la io laka mo liao i nia ao
 “{I} am sorry that I hurt you
 [I alone bear responsibility {and your sadness is irrelevant}]”

ko lomi {ao noai} la io laka mo liao i nia ao
 “{I} am sorry that I hurt you
 [I alone bear responsibility {and we share in sadness}]”

here, the use of inclusive ‘*noai*’ as the AGENT of the embedded predicate *laka* ‘break, harm’ shows shared blame or culpability of both speaker and listener; exclusive ‘*liao*’ as the AGENT invokes a sole responsibility of the speaker. the use of exclusive ‘*liao*’ as the experiencer of the predicate ‘*lomi*’ puts focus on the emotions of the speaker, whereas ‘*noai*’ acknowledges the emotions of both parties.

there are also three alternative proforms for proforms with which we are already familiar. the first two are used specifically with and of people in one’s personal close group of LGBT+ friends and/or family – one’s ‘*oika*’ (for more on *oika*, see chapter 13) – and serve as alternatives to ‘*noai*’ and ‘*nia*’, respectively.

all contexts	with one’s <i>oika</i>
‘ <u><i>noai</i></u> ’	‘ <u><i>nai</i></u> ’
‘ <u><i>nia</i></u> ’	‘ <u><i>kai</i></u> ’

the third alternative proform specifies a non-LGBT+ 3rd person
 ‘*toi*’ – general, LGBT+ ‘*tio*’ – non-LGBT+

below is a table summarising all *lami lioa* proforms.

PROFORMS	personal, demonstrative		salience	
	inclusive	exclusive	PROXIMATE	OBVIATE
1st person	<i>noai, nai*</i>	<i>liao</i>	<i>ina</i>	<i>oao</i>
2nd person	<i>nia, kai*</i>			
3rd person	<i>toi, tio**</i>			
DEMONSTRATIVE	<i>tina</i>			
INTERROGATIVE		<i>iaia</i>		

* – within one’s *oika*; ** – non-LGBT+

pro-drop

lami lioa is a context-motivated pro-drop language. that means that proform arguments in *lami lioa* can be left unsaid when they are clearly derivable from context.

an especially common context in which a proform might be left out is when there is a 1st person experiencer as well as sensory evidentiality. recall that an EXPERIENCER is an argument which experiences an emotional, sensory, or cognitive state, and a STIMULUS is an argument which incites or prompts that state (the state or experience itself being the predicate). also recall that SENSORY evidentiality indicates that the information shared in a sentence comes from the speaker's own emotional, sensory, or cognitive experience. thus, when a 1st person experiencer ('*ao noai/liao*') is accompanied by sensory evidentiality, it is common for the 1st person experiencer to be left out.

	<i>ali (ao noai) la iao tina ao –</i>
	“ <u>I feel/think</u> : this bread is good (<u>to me</u>)”
PRED	<i>ali</i> – good
(EXP <i>ao</i>)	<i>noai</i> – 1 st person incl.
STIM <i>la</i>	<i>iao</i> – crop
+ mod	<i>tina</i> – DEMONSTRATIVE
EVID	<i>ao</i> – SENSORY

there are many other instances aside from this where proforms can be elided. for example, the close friend/family greeting '*ni maio*' has a force marker and a predicate, but no explicit arguments – this is because it is clear that the goodwill is between the speaker and the listeners in the context of greeting.

sometimes, the eliding of proforms in embedded clauses might make the use of an embedded clause unnecessary:

ali (ao toi) la io mata i iaoa (mo toi)
 “(they) enjoy that (they) eat fruit

ali (ao toi) la mata iaoa
 “(they) enjoy fruit-eating”

comparisons

there are three words which function as both modifiers and the introducers of COMPARISON. the word ‘*tai*,’ means “more (than)” and introduces positive comparison (COMP+).

lomi tai la tiko tina ao – “these images are more sad”
 PRED *lomi* – sad
 + mod *tai* – more
 STIM *la* *tiko* – represent, writing, image, video
 + mod *tina* – DEMONSTRATIVE
 EVID *ao* – SENSORY

lina tai kala tina la kala mino –
 “yesterday was more fun than today”
 PRED *lina* – amuse, recreation, humour
 COMP+ *tai* *kala* – light, sun, day
 + mod *tina* – DEMONSTRATIVE
 STIM *kala* – light, sun, day
 + mod *mino* – complete (PAST)

the word ‘*oina*’ means “less (than)” and introduces negative comparison (COMP-).

kani oi oina oiti i iaoa tina –
 “that fruit is not less red than the other”
 PRED *kani* – red
 + mod *oi* – not, no
 COMP- *oina* *oiti* – other, different
 THEME *i* *iaoa* – fruit
 + mod *tina* – DEMONSTRATIVE

oia kiti oina la paia – “the sky seems less grey”
 PRED *oia* – seem, impression
 + mod *kiti* – neutral colour, grey, beige, brown”
 + mod *oina* – less
 STIM *la* *paia* – above, high, over, sky

the word ‘*ala*’ means “compared (to), comparatively, weigh” and introduces neutral comparison.

ni tita ala tono ilo i kono

– “the stone is small compared to the whole hill”

FORCE

ni – STATEMENT

PRED

tita – small

COMP *ala*

tono – hill, mountain

+ mod

ilo – all, whole

THEME *i*

kono – stone

lita ala la iaoa ao – “the fruit is comparatively sweet”

PRED

lita – sweet

+ mod

ala – compare, weigh

STIM *la*

iaoa – fruit

EVID

ao – SENSORY

summary:

- ‘*oa*’ introduces coordinate alternative
- repeating identical roles coordinates them separately
- ‘*o*’ coordinates associated or united arguments
 - ‘*o*’ can immediately follow another role particle to indicate that the argument performs its role together or at itself
- ‘*ta*’ coordinates independent clauses, while ‘*io*’ coordinates propositions, i.e. embedded clauses
 - ‘*oa ta*’ introduces alternative clauses
 - ‘*o ta*’ introduces associated clauses
- ‘*iaia*’ is the interrogative proform (“wh” questions)
- ‘*ina*’ and ‘*oao*’ indicate more and less (respectively) prominent arguments or modifiers in context
- ‘*liao*’ is the 1st person exclusive counterpart to inclusive ‘*noai*’
- among one’s personal LGBT+ friends/family, ‘*nai*’ and ‘*kai*’ replace ‘*noai*’ and ‘*nia*’, respectively
- ‘*tio*’ specifies a non-LGBT+ 3rd person, as opposed to general/LGBT+ ‘*toi*’
- ‘*tai*’ (“more”) introduces positive comparison, ‘*oina*’ (“less”) introduces negative comparison, and ‘*ala*’ (“compare”) introduces neutral comparison

pali na kota ioko – 10

goal: learn about numbers, conditions, & agreement
grammatical number

as noted at the end of chapter 2, *lami lioa* words are not locked into a particular number – in most cases, number can be inferred or is clear from context. the word ‘*ino*’ means both “people” and “person.” however, there are ways to be more specific about the relative number of an argument in *lami lioa*.

the default, unmarked number reading for words in *lami lioa* is collective – that is, unlike English, which takes the singular as the default, and adds suffixes for more than one (“languages,” “oxen”), the collective is assumed for most words, and if there is a singulative (one individual) of a certain word, that can be either determinable based on context, or specified with the modifier ‘*lio*’.

ino – people, person, anyone, someone (unmarked, COLLECTIVE)
ino lio – person, someone, anyone (SINGULATIVE)

concrete numbers can also be used to specify the exact number of an argument, and the word ‘*limi*’ specifies particularly large collectives. specifying a nondescript/indefinite quantity can be done with the word ‘*momo*’ (“glob, clump, mass, part”). the use of the number ‘*mini*’ (“one”) indicates that the word is **one among some larger group**, as opposed to the SINGULATIVE marker ‘*lio*’, which **separates** the argument from the context of any group.

ino limi – many people
ino – people, person, &c. (COLLECTIVE)
ino momo – some people, a part of a group of people
ino kana – four people
ino mini – one person (among many)
ino lio – person (SINGULATIVE, irrespective of any group)

these same numbers and modifiers can also be used on proforms:

liao momo – some of us (but not you)
nai tata – the two of us, both of us
nia mini – you alone (of many)
toi lio – they (SINGULATIVE)

agreement and disagreement

lami lioa does not have exactly two words which correspond to English “yes” and “no.” instead, the word used to reply to a question will depend on what is being asked of the speaker. when a predicate or argument is the item in question, then an affirmative could either be indicated by repeating the predicate/argument, or with the word ‘tano’ (“true”). disagreement can simply be indicated with ‘oi’ (“not”).

ma iata la mata ao kai – “do you want to eat?”

AFFIRM

ni iata (ao) – “[I] want”

mata – “eat”

tano – “true”

NEGATE

(ni iata) oi (ao) – “([I] do) not (want)”

(mata) oi – “no (eating)”

(tano) oi – “not (true)”

‘*tano*’ can also be used to express agreement in general.

omi ala kala i maoi – “the bird is as fast as light”

(tioa) ao – “I feel (similar)”

tano – “true” i.e. I agree

however, some questions require a different kind of response. when a quantity (either concrete and descript or vague and abstract) is in question, the affirmative will be the quantity and the negative will be the word ‘*koma*’ (“void, empty, nothing, zero”).

ma iata la momo iao ao kai – “do you want any bread?”

AFFIRM

momo – “some”

NEGATE

koma – “none”

cause

there is one more role particle in *lami lioa* which we need to learn: ‘*ki*’. the particle ‘*ki*’ marks a CAUSE, and is often followed by a proposition introduced by ‘*io*’. in English, causes are often introduced by “because (of)” or “due to.” it is important not to confuse CAUSE ‘*ki*’ with AGENT ‘*mo*’, STIMULUS ‘*la*’, SOURCE ‘*no*’, or GOAL (and PURPOSE) ‘*li*’, so some disambiguation may be necessary.

an AGENT is someone or thing whom the speaker gives agency and culpability in the action – they can be people or creatures acting volitionally, or natural forces being given animacy or blame for the predicate.

mata mo kai i lono mata nai – “you ate my food”

laka i malo liao mo nina omi – “a flash flood ruined my house”

a STIMULUS incites an emotional, cognitive, or sensory response, but is not necessarily given agency in it.

moki la nia ao ino – “the people are ashamed of you”
the “you” stimulates the ashamed response experienced by “the people”, but the speaker is not necessarily giving the “you” agency or blaming them

moki mo nia ao ino – “you dishonour the people”
here, there is explicit blame on the “you” – they actively and deliberately did something that caused the emotional response of “the people”

the following examples distinguish the metaphorical/abstract uses of GOAL/PURPOSE ‘*li*’ and SOURCE ‘*no*’ from the CAUSE role ‘*ki*’.

ika aoli mo toi li tolo –
“she worked hard **in order to** succeed”
‘*tolo*’ (“free(dom), victory”) is the GOAL/PURPOSE of the predicate

ika aoli mo toi no ota –
“she worked hard **from/in spite of** challenges”
‘*ota*’ (“challenge, fight, conflict”) is a SOURCE or point of departure from which the predicate is being measured

ika aoli mo toi ki (io) moi –
“she worked hard **due to** need” (“because it was necessary”)
‘*(io) moi*’ is the reason or CAUSE for the predicate

‘*ki*’ will become very useful for conditionals and operations.

conditionals

conditionals indicate predicates whose reality depend on some constraint or prerequisite that must be met.

sometimes the condition is not made explicit, only leaving a hypothetical situation – this can be indicated using the hypothetical evidential ‘*oa*’.

a ali ta mata i iao oa – “(I) would like to eat bread”

FORCE	<i>a</i> – request
+ EMOTIVE	<i>ali</i> – good
<i>ta</i> PRED	<i>mata</i> – consume
THEME <i>i</i>	<i>iao</i> – crop
EVID	<i>oa</i> – HYPOTHETICAL

ni lama lina mo kai oa – “you would sing”

FORCE	<i>ni</i> – STATEMENT
PRED	<i>lama</i> – sound, noise
+ mod	<i>lina</i> – amuse, recreation
AGT <i>mo</i>	<i>kai</i> – 2 nd person (<i>oika</i>)
EVID	<i>oa</i> – HYPOTHETICAL

when there is an explicit condition, it can be introduced by the TIME particle ‘*lo*’, with the hypothetical ‘*oa*’ evidential distinguishing the conditional meaning from a simple “when” statement.

mana i malo kioa mi kipi mo ino lo io lono kipi to toi oa
 “they would buy a house if they had money”

PRED	<i>mana</i> – exchange
THEME <i>i</i>	<i>malo</i> – structure, home
+ mod	<i>kioa</i> – new
INSTR <i>mi</i>	<i>kipi</i> – value
AGT <i>mo</i>	<i>ino</i> – people
TIME <i>lo</i>	PROP
PROP <i>io</i>	<i>lono</i> – matter
+ mod	<i>kipi</i> – value
POSS <i>to</i>	<i>toi</i> – 3 rd person
EVID	<i>oa</i> – HYPOTHETICAL

mana i malo kioa mi kipi mo ino lo io lono kipi to toi
 “they buy a house when they have money”

PRED		<i>mana</i> – exchange
THEME	<i>i</i>	<i>malo</i> – structure, home
+ mod		<i>kioa</i> – new
INSTR	<i>mi</i>	<i>kipi</i> – value
AGT	<i>mo</i>	<i>ino</i> – people
TIME	<u><i>lo</i></u>	PROP
	PROP <i>io</i>	<i>lono</i> – matter
	+ mod	<i>kipi</i> – value
	POSS <i>to</i>	<i>toi</i> – 3 rd person
EVID		∅ – <u>DIRECT</u>

it is also often appropriate to introduce conditions with the CAUSE particle ‘*ki*’.

lomi ao nai ki io aoa mo kai –
 “I am sad because you leave”

PRED		<i>lomi</i> – sad
EXP	<i>ao</i>	<i>nai</i> – 1 st person incl. (<i>oika</i>)
CAUSE	<i>ki</i>	PROP
	PROP <i>io</i>	<i>aoa</i> – away
	AGT <i>mo</i>	<i>kai</i> – 2 nd person (<i>oika</i>)
EVID		∅ – DIRECT

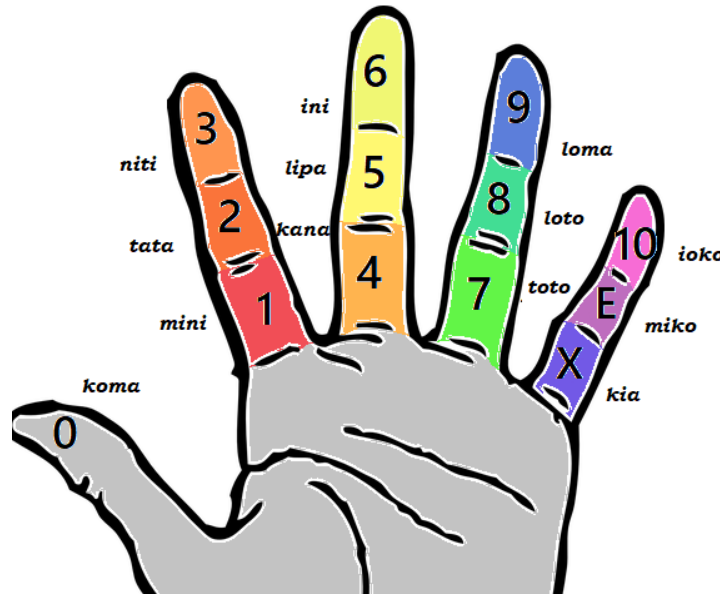
lomi ao nai ki io aoa mo kai oa –
 “if you were to leave, then I would be sad”

PRED		<i>lomi</i> – sad
EXP	<i>ao</i>	<i>nai</i> – 1 st person incl. (<i>oika</i>)
CAUSE	<u><i>ki</i></u>	PROP
	PROP <i>io</i>	<i>aoa</i> – away
	AGT <i>mo</i>	<i>kai</i> – 2 nd person (<i>oika</i>)
EVID		<u><i>oa</i></u> – HYPOTHETICAL

larger numbers

recall the discussion of numbers in chapter 9, and that numbers in *lami lioa* are on a dozenal base. here, we will discuss the implications of the dozenal base on talking about numbers beyond a dozen.

- 0 – *koma*
- 1 – *mini*
- 2 – *tata*
- 3 – *niti*
- 4 – *kana*
- 5 – *lipa*
- 6 – *ini*
- 7 – *toto*
- 8 – *loto*
- 9 – *loma*
- X – *kia*
- E – *miko*
- 10 – *ioko*



in chapter 9, we learned the numbers from zero to a dozen. with a dozenal base, a dozen is the first number which has more than one place value – a dozen is the designation of that place value. added single digits in the first place value follow ‘*ioko*’. multiples of a dozen make the multiple the head, with a dozen modifying. decimal values are given as “ N_{10} ”. a dozen dozens/a gross (= 144_{10}) is ‘*koto*’.

- | | |
|--------------------------------------|---------------------------------------|
| 11 – <i>ioko mini</i> (= 13_{10}) | 17 – <i>ioko toto</i> (= 19_{10}) |
| 12 – <i>ioko tata</i> (= 14_{10}) | 18 – <i>ioko loto</i> (= 20_{10}) |
| 13 – <i>ioko niti</i> (= 15_{10}) | 19 – <i>ioko loma</i> (= 21_{10}) |
| 14 – <i>ioko kana</i> (= 16_{10}) | 1X – <i>ioko kia</i> (= 22_{10}) |
| 15 – <i>ioko lipa</i> (= 17_{10}) | 1E – <i>ioko miko</i> (= 23_{10}) |
| 16 – <i>ioko ini</i> (= 18_{10}) | 20 – <i>tata ioko</i> (= 24_{10}) |
| 30 – <i>niti ioko</i> (= 36_{10}) | 80 – <i>loto ioko</i> (= 96_{10}) |
| 40 – <i>kana ioko</i> (= 48_{10}) | 90 – <i>loma ioko</i> (= 108_{10}) |
| 50 – <i>lipa ioko</i> (= 60_{10}) | X0 – <i>kia ioko</i> (= 120_{10}) |
| 60 – <i>ini ioko</i> (= 72_{10}) | E0 – <i>miko ioko</i> (= 132_{10}) |
| 70 – <i>toto ioko</i> (= 84_{10}) | 100 – <i>koto</i> (= 144_{10}) |

as with numbers between a dozen and two dozen, the addition of single digits uses ASSOCIATE ‘o’: 47 – *kana ioko toto* (= 55_{10})

as with dozens, grosses also have the number of the gross first, followed by ‘*koto*’: X00 – *kia koto* (= 1440_{10}). the words which designate place values are zero 0 ‘*koma*’, a dozen 10 ‘*ioko*’, a gross

100 ‘*koto*’, and a great gross 1000 ‘*po*’ (= 1728₁₀). they serve as boundaries for these place values, and smaller values follow them directly.

742 – toto koto **kana ioko** tata (= 1058₁₀)

682E – ini po **loto koto** tata ioko **miko** (= 11555₁₀)

division and fractions

division and fractions by giving divisor the SOURCE role ‘*no*’.

equations make one side the predicate, marking the other CAUSE ‘*ki*’.

$$? = 24 \div 7$$

iaia *ki* *tata ioko kana* *no* *toto*

$$4 = 24 \div 7$$

kana *ki* *tata ioko kana* *no* *toto*

6/10 or 0;6 (“one half”)

(= 0;5₁₀)

ini no ioko

3/10 or 0;4 (“one third”)

(= 0;3333...₁₀)

niti no ioko

4/10 or 0;3 (“one fourth”)

(= 0;25₁₀)

kana no ioko

2/10 or 0;2 (“one sixth”)

(= 0;1666...₁₀)

tata no ioko

fractions can be added to whole numbers with the MODIFIER ‘*na*’ and ASSOCIATE ‘*o*’. 1;6 or 1 $\frac{6}{10}$ – *mini* *na o* *ini no ioko*.

pergrosses (the dozenal analogue to percentages) are expressed as division from a full gross (100 = 144₁₀): ‘*no koto ilo*’ (“of a full gross”).

aoa mo ino na *kana ioko no koto ilo* –

“40 pergross of the people left”

PRED

AGT *mo*

+ MOD *na*

+mod

+SRC *no*

+m

aoa – away

ino – people

kana – four

ioko – dozen

koto – gross

ilo – all, whole

multiplication

multiplication is expressed using a MODIFIER ‘*na*’ and the word ‘*limi*’ (“many, much, very, augment”)

$$? = 4 \times 7$$

iaia ki kana na limi koto

$$24 = 4 \times 7$$

tata ioko kana ki kana na limi koto

addition and subtraction

addition makes use of the MODIFIER ‘*na*’ and ‘*ono*’ (“coalition”).

$$? = 3 + 7$$

iaia ki niti na ono toto

$$X = 3 + 7$$

kia ki niti na ono toto

subtraction is expressed with the MODIFIER ‘*na*’ and ‘*aoa*’ (“away”).

$$? = 10 - 5$$

iaia ki ioko na aoa lipa

$$7 = 10 - 5$$

toto ki ioko na aoa lipa

combined operations use ALTERNATIVE ‘*oa*’

$$E \pm 5$$

miko na ono oa aoa lipa

equations, non-equations, and approximations

as we have seen, simple equations make one side the predicate, and introduce the other with CAUSE ‘*ki*’. non-equations use ‘*ki oi*’.

loma ki oi lipa na ono lipa

$$9 \neq 5 + 5$$

approximates use ‘*tioa*’ (“similar”) as the predicate, or after ‘*ki*’.

tioa tata na o lipa no ioko ki ioko no lipa $2;5 \approx 10 \div 5$

ioko no toto ki tioa mini na o loma no ioko $10 / 7 \approx 1\frac{9}{10}$

ordinals:

the word ‘*kota*’ (“number”) introduces ordinals (*kota ioko* ‘10th’).

variables

to express a single variable to be solved for, it is normal to use INTERROGATIVE ‘*iaia*’, but when there are multiple, the sounds of *lami lioa* can be used as variable. these are the names of each sound.

<i>p</i>	<i>poio</i>	<i>m</i>	<i>moio</i>	<i>i</i>	<i>ioio</i>
<i>t</i>	<i>toio</i>	<i>n</i>	<i>noio</i>	<i>a</i>	<i>aoio</i>
<i>k</i>	<i>koio</i>	<i>l</i>	<i>loio</i>	<i>o</i>	<i>oaio</i>

$$p = k + t \quad \text{‘*poio ki koio na ono toio*’}$$

comparatives

in the previous chapter, we learned that ‘tai’ indicates “more (than)” and ‘oina’ indicates “less (than).” these can also be used with numbers, replacing or being joined with ‘ki’.

$$\begin{array}{ll} 10 + 2 > 5 & \text{kia na ono tata } \underline{\text{tai}} \text{ lipa} \\ t \leq 3 \times 8 & \text{toio } \underline{\text{oina oa ki}} \text{ niti na limi loto} \end{array}$$

bracketing

because many of the operations are indicated with MODIFIER ‘na’, there is another step taken when grouping or bracketing numbers, and this is done using the word ‘ilo’ (“all, whole”). when an operation comes before a bracketed sequence, the bracketed sequence is introduced with ‘ilo’. bracketed sequences which precede another operation end with ‘ilo’.

$$\begin{array}{ll} 7 \div (3 \times 4) & \text{toto no } \underline{\text{ilo}} \text{ niti na limi kana} \\ (7 \div 3) \times 4 & \text{toto no niti } \underline{\text{ilo}} \text{ na limi kana} \\ i = (mk) + p & \text{ioio ki moio na limi koio } \underline{\text{ilo}} \text{ na ono poio} \end{array}$$

powers and roots

powers are indicated by MODIFIER ‘na’ followed by ‘oma’ (“large, great”) and the power ‘tioa’ (“similar”).

$$3^4 = 69$$

niti na oma kana ki ini ioko loma

$$k^2 = (a^2) + p^2$$

koio na oma tata ki aoio na omo tata ilo na poio na oma tata

roots are indicated similarly, replacing ‘oma’ with ‘tala’ (“leg, foot”).

$$\begin{array}{ll} \sqrt{30} = 6 & \text{niti ioko } \underline{\text{na tala tata}} \text{ ki ini} \\ 3 = \sqrt[3]{(26 - 3)} & \text{niti ki tata ioko ini na aoa niti ilo } \underline{\text{na tala niti}} \end{array}$$

summary:

<ul style="list-style-type: none"> · 3587 · 7 / 10 · 90% · $t \times t = t^2$ · $k = t + n$ · $p - m = a$ · $\sqrt{(30 + 4)} \approx 6;4$ 	<p><i><u>niti po lipa koto loto ioko toto</u></i></p> <p><i>toto <u>no</u> ioko</i></p> <p><i>loma ioko <u>no koto ilo</u></i></p> <p>t <i><u>na limi t ki t na oma tata</u></i></p> <p>k <i><u>ki t na ono n</u></i></p> <p>p <i><u>na aoa m ki a</u></i></p>
--	---

niti ioko na ono kana ilo na tala tata ki tioa ini na o kana no ioko

pali na kota ioko mini – 11

goal: learn more about names & locations

name shortenings

in chapter 5, we learned how to make *lami lioa* names. we learned that *lami lioa* names are typically dithemic name compounds, introduced by ‘*ino*’ or its abbreviated pre-name form, *n*. we also learned that names are created or appointed to someone, either by themselves or by the community, based on qualities of the person. when someone is very familiar with a person, they might choose to abbreviate the person’s name by only using one part of the dithemic compound to refer to them. either half of the compound can be used, highlighting different aspects of the person, sometimes to ironic or humourous effect.

ino Lakakolo – “Fearbreaker”

→ *ino Laka* – “Destroyer”

→ *ino Kolo* – “Fearful”

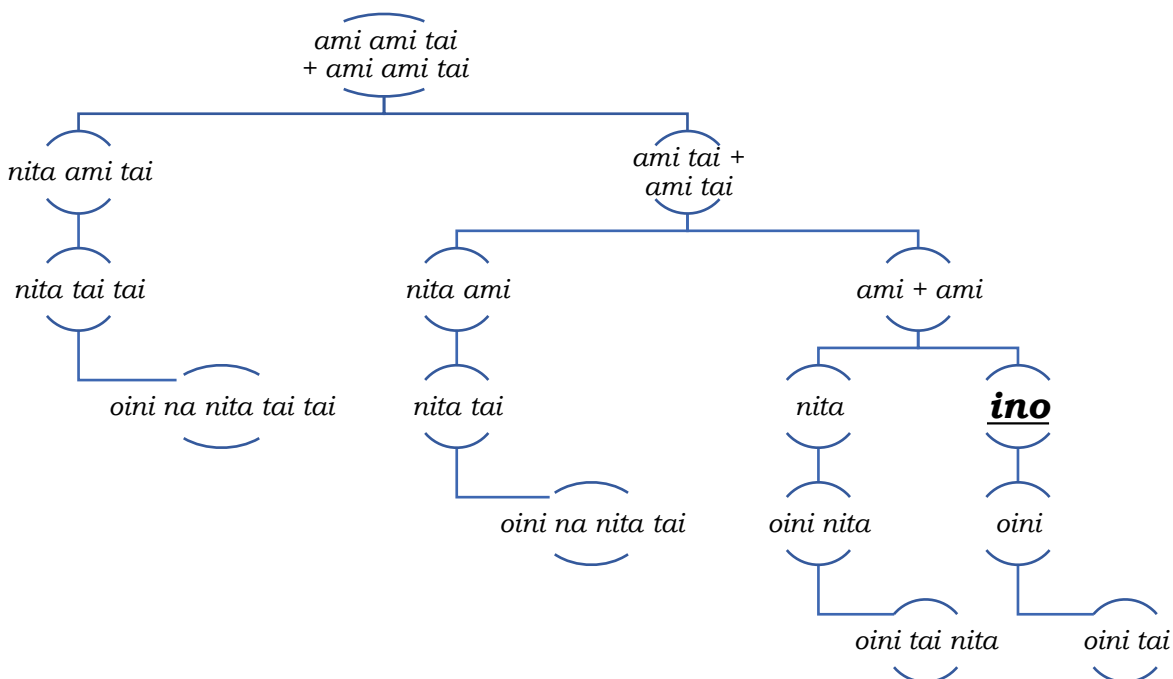
n’Tilaili – “Stargazer”

→ *n’Tila* – “Watcher”

→ *n’Ili* – “Star”

family

below is a family tree giving some terms for family members. the ‘*ino*’ is the self-reference, with older generations above & younger below. family terms are not gendered (see the next chapter).



when introducing oneself in many languages, it is common to provide a family name, sometimes before the personal name. sometimes the family name is derived from an immediate parent, and sometimes it is a shared family name past down. the common practice in English-speaking culture is to use a family name passed down patrilineally (i.e. based on the father's family). in *lami lioa*, there are several options for indicating your family, if you choose to. one way is to use MODIFIER 'na' and SOURCE 'no' and your parent(s) or guardian(s), using the ASSOCIATE particle 'o' to name multiple.

n'[name] na no n'[parent/guardian] (o n'[parent/guardian]...)

n'Makotioa na no n'Nioikala o n'Nalokoia
Evenhand[, child] of Brightfront and Lifeblaze

another is to name a key feature or pastime of your family which you want to highlight, introducing the family with '*na no noti ami*'.

n'Makotioa na no noti ami Ikaiao
Evenhand of the Breadmaker family

in the next section we will learn how to designate regions, and these can also be used to give more information about yourself beyond your name.

n'Makotioa na no noti loa
Evenhand from the forest

finally, you can introduce yourself without reference to family or location, but based on a personal pastime, or a goal you have which is tied close to your identity.

n'Makotioa na lama lina
Evenhand, the musician

n'Makotioa na li ana koli
Evenhand, who wants to teach

of course, you can also choose not to share more than just a name.

regions and locations

as with many other aspects of *lami lioa*, words for places are designed to allow you to choose your own descriptions for them. a desert might be referred to using ‘*paka*’ (“dry”) or ‘*koma*’ (“empty”). a forest might be called a ‘*noti loa*’ (“community of plants”), or even just ‘*loa*’. a sea or ocean or river could just be ‘*nina*’ (“water”), or differentiated – ‘*nina oma*’ “great water” for sea/ocean, ‘*nina lia*’ “moving water” or ‘*lapi nina*’ “water cord/string” for river, ‘*nono nina*’ “water decent” for waterfall, &c. however, there are also set dithemic compounds in *lami lioa* describing specific geographical regions or features. they are derived from common regional endonyms – names given to the geographic region from the language(s) of people who historically lived there, as opposed to exonyms [from outsiders]]. these do not serve to identify ethnic or political entities (see the next chapter), but aid in the specification of understood regions – they are entirely optional to use. for these set names, there are also conventions for the head term of the geographic feature.

regions, including both parts of larger continents, as well as collections of islands, are introduced with ‘*noli*’.

noli Ninalipa – Great Lakes region

(← *Nayaano-nibiimaang Gichigamiin*¹ “5 freshwater seas”)¹

lakes, seas, and oceans are introduced with ‘*nina*’.

nina Pakakio – Hudson Bay (← *Winipekw* “brackish water”)²

deserts are introduced with ‘*paka*’.

paka Ninaoi – Kalahari Desert (← *Kgalagadi* “waterless place”)³

mountain ranges are introduced with ‘*tono*’.

tono Maloniko – Himalayas

(← *हिमालय Himālaya* “abode of snow”)⁴

forests are introduced with ‘*loa*’.

loa Ninaono – Congo Basin Rainforest

(← *kongo* “gathering” + *nzere* “river”)⁵

1 Anishinaabemowin (Ojibwe)

2 Iyiyiu-Ayamiwin (East Cree)

3 Setswana

4 संस्कृतम् Samskr̥tam (Sanskrit)

5 Kikongo (Kongo)

[illegible]

pali na kota ioko tata – 12

goal: learn to talk about people & society

metaphysics

the term for any people in *lami lioa* is ‘*ino*’. an individual, as discussed in chapter 10, can be expressed with ‘*ino lio*’. however, this term should not be confused with “human.” *lami lioa* has a series of words used to help in describing different kinds of sentient entities – the purpose is to allow for people to express different religious and worldview concepts. the word ‘*ino*’ indicates someone or thing that is being a personal identity – they can be human, but could also be metaphysical persons.

a mortal or mundane human can be distinguished from other types of entities using the word ‘*pili*’. this word can also be used to describe things as mundane or non-supernatural (in belief constructs that necessitate or suggest such a distinction). supernatural/metaphysical entities can be discussed using the following terms.

oilo – means "air" but also "spirit, essence"

ila – indicates a benevolent or capricious supernatural entity

noko – indicates a secretive, greedy, or malevolent supernatural entity

oala – indicates a guiding entity or power of the natural world and universe, natural forces, or deities/deity

any of these can be modified to fit more neatly to the concept that someone is trying to communicate. employing ‘*ino*’ in particular can give a personhood identity for the concept being expressed.

oilo kono – spirit of stone

ila loa – supernatural forest being, forest nymph, plant fairy

noko laka – harmful malevolent entity, demon

oala Iao – harvest deity {*Oko*^{Yoruba}, *Δημήτηρ*^{Greek}, *Ярило*^{Slavic}, &c.)

in chapter 14 we will see more about nature and the world.

sometimes, arguments can be in a relationship with themselves. in chapter E we learned that, when an argument shares its role between itself, the role particle can be followed by the ASSOCIATE role marker ‘o’.

when the same argument appears across roles, the role particles can follow each other in a similar manner. the order does not necessarily change the denotative meaning of the clause, but can change the nuance of the sentence

maio ao la toi – “they love themselves”
maio la ao toi – “they are loved by themselves”

the domains which can fall under the word ‘*ino*’ (“people”) are multitudinous. people have many ways that they indicate connection to one another, as well as difference and separation. the word ‘*noti*’ refers to “community” or “group” that is united in some way – ‘*noti ami*’ can refer to a family or affinally related group. the word ‘*ono*’ on the otherhand refers to “coalition” or the grouping of diverse people together for some shared cause or purpose. the unity of a group can be expressed with ‘*mini*’ (“one”) and ‘*ilo*’ (“all, whole”).

there are also many ways to express difference and inequality.
many otherwise neutral words can be used to express inequality by

employing different roles for the arguments in question. for example, the word 'nono' "down, below" can be neutral to human conditions, such as in this sentence:

nono i kala – “the sun is low / sets”

but using an AGENT role, the word gains a very different meaning.

nono i nima mo toko toi – “their mind suppresses the feeling”
nono mo ino loa i oini – “bad people lower/belittle the youth”

it can also be used to modify other predicates to convey this sense of inequality.

lami nono i oini mo ino loa – “bad people denigrate the youth”
kipi nono i oini mo ino loa – “bad people undervalue the youth”

the EXPERIENCER role can also cast another meaning upon such a word. for example, the previous sentence's themes can be re-expressed using EXPERIENCER and STIMULUS roles.

nono la oini ao ino loa – “bad people undervalue the youth”

similar things can be done with the word 'paia' "up, above".

paia mo i ino – “the people lift themselves up”
paia ao la ino kami – “the thieves see themselves as superior”

the word 'aoli' "energy, power" can be used in the context of 'noti' or 'aola' ("custom, culture") to express social power, but the phrase 'aoli poia' is especially useful in expressing a unique kind of power which is obtained based upon the subjugation or exploitation of another – 'poia' expresses exploitation, abuse, subjugation, and oppression.

these concepts can be connected with the concept of 'moki' "shame, dishonour", the meaning of which is very dependent on who is an agent or experier of a 'moki' predicate. social positions which are the object of 'moki' might push those in such positions to employ 'pano'

“cover, privacy(, clothes)” and be the experiencers of ‘*kolo*’ “fear, threat” – though ‘*kolo*’ can also be cast by dominant groups:

kolo la noti tita ao noti oma –
“the large group is afraid of the small group”

kolo i noti tita mo noti oma
“the large group frightens the small group”

moki la noti tita na la kolo ao noti oma
“the large group is ashamed of the small group of which [they] are afraid”

kolo ao noti tita la noti oma na [io] moki [la toi]
“the small group is afraid of the large group who perceive [them] as shameful”

the word for difference (and change) is ‘*oiti*’ “other” – thus an ‘*ino oiti*’ can be “another person” or, in a different context, an “othered” person. the phrase ‘*oiti tano*’ (using ‘*tano*’ “true, real, position”) can express different realities or difference of position; ‘*oiti na tano noti*’ specifies “difference of social reality/position.” the near-antonym to ‘*oiti*’ is ‘*tioa*’ “similar(ity), equal(ity)” – notice that it does not express sameness.

another important concept related to social inequality is the word ‘*tolo*’ “free(dom), victory” – the word does not express any kind of conceptual freedom such as the ability to pay for something without cost (“free” product, i.e. product with no fee) but specifically social freedom from physical or ideological bondage; thus, it shares semantic space with victory over subjugation (not victory in the context of contest).

in the previous chapter, we looked at how to express general geographic reasons. many ethnic identities are closely tied to current or historical affiliation with a specific territory, and this is one possible tool to express ethnic identities, but this is not the only way to express the concept of ethnicity. the word ‘*aola*’ “culture, custom, practice, tradition” is very important in expressing the how

distinct cultures manifest or identify themselves. the phrase ‘*noti aola*’ can be used to express the idea of an ethnic group – ‘*aola*’ combined with a proper noun compound might be used to identify a culture:

aola na noli Iaota “Hawai‘ian culture”
 (*Hawai‘i* “ancestral homeland”)
aola na oto Omaloa “Florentine culture”
 (*Flōrentia* “flowering”)

such terms can easily read as obscure to those unfamiliar with the culture, so it is also acceptable to loan such items – the principles for the loaning will depend on the language from which the loaning is occurring.

aola Kaoaki “Hawai‘ian culture”
aola na oto Politia “Florentine culture”

similarly, there are different ways to express institutions of religion. conceptualisations of group worldview can be expressed with phrases such as ‘*kina aola*’ “cultural/traditional vision”, ‘*nima aola*’ “cultural/traditional perception or soul”, ‘*oia aola*’ “cultural/traditional intuition.” cultural ideas of how the natural universe operates might employ ‘*oala*’ – ‘*aola oala*’ might mean “divine custom.” the relationship between religion and power can be expressed in ways discussed in the previous section on inequality.

as a result of social conflict and inequality, many social groups have experienced the process of racialisation. the term ‘*mili*’ indicates the position of a person who is on the receiving end of systemic racial or colonial disadvantage. it can especially be used used to refer to a racialised identity that the speaker is attempting to reclaim or with which the speaker is positively affiliating themselves. the word ‘*mili*’ can be further modified to indicate specific racial subjectivities. the phrase ‘*poia mili*’ can be used to express racial subjugation or colonial exploitation; ‘*tolo mili*’ can express racial liberation or decolonisation. apart from the context of racialisation and colonialism, ethnic groups which are minorities in the context of larger society can generally be indicated with the term ‘*kita*’.

the word 'tami' refers to a condition of limitation in physical or mental functions which have a significant impact on someone's life. a phrase such as '*tami lala*' can characterise a deafness or hardness of hearing, '*tami kina*' could express visual impairment, '*tami lia*' limited mobility, &c.

the term 'aoko' can be used to refer to people who differ from normative expectations and configurations with respect to mental or cognitive functions – it can be used to indicate neurodivergence.

gender

for a language such as *lami lioa*, terminology describing gender and orientation is crucial – *lami lioa* exists as an interlanguage and tool for members of societies who experience marginalisation based on their non-cisgender identity or non-straight orientation. the word 'lioa' refers to the LGBT+ community as a whole.

the word 'ino' is inherently non-gendered. genders can be specified using the following modifiers.

ino pona – nonbinary people (can be modified to specify nonbinary genders, e.g. '*ino na pona lia*' "person of moving gender, gender-fluid person" this can also introduce genders that do not neatly map to Western conceptions of binary gender or to trans identities as they manifest in some cultures)

ino mita – women

ino koi – men

the word 'noa' refers to transgender communities. thus, '*ino noa*' can denote trans people.

ino mita noa – trans women

ino koi noa – trans men

ino pona noa – trans/nonbinary people

one way to describe sex can be ‘*koa pona*’ – “bodily gender”; a man (regardless of assigned gender at birth) could describe themselves as ‘*koa koi*’ “male-bodied,” because the correct way to express transness is using the term ‘*noa*’. if someone wanted to talk about specific sexual organs, this can be done without respect to gender; one way to express the idea of a vagina could be using ‘*oko*’ “hole, orifice” and one way to express penis could be with ‘*maki*’ “rod, stick,” and these are only some possibilities. someone who is intersex might use a phrase like ‘*koa pona imi*’ “inside/between sex” to describe their sex, but there are many possibilities for detail or for keeping such information private.

orientation

there are two main methods of expressing orientation. one indicates the direction of attraction without respect to the gender of the person in question, e.g. ‘*maio na la koi*’ “love for men”. the word ‘*ioi*’ indicates orientation that encompasses multiple genders; ‘*ino ioi*’ can be a gender-neutral term referring to bi and pan people. the other method indicates the relationship between the gender of the speaker and a gendered direction of attraction – for this reason, this latter method does not necessarily work for everyone. the terms ‘*aoma*’ and ‘*nilo*’ are meant to be inclusive – they explicitly include nonbinary identified members of their respective communities as well as multi-gender attracted members. the word ‘*nana*’ “exception, only” can be used to specify exclusively gay/lesbian identity, while ‘*ioi*’ can specify that someone with the identity is also multi-gender attracted.

ino aoma – wlw

ino aoma nana – lesbian

ino aoma ioi – pan/bi women

ino nilo – mlm

ino nilo nana – gay people

ino nilo ioi – pan/bi mlm

certain types of attraction can be denoted with different words. all of these word fall under the category of ‘*maio*’ (“love, respect”) but with different manifestations. the term ‘*oika*’ is a personal term used for one’s own personal group of LGBT+ friends and family,

which can thus include people in ones own family as well as long term intimate partners who one considers to be affinal family.

maio (lio)		
solidarity	companionship	sexual partnership
ono (lio)	noti (lio)	iali (lio)
<i>ono pona</i>	<i>noti pona</i>	<i>iali pona</i>
<i>ono mita</i>	<i>noti mita</i>	<i>iali mita</i>
<i>ono koi</i>	<i>noti koi</i>	<i>iali koi</i>
<i>ono ioi</i>	<i>noti ioi</i>	<i>iali ioi</i>
<i>ono aoma</i>	<i>noti aoma</i>	<i>iali aoma</i>
<i>ono nilo</i>	<i>noti nilo</i>	<i>iali nilo</i>
close friendship/family		
oika		

for people who are both cisgender and attracted to the opposite gender exclusively, a simple negation ‘*lio oi*’ can be used. if someone is straight but not cisgender, then the former method of orientation indicating only the direction of orientation can be used, e.g. ‘*ino mita (noa) na maio na la koi*’ “straight (trans) women.” some other useful phrases relevant to sexuality are ‘*koma na iata ial*’ “lack of sexual desire/attraction” and ‘*tita na iata ial*’ “paucity of sexual desire/attraction,” which can be employed to express asexual identities.

summary

- ‘*ino*’ is a genderless term. ‘*pili*’ means “mortal human” while ‘*oilo, ila, noko, oala*’ express non-human supernatural entities
- role particles can be combined before an argument to show reflexives; roles are important for expressing (in)equality, and ‘*poia*’ is a specific word for subjugation/oppression
- there are many ways to express ethnicities; ‘*mili*’ indicates racially or colonially disadvantaged groups
- ‘*tami*’ expresses physical or mental limitation; ‘*aoko*’ expresses neurodivergence
- the three words which specifically indicate gender are ‘*pona*’, which can be modified to further specify nonbinary genders, as well as ‘*mita*’ (“feminine”) and ‘*koi*’ (“masculine”)
- orientation can be expressed by specifying the direction of orientation, with ‘*ioi*’ indicating multi-gender attraction, and with the words ‘*aoma*’ “wlw” and ‘*nilo*’ “mlm”

pali na kota ioko niti – 13

goal: learn to talk about colours & the natural world

colours

the word for “colour,”

“colourful,” or something that

is painted or pigmented is

‘kaoi’. lami lioa has 3 spectra of colour:

- a hue spectrum with three areas:

‘laoi’ – yellow, orange, yellow-green

‘iako’ – cyan, blue, blue-green

‘kani’ – magenta, red, violet

- a shade spectrum with three areas:

‘moli’ – dark, shadow, black

‘kiti’ – grey, brown

‘niki’ – light, pale, white

- a saturation spectrum:

‘kaoi kiti’ – neutral/desaturated colours

‘kaoi kala’ – bright/saturated colours



it is possible to modify colours with each other to further specify hues and shades. to the left is a rainbow gradient with the historical meaning of the original 8 stripes as assigned by Gilbert Baker in 1978.

environments

in chapter 11, we looked at some way to talk about regions of the world. recall that regions are introduced with 'noli', lakes, seas, and oceans are introduced with 'nina', deserts are introduced with 'paka', mountain ranges are introduced with 'tono', and forests are introduced with 'loa'. of course, all of these words by themselves can describe a range of diverse environments, so creativity is encouraged in expressing unique features of different environments.

there is also the ability to express a unpopulated vs. populated area divide. the word 'oto' "city, urban" describes towns, cities, and other peopled areas. the word 'pala' "pasture, open space" denotes rural areas and natural spaces.

biota

the word 'koia' "alive, animate, sentient" can indicate many degrees of awareness and what is considered "life". of the many groupings of lifeforms, the following have their own words in *lami lioa*.

- 'loa' indicates the broad sense of plants (including all algae)
- 'loti' can indicate any arachnids, crustaceans, insects or worms
- 'iolo' indicates the grades which are referred to as fish
- 'kapo' indicates amphibians (non-amniote tetrapods)
- 'loki' indicates the amniotes in the reptile grade of sauropsids excluding dinosaurs – including non-dinosaur archosaurs (crurotarsi such as crocodilians as well as avemetatarsalians such as pterosaurians)
- 'maoi' refers to all members of the superorder dinosauria, including all dinosaurs as well as their surviving descendant birds
- 'kilo' indicates synapsid amniotes, which consists of mammals, and their ancestral relatives
- 'pili' indicates mortal humans and some hominid ancestors

of course, there are many many other lifeforms, but it is both possible and potentially fun to find ways to use 'koia' with other words to describe the diversity of life in artistic ways.

answer key

below are the answers to practice questions that appeared at the end of many of the earlier chapters of this guide. in *lami lioa* answers, highlighted units can be swapped around; words within them and words not highlighted must remain in the same order. curly brackets { } indicates optional pro-drop.

chapter 2 (pg. 5)

1 · moving structure, portable home

2 · fun/artistic noise/sound, music

3 · sound tool, horn, whistle, siren, alarm

5 · amusing/funny siren/horn/alarm

6 · fun-sound tool, music tool, instrument

7 · parent/caregiver community, family group, family

chapter 4 (pg. 10)

1 *ni lia mo loki*

2 *ma tioa i ino*

3 *a aoli i ino mo nia*

4 *olo ali {i toi}*
 olo ali {mo toi}

5 *ni (lia) aoa {mo nia}*

6 *ma koli {i noai}*

chapter 6 (pg. 17)

- 1 (ni) lomi {ao noai} la lama ao
- 2 (ni) koli ao noti la io koli i ino
- 3 (ni) ali la nia ao
- 4 (ni) iata {ao toi} la io mata i iao

chapter 7 (pg. 21)

- 1 (ni) lia {mo nia} li malo (na to) noai
- 2 (ni) mata i iaoa {mo noai} lo nipo nina
- 3 (ni) aoa mo ino no malo koli
- 4 a ika i iao ai noai

chapter 9 (pg. 34)

- 1 (ni lo) mino (mino) ta mata i iao {mo nia} lo kala mino
- 2 (ni lo) tao (mino) ta mata i iao {mo nia} lo kala mino
- 3 (ni lo) pota (olo) ta mata i iao {mo nia} lo kala olo
- 4 (ni lo) mino (mino) ta aoa {mo toi} lo aoa moli
- 5 a lo loi ta ika i malo {mo noai} lo aoa niko
- 6 ((ni lo) mino ta) pano lo nono na moli tonono {mo noai}
i loa toto lo kala paia (na mali)/kana (na no kala)/lipa (na ti
kota)

grammar reference

proforms

	personal, demonstrative		salience	
	inclusive	exclusive	PROXIMATE	OBVIATE
1 st person	<i>noai, nai*</i>	<i>liao</i>		
2 nd person		<i>nia, kai*</i>		
3 rd person		<i>toi, tio**</i>	<i>ina</i>	<i>oao</i>
DEMONSTRATIVE		<i>tina</i>		
INTERROGATIVE		<i>iaia</i>		

* – within one's *oika*; ** – non-LGBT+

forces

- ni** STATEMENT force
- a** REQUEST, WISH, or COMMAND force
- ma** QUESTION force
- ko** WARNING, PROMISE, APOLOGY

aspects

mino – PERFECTIVE. this word, meaning “complete,” marks the predicate as complete or unitary in time.

tao – IMPERFECTIVE. this word, meaning “continue,” marks the predicate as ongoing, habitual, or enduring in time.

lata – INCHOATIVE. this word, meaning “begin,” marks the inception or beginning of the predicate in time.

pota – CESSATIVE. this word, meaning “stop,” marks the interruption or breaking off of the predicate in time.

kio – ITERATIVE. this word, meaning “extra,” marks the repetition of the predicate during a single occasion.

kioa – FREQUENTATIVE. this word, meaning “new,” marks the repetition of the predicate on multiple occasions.

ilo – GNOMIC. this word, meaning “all,” marks the predicate as a truism or axiom across all time.

loi – CONATIVE. this word, meaning “forage,” marks the attempted fulfillment of the predicate.

tenses

- mino** – PAST
- tina** – PRESENT
- olo** – FUTURE

roles

- i** – THEME (undergoer of an action)
- mo** – AGENT (deliberate performer of an action); FORCE (mindless performer of an action)
- ao** – EXPERIENCER (recipient of sensory, cognitive, or emotional input)
- la** – STIMULUS (entity which [non-deliberately] prompts a sensory, cognitive, or emotional response)
- mi** – INSTRUMENT (entity used to carry out an action)
- no** – SOURCE (the origin of the action; the point of comparison away from which an action or entity is measured)
- li** – GOAL (whither the action is directed); PURPOSE (the reason for the action or state)
- ai** – RECIPIENT (the goal of a transfer of ownership or possession); BENEFICIARY (the entity for whose benefit an action or state occurs)
- ki** – CAUSE (the cause of an action or state)
- lo** – LOCATION (the location where an action or state occurs); TIME (the time at which an action or state occurs)
- ti** – PATH (the way or avenue of an action); MANNER (the way in which an action or state is realised)
- to** – POSSESSOR (the entity which possesses (an)other entitie(s))
- io** – PROPOSITION (an embedded predicate behaving as an argument; often a proposition has another semantic role, the particle for which precedes io)
- na** – MODIFIER (subordinates a new head for modification, to modify a preceding entity as a unit)
- o** – ASSOCIATE (an entity in whose company or cooperation a preceding entity shares its role)
- oa** – ALTERNATIVE (an entity which is an alternative to the preceding entity of the same semantic role)

evidentials

- ∅** (nothing) – DIRECT (the information is self-evident)
- ao** – SENSORY (the information was sensed/felt by the speaker)
- pi** – REPORTED (the information was passed onto the speaker)
- pa** – DUBITATIVE (the speaker is doubtful of their source)
- oa** – HYPOTHETICAL (the information is postulated); SPECULATIVE-INFERENTIAL (a guess, speculation, or inference)

***lami lioa* – English dictionary**

- a*** · REQUEST, WISH, or COMMAND force
- ai*** · RECIPIENT, the goal of a transfer of ownership or possession; BENEFICIARY, the entity for whose benefit an action or state occurs
- aia*** · EXCLAMATION · emphasis or intense emotion
- aila*** · old, aged, ancient
- ala*** · weigh, comparative(ly), compared to (COMP), than, as
- ali*** · good, positive (in the perspective of the speaker), beautiful, enjoy, improve
- ami*** · parent, caregiver, guardian, older generation
- ana*** · put, place, give, transfer, send
- ao*** · EXPERIENCER, recipient of sensory, cognitive, or emotional input
· SENSORY evidential · the information was sensed or felt by the speaker
- aoa*** · away, absent, ignore, remove; subtraction
- aoio*** · the letter and sound /p/
- aoko*** · neurodivergence, a difference from normative expectations and configurations with respect to mental or cognitive functions
- aola*** · custom, practice, culture, tradition, conventional
- oli*** · energy, strength, vigour, power, confidence, certainty

aoma · wlw · women-loving-women (of women/fem-aligned gender),
lesbian

aota · origin, source, reason, incite

ato · mouth, lips, throat, vocal

i · THEME, undergoer of an action; experiencer of a state

ia · INTENSIFIER, adds intensity to a prior entity, predicate, or
modifier

iaia · WH-word · INTERROGATIVE proform · what, how, why, where,
which, when, who

iako · cyan, green, blue, purple, indigo

iali · sexual, have sexual relations/intercourse

iao · crop, staple grain or starch, cereal, rice, cereal/grain/grain
product

iaoa · fruit, seed, nut, vegetable

iata · will, want, wish, desire, motivation

ika · make, create, build, action, do

ila · benevolent or capricious supernatural entity

ili · stars, constellations, outer space

ilo · all, plentiful, as a whole (group)
· GNOMIC (truistic, axiomatic) aspect

imi · inside, middle, center, inner, inner organs

ina · PROXIMATE proform · [that which is more topical/salient in the context]

ini · six

ino · people, persons, someone, anyone
· introduces a person's proper name (often abbreviated to ⟨ **n'** ⟩, pronounced as a syllabic nasal [n, ŋ, m] depending on the quality of the following sound)

io · PROPOSITION, an embedded predicate behaving as an argument; often a proposition has another semantic role particle preceding it

ioi · of or related to multiple-gender attraction (pan, bi, &c.)

ioio · the letter and sound /i/

ioko · dozen (twelve)

iolo · fish

ioti · use(ful), help, aid

iti · word, phrase, name

ka · VOCATIVE, direct address

kai · alternative to 'nia' used with people in one's *oika*

kaio · trick, deceit, pretend, unreal

kala · light, bright, radiant, sun; day

kami · take, catch, seize

kana · four

kani · red, magenta, purple, pink

kaoi · colour(ful), vibrant

kapo · amphibian

kato · device, machine, contraption, tool

ki · cause, the cause of an action or state

kia · dek (the tenth unit of a dozen; ten)

kili · reflect, mirror, self-evaluation

kilo · mammal, land animal

kina · clear, visible, eye, vision

kio · extra, additional, adornment, spice
· ITERATIVE (unitary repetition) aspect

kioa · new, again, fresh
· FREQUENTATIVE (habitual repetition) aspect

kipi · value, worth, judge

kita · of or concerning ethnic minorities

kiti · neutral colours, grey, beige, brown

ko · WARNING, PROMISE, or APOLOGY force marker

koa · body, physical

koi · masculine, male, men, male-aligned gender

koia · alive, animate, sentient

koio · the letter and sound /k/

koli · know, skill, information

kolo · fear, threat, anxiety, worry

koma · void, empty, zero, nothing

kono · stone, metal, hard thing

kota · count, tally, number
· ordinal modifier

koto · a gross (a dozen dozens)

la · STIMULUS, entity which (non-deliberately) prompts a sensory, cognitive, or emotional response

lai · ease, leisure, contentment, rest, relax, calm

laia · networks, interconnections, web, internet

laka · break, hurt, sunder, harm, mistake

lako · fortune, fate, destiny, luck

lala · hear, audible, ear, listen

lama · sound, noise, vibration, resonate

lami · communicate, say, tell, signal, language, linguistic

lana · planet, satellite, moon, celestial object in the night sky

lani · curious, strange, drunk, silly, foolish

laoi · yellow, orange, green, gold, beige

lapi · cord, rope, string, hair, long flexible thing

lata · begin, open, start
· INCHOATIVE (beginning) aspect

li · GOAL, the entity whither the action is direction; PURPOSE, the reason for the action or state

lia · move, travel, adventure, arrival, come

liao · 1st person exclusive proform · we (excluding you), I (distancing)

liko · round, circle, cycle, wheel, time

limi · many, much, a lot, augmentative, very; multiplication

lina · amuse, recreation, art, music, humour

lio · singulative · only 1 of something, as opposed to a group/collective
· alone, lonely

lioa · LGBT+ community

lipa · five

lipi · boundary, shell, skin, outer layer, surrounding

lita · sweet, sugary food

liti · semisolid, paste, powder, clay, dust

lo · LOCATION, the location where an action or state occurs
· TIME, the time at which an action or state occurs
· ASPECT, introduces the aspect-tense phrase

loa · plant, vegetation, flora

loi · forage, gather, hunt, search, try
· CONATIVE (trying, attempting) aspect

loia · bad, negative (in the perspective of the speaker)

koli na lami lioa

no ino Nilolami

loio · the letter and sound /l/

loki · reptile (excluding dinosaurs)

lolo · sleep, dream

loma · nine

lomi · sad, melancholic, longing

lono · matter, thing, topic

lota · anger, ire

loti · bug, insect, arthropod, arachnid
· worm, small slimy creature

loto · eight

ma · QUESTION/interrogative force

mai · hold, grasp, own

maio · love, affection, compassion, respect

maki · rod, stick, long hard thing

mako · hand, arm, tactile organ, touch, interaction

mali · way, path, method

malo · structure, building, home, room

mana · exchange, trade, transaction

mao · animal noise, incomprehensible vocal noise

maoi · dinosaur, bird

mata · consume, ingest, drink, eat

mi · INSTRUMENT, entity used to carry out an action

miko · el (the eleventh unit of a dozen)

mili · of or concerning racialised or colonised groups

mini · one, unit

mino · complete, whole, finish, end
· PERFECTIVE (complete/unitary) aspect
· PAST tense

mita · feminine, female, women, female-aligned gender

mo · AGENT, deliberate performer of an action (especially upon another entity); FORCE, mindless performer of an action

moi · need, necessary, require, must

moia · disturb, pester, annoy, upset

moio · the letter and sound /m/

moki · shame, dishonour, humiliate

moli · dark, shadow, dim, black, grey; night

momo · glob, clump, mass, part

mono · bump, protrusion, nose

na · MODIFIER, subordinates a new head for modification, to modify a preceding entity as a unit

nai · alternative to ‘*noai*’ used with people in one's *oika*

naka · death, kill

nali · irony, sarcasm

nalo · heat, fire, chemical reaction

nana · exception, only

nata · cut, split, slice, prick

ni · STATEMENT force

nia · 2nd person proform · you, you all, thou

niki · pale, white

niko · cold, raw

nili · pour, rain, cry

nilo · mlm · men-loving-men, gay (of men/masc-aligned genders)

nima · feel, experience, emotion, soul

nina · water, fluid, liquid

nioi · face, wall, front

nipo · side, edge, near, hip

nita · sibling, relatives of the same generation

niti · three

no · SOURCE, the origin of an action, the point of comparison away from which an action or entity is measured; division, fraction

noa · transgender, of the trans community

noai · 1st person inclusive proform · we (including you), I (polite, inviting)

noio · the letter and sound /n/

noko · secretive, greedy, or malevolent supernatural entity

noli · land, earth, ground, place, abode

nono · below, deep, under, nether

noti · community, group, society

o · associate, an entity in whose company or cooperation a preceding entity shares its role

oa · ALTERNATIVE, an entity which is an alternative to the preceding entity of the same semantic role
· HYPOTHETICAL evidential · the information is postulated or hypothetical; not intended to be factual; SPECULATIVE-INFERENTIAL evidential · the information is a guess, speculation, or inferred by the speaker

oai · the letter and sound /o/

oala · guiding entity or power of the natural world and universe, natural forces, deities/deity

oao · OBVIATE pro-form · [that which is less topical/salient in the context]

oi · negator, not, no

oia · seem, impression, intuition

oika · one's personal group of LGBT+ friends/family

oilo · air, spirit, essence

oina · less (than), negative comparative (COMP-)

oini · young, recent, contemporary, younger generation

oiti · other, change, different

oko · hole, orifice, window, crevice

olo · become, summon, bring about, happen
· FUTURE tense

oma · great, large, tall, long, important, topical; exponent

omi · speed, haste, impulse

ono · coalition, sodality, camaraderie, comrades, diverse but unified group; addition

opo · rear, back, behind, buttocks

ota · challenge, conflict, fight, struggle

oto · city, civic, management, urban

pa · DUBITATIVE evidential · the speaker is doubtful of the source of information

paia · above, high, over, sky

paka · dry, crisp, brittle, desert

pala · pasture, rural, nature, open space

pali · leaf, page, record, book, {web}site

palo · surface, flat, horizontal

pano · cover, privacy, cloth(ing)

pi · reported evidential · the information was passed onto the speaker by a third party

pili · mortal human/hominid (as opposed to other beings/entities),
mundane i.e. not supernatural

po · a mega-gross (a dozen gross)

poia · exploit(ation), subjugation, abuse

poio · the letter and sound /p/

poli · able, potential, possible

pona · gender
· nonbinary, gender that is neither masculine nor feminine

pota · stop, cease, pause, block
· CESSATIVE (stopping) aspect

ta · separates the main clause (predicate followed by argument(s)
and preceding information longer than 1 word

tai · more (than), positive comparative (COMP+)

tala · foot, leg, locomotive limb, foundation, root

tami · disability, a condition of limitation in physical or mental
functions which have a significant impact on someone's life

tamo · container, box, bowl, bag, pocket, vessel

tano · true, real, present, location, position

tao · continue, endure, stay, save, keep
· IMPERFECTIVE (ongoing) aspect

tata · two, pair

ti · PATH, the way or avenue of an action
· MANNER, the way in which an action or state is realised

tiko · represent, draw, write, sign, image, video

tila · look, view, watch, guard, examine

tilo · unknown longing, wistful awareness of loss
· Sehnsucht, hiraeth, saudade, mono no aware
· a love or admiration for someone lacking known reciprocation

timi · square, cube, corner

tina · DEMONSTRATIVE proform · this, that, here, there, now, then
· PRESENT tense

тино · spark, glint, glimmer, glittery

tio · alternative to ‘toi’ used to specify a non-LGBT+ referent

tioa · similar, equal (status), compare

tita · small, short, thin, few, little

to · POSSESSOR, the entity which possesses other entities

toa · unclean, toxic, sick, garbage

toi · 3rd person proform · they, she, he, it, etc.

toio · the letter and sound /t/

toko · head, mind, guide, plan

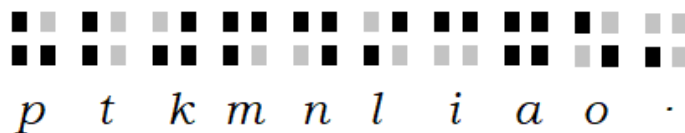
tolo · freedom, triumph, victory

tono · hill, mountain, alpine, highland

toto · seven

tiko na lami lioa – *lami lioa* writing

there is an optional writing system for *lami lioa* consisting of syllable symbols writing from left-to-right on horizontal lines (or vertically from top-to-bottom). spaces separate words, and a space punctuated by a dot can be used to indicate sentence boundaries when force markers are not enough. there is also a simple Braille-inspired alphabet that can be used for tactile reading.



tiko na lami lioa



ni iata ao nai la ono lioa

