

Grammar of Lingua Franca Nova

4 October 2012

<http://lfn.wikia.com/>
<http://webspaceship.edu/cgboer/lfn/>
<http://purl.org/net/lfn/disionario/>

Contents

Spelling and pronunciation	3
Sentences.....	9
Nouns	10
Determiners	13
Pronouns	19
Adjectives	23
Adverbs	24
Verbs	27
Prepositions.....	33
Conjunctions	44
Questions.....	46
Clauses	48
Numbers	51
Word formation.....	55
Abbreviations.....	64
Punctuation	65

Grammar of LFN

The **grammar of Lingua Franca Nova (LFN)** is simplified from the common grammar of the Romance languages Catalan, French, Italian, Portuguese, and Spanish. As such, it resembles the grammars of Romance creoles such as Haitian Creole, Cape Verdean Creole, Papiamentu, and Chavacano.

1. Spelling and pronunciation

1.1. Alphabets

Lingua Franca Nova uses the two most widely known alphabets in the world: Roman (or Latin) and Cyrillic.

- *Roman*

- a b c d e f g h i j l m n o p r s t u v x z

- *Roman capitals*

- A B C D E F G H I J L M N O P R S T U V X Z

- *Cyrillic*

- а б к д е ф г х и ж л м н о п р с т у в ш з

- *Cyrillic capitals*

- А Б К Д Е Ф Г Х И Ж Л М Н О П Р С Т У В Ш З

K, Q, W, and Y do not appear in ordinary words. They are only used to preserve the original forms of proper nouns and non-LFN words. The same applies to various additional letters of the Cyrillic alphabet.

H is also not common, but it is found in some technical and cultural terms.

1.2. Capital letters

A capital letter is used at the start of the first word in a sentence.

Capital letters are also used at the start of proper nouns. When a proper noun consists of several words, each word is capitalized – apart from minor words like **la** and **de**:

- *People*

- real or imagined, as well as personified animals and things – **Maria, san Paulo, Barack Obama, Jan de Hartog, Oscar de la Rentá, Mickey Mouse**

- *Organizations*

- e.g. companies, societies – **Ikea, Naciones Unida, Organiza Mundal de Sania**

- *Political entities*

- e.g. nations, states, cities – **Frans, Atinai, Site de New York, Statos Unida de America**

- *Geographical locations*

- e.g. rivers, oceans, lakes, mountains – **la Alpes, Rio Amazon, Mar Atlantica**

- *Letters of the alphabet*

- **E, N**

But with titles of works of art and literature, only the first word of the title is capitalized (along with any proper nouns that appear):

- **Un sonia de un note de mediaestate** – *A Midsummer Night's Dream*
- **La frates Karamazov** – *The Brothers Karamazov*
- **Tocata e fuga en D minor** – *Tocatta and Fugue in D Minor*

Sometimes, as in warnings, capitals are used to EMPHASIZE entire words or phrases.

LFN uses small letters in places where some languages use capitals:

- *Days of the week*
 - **lundi, jovedi** – Monday, Thursday
- *Months*
 - **marto, novembre** – March, November
- *Holidays and similar occasions*
 - **natal, ramadan, pascual** – Christmas, Ramadan, Easter
- *Centuries*
 - **la sentenio dudes-un** – the twentieth century
- *Languages and peoples*
 - **catalan, xines** – Catalan, Chinese
- *Titles in people's names*
 - **seniora Braun, san Jacobo** – Mrs Braun, St James
- *Abbreviations*
 - **lfn, pf**

1.3. Letter names

The following syllables are used to name letters in speech, e.g. when spelling a word:

- **a be ce de e ef ge hax i je ka el em**
- **en o pe qua er es te u ve wa ex ya ze**

These are nouns and can be pluralized: **as, bes, efes**.

In writing, one can simply present the letter itself, capitalized, adding **-s** for the plural:

- **La parola 'matematica' ave tre As, du Ms** (pronounced **emes**), **e un E**. – The word 'matematica' has three As, two Ms, and an E.

1.4. Vowels

The letters A, E, I, O, and U are pronounced as in Spanish:

- **A:** [a] – as in Spanish or French 'papa'; similar to the vowel in 'palm' – open front unrounded – **ambasada**
- **E:** [e] – as in Spanish 'peso' or French 'été'; similar to the vowels in 'get' or 'gate' – mid front unrounded – **estende**
- **I:** [i] – the vowel in 'feet' – close front unrounded – **ibridi**
- **O:** [o] – as in Spanish 'poso' or French 'beau'; similar to the vowels in 'caught' or 'coat' – mid back rounded – **odorosa**

- **U:** [u] – the vowel in ‘moon’ – close back rounded – **cultur**

The vowel sounds allow a degree of variation. For example, A can be pronounced as [ɑ] (as in ‘car’), E as [ɛ] (‘get’) or [ei] (‘gate’), and O as [ɔ] (‘caught’) or [ou] (‘coat’) without causing misunderstanding.

1.5. Diphthongs

When one vowel follows another, they are normally pronounced separately.

But when the second vowel is I or U, the two vowels form a diphthong:

- **AI:** [aj] – the sound in ‘aisle’ – **pais**
- **AU:** [aw] – the sound in ‘mouth’ – **auto**
- **EU:** [ew] – no corresponding English diphthong; similar to the ‘ay w’ in ‘bay watch’ – **euro**
- **OI:** [oj] – similar to the sound in ‘coin’ – **seluloide**

Adding a prefix does not create a diphthong: **reuni** [re-uni], **supraindise** [supra-indise]. For similar reasons, two separate syllables are normal in a few other words too: **egoiste** [ego-iste], **proibi** [pro-ibi]. Such words are indicated in the dictionary, e.g. ‘proibi (o-i)’.

The sequence EI is rare. It is normally pronounced as two separate vowels: **ateiste** [ate-iste], **einsteinio** [e-inste-injo], **feida** [fe-ida], **reinventa** [re-inventa]. But speakers who find this pronunciation difficult can say [ej] or even [e] instead.

The sequence OU is extremely rare. It is pronounced like O: **douglas** [doglas].

When I or U precedes another vowel, it is reduced to a semivowel – like the English Y or W – in the following cases:

- *At the start of a word*
 - **ioga** [joga], **ueste** [weste]
- *Between two other vowels*
 - **joia** [ʒoja], **ciui** [kiwi], **veia** [veja]
- *LI, NI between two other vowels*
 - **folia** [folja], **anio** [anjo] – but not in the first syllable of a word
- *CU, GU*
 - **acua** [akwa], **cual** [kwal], **sangue** [sangwe]

In other cases – e.g. **emosia**, **abitual**, **plia** – the I or U remains a full vowel.

While these rules define the normal pronunciation for diphthongs, they can be ignored without confusion.

1.6. Consonants

The following letters are consonants:

- **B:** [b] – as in ‘big’ – voiced bilabial plosive – **bebe**
- **C:** [k] – as in ‘cat’ – voiceless velar plosive – **clica**
- **D:** [d] – as in ‘dog’ – voiced dental/alveolar plosive – **donada**
- **F:** [f] – as in ‘fat’ – voiceless labiodental fricative – **fotografi**
- **G:** [g] – as in ‘get’ – voiced velar plosive – **garga**

- **H:** [h] – as in ‘hot’, or silent – voiceless glottal fricative – **haicu**
- **J:** [ʒ] – as in ‘treasure’ – voiced postalveolar fricative – **jeolojia**
- **L:** [l] – as in ‘let’ – voiced dental/alveolar lateral approximant – **lingual**
- **M:** [m] – as in ‘man’ – voiced bilabial nasal – **mesma**
- **N:** [n] – as in ‘not’ – voiced dental/alveolar nasal – **negante**
- **P:** [p] – as in ‘pot’ – voiceless bilabial plosive – **paper**
- **R:** [r] – as in ‘roll’ – voiced dental/alveolar trill – **rubarbo**
- **S:** [s] – as in ‘set’ – voiceless dental/alveolar fricative – **sistemas**
- **T:** [t] – as in ‘ten’ – voiceless dental/alveolar plosive – **tota**
- **V:** [v] – as in ‘vat’ – voiced labiodental fricative – **vivosa**
- **X:** [ʃ] – as in ‘shop’ – voiceless postalveolar fricative – **xuxa**
- **Z:** [z] – as in ‘zoo’ – voiced dental/alveolar fricative – **zezea**

Note the following points:

- **C** is always as in ‘call’, never as in ‘cell’.
- **F** is always as in ‘off’, never as in ‘of’.
- **G** is always as in ‘get’, never as in ‘gem’.
- **H** can be left silent, if the speaker prefers.
- **J** has the sound that it has in French and Portuguese: like the S in ‘treasure’. It can also be pronounced [dʒ] like the J in ‘judge’ if preferred.
- **N** before G or C has the sound of NG [ŋ] in English: **longa, ance**. Final NG, as in **bumerang**, also has this sound: the G is silent.
- **R** has the trilled or rolled sound that it has in Italian and Spanish. Other R sounds (as in French, German, or English) are acceptable, as long as they are clearly distinct from other LFN sounds.
- **S** is always as in ‘hiss’, never as in ‘his’.
- **V** never sounds like B, unlike in Spanish.
- **X** is like SH in English, SCH in German, and CH in French and Portuguese. It can also be pronounced [tʃ] like the CH in ‘church’ if preferred.
- **Z** never sounds like TS, unlike in German and Italian.

As some speakers have difficulty with consonants in certain combinations or positions, LFN allows the following variations:

- **haicu, bahamas:** H can be left silent, if a speaker prefers: [aicu], [ba-amas].
- **blog, club:** Some international words end in unusual consonants. A trailing E can be added to ease the pronunciation: [bloge], [klube].
- **spada, strada:** A number of words start with S followed by a consonant. A speaker who finds this difficult can add a leading E: [espada], [estrada].
- **gnostica, psicologia:** Some scientific words start with unusual combinations of consonants, such as FT, GN, MN, PS, or PT. The first consonant can be omitted in pronunciation: [nostika], [sikolojia].

1.7. Non-LFN letters

When the non-LFN letters appear in a word, they are normally pronounced as follows:

- **K:** [k] – like C
- **Q:** [k] – like C
- **W:** [u] or [w] – like U
- **Y:** [i] or [j] – like I
- **Ë:** [jo] – like IO
- **Й:** [i] or [j] – like I
- **Ц:** [ts] – like TS
- **Ч:** [tʃ] – like TX
- **Щ:** [ʃtʃ] – like XTX
- **Ы:** [i] – like I
- **Э:** [e] – like E
- **Ю:** [ju] – like IU
- **Я:** [ja] – like IA

1.8. Stress

If a word has more than one vowel, one of the vowels is stressed (pronounced more strongly). The stressed vowels below are underlined.

The basic rule is to stress the vowel that precedes the last consonant of a word:

- **falda**
- **integra**
- **matematica**
- **orgulos**
- **ranur**

Adding a suffix can move the stress:

- **matematica > matematical**
- **radiograf > radiografia** (no change)
- **radiograf > radiografiste**

But adding the plural **-s** does not move the stress:

- **un falda > du faldas**
- **un joven > tre jovenes**
- **ambos** – this special word is stressed like a plural

The I or U of a diphthong behaves like a consonant in this regard:

- **abaia**
- **cii**
- **bonsai**
- **cacau**

If no vowel precedes the last consonant, the first vowel is stressed:

- **trae**
- **fea**

- **tj**o
- **proa**
- **ju**a

Some words have multiple vowels after their last consonant. If the vowels are IA, IE, IO, UA, UE, or UO, the stress still goes on the vowel before the consonant:

- **asentua**
- **jelosia**
- **rituo**
- **alio**

However, when the final vowels are AE, AO, EA, EO, OA, OE, o UI, the stress goes on the first vowel of the pair:

- **coneo**
- **idea**
- **sutrae**
- **prodi**

(But in **estingui**, the U is a semivowel because of another rule.)

Ala, **asi**, and **ami** are often pronounced with the stress on the final vowel rather than on the previous one. Either pronunciation is acceptable.

Compound words such as **parario** and **mediadia** retain the original stress of the second component.

LFN is not a tonal language: words are not distinguished by changes in the pitch of the voice.

However, one way to indicate that a sentence is a question is to end on a rise:

- **Tu parla portuges?** – with a rising pitch in the last word
- **Tu no parla portuges.** – with a flat or falling pitch

1.9. Phonotactics

The forms of ordinary words in LFN are constrained by certain rules.

Two examples of the same vowel (such as **aa**) cannot be adjacent, except where this is the result of adding a prefix: ‘reenvia’, ‘coopera’. In these cases, both vowels are pronounced.

The sequences **ei** and **ou** are invalid. But **ei** is allowed in words that start with **re-**, such as **reincarne**. The two vowels are pronounced individually.

The sequence **ei** is normally only found in words with a prefix that ends in **e** (such as **preistoria** and **reincarne**) and in words with a suffix that starts with **i** (such as **fein** and **veida**). The standard pronunciation of **ei** is as two separate vowels, but [ej] and [e] are allowed if a speaker prefers.

The sequence **ou** is not normally acceptable.

Where a suffix would create an invalid vowel sequence, the second vowel of the sequence is dropped:

- **comedia** + **-iste** > (comediiste) > **comediste** – comedian

Only the following 22 consonant clusters are allowed at the start of a syllable:

- **bl-**, **cl-**, **fl-**, **gl-**, **pl-**
- **br-**, **cr-**, **dr-**, **fr-**, **gr-**, **pr-**, **tr-**
- **sc-**, **sf-**, **sl-**, **sp-**, **st-**

- **scl-, scr-, spl-, spr-, str-**

Only the following consonants are allowed at the end of a syllable, and they must be directly preceded by a vowel:

- **-f, -s, -x**
- **-m, -n, -l, -r**

A consonant cluster in the middle of a word is valid if it can be split over two valid syllables:

- **encontrante = en-con-tran-te**
- **mostrabilia = mo-stra-bli-a**
- **instinto = in-stin-to**

Proper nouns, along with technical, international, or culture-specific words, are free to break these rules.

2. Sentences

Most **sentences** in LFN contain a verb phrase, typically denoting the occurrence of an action. A verb phrase consists of a verb plus any modifiers such as adverbs or prepositional phrases.

Most sentences also contain at least one noun phrase, typically denoting a person or thing. A noun phrase consists of a noun plus any modifiers such as determiners, adjectives, and prepositional phrases.

The two most important noun phrases are the **subject** and the **object**. Their exact meaning depends on the choice of verb, but loosely speaking, the subject is the person or thing that carries out the action, and the object is the person or thing that is directly affected by the action.

In LFN, the subject always precedes the verb, and the object always follows:

- **La gato xasa la scural.** – The cat (*subject*) ... chases (*verb*) ... the squirrel (*object*).
- **La xica gusta la musica.** – The girl (*subject*) ... likes (*verb*) ... the music (*object*).
- **La can dormi.** – The dog (*subject*) ... sleeps (*verb*).

Most verbs require a subject, but many do not require an object.

Another common sentence component is the **complement**. This is an extra description of the subject that can follow verbs like **es** (be), **deveni** (become), **pare** (seem), and **resta** (remain):

- **Computadores es macinas.** – Computers (*subject*) ... are (*verb*) ... machines (*complement*).
- **La aira pare umida.** – The air (*subject*) ... seems (*verb*) ... damp (*complement*).
- **La comeda deveni fria.** – The food (*subject*) ... becomes (*verb*) ... cold (*complement*).
- **La patatas ia resta calda.** – The potatoes (*subject*) ... stayed (*verb*) ... hot (*complement*).
- **Nos taxe es reconstrui la mur.** – Our task (*subject*) ... is (*verb*) ... to rebuild the wall (*complement: a nested sentence*).
- **La idea es ce tu canta.** – The idea (*subject*) ... is (*verb*) ... that you sing (*complement: a nested sentence*).

Some languages also allow the object to have a complement, as in ‘I find this cheese *disgusting*’ or ‘They elected him *president*’. This type of complement does not occur in LFN.

One other major sentence component is the prepositional phrase, which adds detail to a preceding noun or verb, or to the sentence as a whole:

- La om ia cade **tra se seja**. – The man (*subject*) ... fell (*verb*) ... through his chair (*prepositional phrase*).
- **En la note**, la stelas apare. – In the night (*prepositional phrase*) ... the stars (*subject*) ... appear (*verb*).
- Me dona **a tu** esta poma. – I (*subject*) ... give (*verb*) ... to you (*prepositional phrase*) ... this apple (*object*).
- Me dona esta poma **a tu**. – I (*subject*) ... give (*verb*) ... this apple (*object*) ... to you (*prepositional phrase*).
- Tu no aspeta **como tu foto**. – You (*subject*) ... don't look (*verb*) ... like your photo (*prepositional phrase*).

In addition to phrases, some sentences contain clauses, which resemble smaller sentences nested within the larger sentence. They can modify noun phrases, verb phrases, or the whole of the larger sentence:

- La om **ci ia abita asi** ia vade a Nu Iorc. – The man who lived here went to New York.
- El va visita en julio, **cuando la clima es bon**. – He will visit in July, when the weather is good.
- On no ia permite me fa la cosas **como me ia desira**. – I wasn't allowed to do things as I wanted.
- Me pensa **ce el es bela**. – I think that she is beautiful.

3. Nouns

A **noun** is typically introduced by determiners, and may be followed by adjectives and prepositional phrases, producing a noun phrase. Typical nouns denote physical objects such as people, places, and things, but nouns can also denote more abstract concepts that are grammatically similar.

3.1. Plural

Adding **-s** to a noun makes it plural. If the singular noun ends in a consonant, **-es** is added instead. The plural ending does not affect the word's stress:

- **gato, gatos** – cat, cats
- **om, omes** – man, men

Adjectives modifying a noun do not change when the noun is plural. But when an adjective is used as a noun, it can be pluralized:

- **la bones, la males, e la feas** – the good, the bad, and the ugly
- **multe belas** – many beauties

Some nouns that are plural in English are singular in LFN:

- El regarda un **sisor** con un **binoculo**. – He's looking at a pair of scissors through [a pair of] binoculars.
- On usa un **bretela** per suporta se **pantalon**. – You use suspenders to hold up your pants (*US*); you use braces to hold up your trousers (*Br*).
- Me ia compra esta **oculo** de sol en **Nederland**. – I bought these sunglasses in the Netherlands.

3.2. Countable and uncountable nouns

Like many languages, LFN distinguishes **countable** and **uncountable** nouns. A countable noun (or ‘count noun’) can be modified by a number, and can accept the plural **-s**. Typical countable nouns represent objects that are clearly individual entities, such as houses, cats, and thoughts. For example:

- **un** auto; la autos; **cuatro** autos – a car; the cars; four cars
- **un** gato; multe gatos; **un million** gatos – a cat; many cats; a million cats

By contrast, uncountable nouns (sometimes called ‘mass nouns’) do not normally accept the plural **-s**. Uncountable nouns typically denote masses that have no clear individuality, such as liquids (water, juice), powders (sugar, sand), substances (metal, wood), or abstract qualities (elegance, slowness). When they are modified by a number or other quantity word, a unit of measure is often added for clarity. For example:

- la acua; alga acua; **tre tases de** acua – the water; some water; three cups of water
- lenio; multe lenio; **du pesos de** lenio – wood; a lot of wood; two pieces of wood

However, uncountable nouns can be used in a countable manner. They then denote particular examples or instances:

- Du **cafes**, per favore. – Two coffees, please.
- Me ia proba multe **cesos**. – I’ve tasted many cheeses.
- On no pote compara la **belias** de Paris e Venezia. – You can’t compare the beauties of Paris and Venice.

3.3. Gender

Nouns do not normally indicate their gender. To distinguish the sexes, the adjectives **mas** and **fema** are used:

- **un cavalo mas** – a male horse, a stallion
- **un cavalo fema** – a female horse, a mare

But there are a few words for family relations that mark females with **-a** and males with **-o**:

- **ava, avo** – grandmother, grandfather
- **fia, fio** – daughter, son
- **neta, neto** – granddaughter, grandson
- **sobrina, sobrino** – niece, nephew
- **sposa, sposo** – wife, husband
- **tia, tio** – aunt, uncle
- **xica, xico** – girl, boy

There are also a few pairs that use different words for the two sexes:

- **dama, cavalor** – dame, knight
- **diva, dio** – goddess, god
- **fem, om** – woman, man
- **madre, padre** – mother, father
- **rea, re** – queen, king
- **seniora, senior** – lady, Mrs; gentleman, Mr
- **sore, frate** – sister, brother

The rare suffix **-esa** forms the female variants of a few historical social roles:

- **abade, abadesa** – abbot, abbess
- **baron, baronesa** – baron, baroness
- **conte, contesa** – count, countess
- **duxe, duxesa** – duke, duchess
- **imperor, imperoresa** – emperor, empress
- **marci, marcesa** – marquess, marchioness
- **prinse, prinsesa** – prince, princess

3.4. Noun phrases

A noun phrase consists of a noun and its modifiers: determiners, which precede the noun, and adjectives and prepositional phrases, which follow it.

The two most important noun phrases in a sentence are the **subject** and the **object**. The subject precedes the verb, and the object follows the verb. Other noun phrases are normally introduced by prepositions to clarify their function.

A noun phrase must normally contain a determiner – perhaps just the plural marker **-s**. But this rule does not apply to proper nouns, to the names of weekdays, months, and languages, and to uncountable nouns:

- **Desembre** es calda en **Australia**. – December is warm in Australia.
- **Nederlandes** es me lingua orijinal. – Dutch is my original language.
- Me gusta **pan**. – I like bread.

The rule is also often relaxed when the noun phrase follows a preposition, particularly in fixed expressions:

- El es la comandor **de polisia**. – He is the chief of police.
- Me no gusta come **bur de aracide**. – I don't like eating peanut butter.
- Nos vade **a scola**. – We are going to school.
- Acel es un problem **sin solve** en matematica. – That is an unsolved problem in mathematics.
- Un virgula pare nesesada **per claria**. – A comma seems necessary for clarity.

An adjective or determiner can be modified by a preceding adverb. Because adverbs look like adjectives, multiple adjectives are normally separated by commas or **e**. In speech, intonation makes the difference clear:

- **Sola un** poma **multe putrida** ia resta. – Only a very rotten apple remained.
- Me ia encontra un fem **bela intelijente**. – I met a beautifully intelligent woman.
- Me ia encontra un fem **bela, joven, e intelijente**. – I met a beautiful, young, and intelligent woman.

Sometimes a noun is just a token for any member of its class. In such cases, it makes little difference whether **la** or **un** is used, or whether the noun is plural or singular:

- **La arpa** es un strumento musical. – The harp is a musical instrument.
- **Un arpa** es un strumento musical. – A harp is a musical instrument.
- **Arpos** es instrumentos musical. – Harps are musical instruments.

A pronoun is a special case of a noun phrase. Pronouns cannot normally be modified.

3.5. Apposition

Two noun phrases are said to be in **apposition** when one directly follows the other and both refer to the same entity:

- la rio **Amazon** – the Amazon River
- la mar **Pasifica** – the Pacific Ocean
- la isola **Skye** – the Isle of Skye
- la Universia **Harvard** – Harvard University
- la Funda **Ford** – the Ford Foundation
- re **George 5** – King George V
- san **Jacobo major** – St. James the Elder
- Piotr **la grande** – Peter the Great
- me ami **Simon** – my friend Simon
- la parola '**inverno**' – the word 'inverno'
- la libro **La prinse peti** – the book *The Little Prince*
- un arbor **eucalipto** – a eucalyptus tree

Acronyms and single letters can directly follow a noun to modify it:

- La disionario es ance disponible como un fix **PDF**. – The dictionary is also available as a PDF file.
- El ia porta un camisa **T** blu de escota **V**. – She was wearing a blue V-necked T-shirt.

Occasionally, two nouns apply equally to an object or person. In these cases, the nouns are joined by a hyphen:

- un produor-diretor – a producer-director
- un primador-scanador – a printer-scanner

In all cases, the plural **-s** or **-es** is applied to both nouns:

- la statos membros – the member states
- produores-diretores – producer-directors

A special case involves the verb **nomi** (name):

- Nos ia nomi el **Orion**. – We named him Orion.
- Me nomi esta forma **un obelisce**. — I call this shape an obelisk.

4. Determiners

A **determiner** is a word that modifies a noun to express the noun's reference, including its identity and quantity. Apart from the plural marker **-s** (which is considered a determiner in LFN), the determiners always precede the noun.

There are several different classes of determiner. Typical examples of each class are: **tota, la, esta, cual, cada, me, multe, otra**.

4.1. Predeterminers

Tota means ‘all’. It indicates the entire quantity of the noun’s referent, which must be plural if countable. Unlike **cada**, **tota** refers to the whole thing, rather than the separate individuals that comprise it:

- **Tota linguas** es absurda. – All languages are absurd.
- Me va ama tu per **tota tempo**. – I will love you for all time / the whole of time.
- La lete ia vade a **tota locas**. – The milk went everywhere.

Ambos means ‘both’. It can be used in place of **tota** when the entire quantity is known to be only two. The noun must be plural:

- **Ambos gamas** es debil. – Both legs are weak.

Semantically, **tota** and **ambos** are no different from quantifiers, but they are treated as a separate class because of their syntax: they precede all other determiners in a noun phrase, including **la**.

They can also be used as pronouns.

4.2. Articles

LFN has two **articles** – the definite article **la**, and the indefinite article **un**. ‘Definite’ here means that the noun’s referent is ‘already defined’, as opposed to being something new.

La introduces a noun that denotes someone or something that the listener is already aware of. It is used in the following types of situation:

The thing has already been mentioned:

- Me ia compra un casa. **La casa** es peti. – I’ve bought a house. The house is small.

The listener can easily guess that the thing exists:

- Me ia compra un casa. **La cosina** es grande. – I’ve bought a house. The kitchen is large.

The rest of the sentence specifies the thing well enough:

- El ia perde **la numeros** de telefon de se amis. – She’s lost the phone numbers of her friends.

The listener can perceive the thing directly:

- **La musica** es bela, no? – The music is lovely, isn’t it?

The thing is well known to everyone. This includes fields of study and abstract nouns:

- **La luna** es multe distante de la tera. – The moon is a long way from the earth.
- Me no comprende **la matematica**. – I don’t understand mathematics.
- El ama **la cafe**. – She loves coffee.
- La felisia es plu importante ca **la ricia**. – Happiness is more important than wealth.

Un introduces a singular noun that refers to something the listener is *not* yet aware of. It is not used with plural or uncountable nouns. (It also serves as a quantifier meaning ‘one’.)

- Me vole leje **un libro**. – I want to read a book.
- **Un gato** ia veni en la sala. – A cat came into the room.

Some languages have a partitive article that indicates an indefinite quantity of an uncountable noun. LFN uses **la**, or **de**, or no article at all:

- Me gusta **la cafe**. – I like coffee / I like the coffee.
- Me gusta **cafe**. – I like coffee.
- Me bevi **de cafe**. – I drink some coffee.

- Me bevi **cafe**. – I drink coffee.

4.3. Demonstratives

The **demonstratives** point to the noun's referent, locating it in time or space or the discourse itself.

Esta means 'this'. It is similar to **la**, but points to an item that is near the speaker, either physically or metaphorically:

- Me poseo **esta casa**. – I own this house.
- **Esta libros** es maravillosa. – These books are wonderful.
- Me gusta **esta cafe**. – I like this coffee.
- **Esta mense** ia es difisil. – This month was difficult.
- **Esta frase** conteni sinco parolas. – This sentence contains five words.

Acel means 'that'. It is also similar to **la**, but points to an item that is distant from the speaker, or at least more distant than **esta**:

- **Acel xico** regarda **acel xicas**. – That boy is looking at those girls.
- Atenta denova en **acel modo**. – Try that way again.
- **Acel torta** es noncomable. – That cake is inedible.

Esta and **acel** can be converted to pronouns.

4.4. Interrogatives

The **interrogative determiners** are one way to create questions.

Ce asks 'what' or 'what kind of':

- **Ce animal** es acel? – What animal is that?
- **Ce vejetales** es la plu bon? – What vegetables are the best?

Cual asks 'which' or 'what'. It implies that there is a particular range of possibilities:

- Tu veni de **cual pais**? – What country do you come from?
- **Cual fenestras** es rompeda? – Which windows are broken?
- **Cual pinta** tu prefere? – Which paint do you prefer?

Cuanto asks 'how many' with a plural countable noun, and 'how much' with an uncountable noun:

- **Cuanto casas** es en tu strada? – How many houses are on your street?
- **Cuanto pan** tu pote come? – How much bread can you eat?

Ce, **cual**, and **cuanto** are also used as pronouns.

4.5. Selection determiners

The **selection determiners** pick out specific individuals from the whole set:

- **cada** – each, every
- **cualce** – whichever, any
- **alga** – some, a few, a little, any
- **no** – no
- **sola** – only

Cada means ‘each’ or ‘every’, considering all the items separately as individuals. The noun must be countable but singular:

- **Cada can** ave un nom. – Each dog has a name.
- Me no ia leje **cada parola**. – I didn’t read every word.
- Tu fa la mesma era a **cada ves**. – You make the same mistake every time.

Cualce means ‘any’, i.e. it doesn’t matter which. The noun is normally countable. ‘Any’ with an uncountable noun is usually ‘alga’:

- Prende **cualce carta**. – Pick any card.
- **Cualce contenadores** va sufici. – Any containers will do.

Alga indicates that the identity of the noun’s referent is unspecified:

- Me ia leje acel en **alga libro**. – I read that in some book (or other).
- Cisa me va reveni a **alga dia**. – Maybe I will come back some day.
- **Alga cosa** es rompeda. – Something is broken.

When used with a noun that is uncountable, or a noun that is countable and plural, **alga** indicates that not only is the referent’s identity unspecified, but its quantity is too. The quantity is often understood to be fairly small – otherwise you would say **multe** – but not as emphatically small as with **poca**:

- Me va leje **alga libros**. – I’m going to read some books / a few books.
- **Alga polvo** ia cade de la soffito. – Some dust fell from the ceiling.
- El ave **alga pan** en se sesto. – She has some bread in her basket.

No means ‘no’. It indicates that the noun’s referent is absent or non-existent:

- Me ave **no arbores** en me jardin. – I have no trees / I don’t have any trees in my garden.
- Tu va senti **no dole**. – You will feel no pain.
- **No arbor** es plu alta ce la tore Eiffel. – No tree is taller than the Eiffel tower.
- Me ia encontra **no person** en la parce. – I met nobody in the park.

Sola means ‘only’, i.e. just this and no others:

- El es **la sola doctor** en la vila. – He is the only doctor in town.
- Estas es **la sola du parolas** cual nos no comprende. – These are the only two words we don’t understand.
- Me va destrui la mur con **un sola colpa**. – I shall destroy the wall with a single blow.

These determiners, with the exception of **no** and **sola**, can also be used as pronouns. They also form the special pronouns **cadun**, **cualcun**, **algun**, e **nun**, which refer to *people*. To refer to *things*, the determiners are simply followed by **cosa**.

4.6. Possessives

The **possessive determiners** are the personal pronouns, preceded by **la**:

- **La me gato** ia come un mus. – My cat ate a mouse.
- Me gusta multe **la tu dansa**. – I like your dance very much.
- **La nos ecipo** va gania la premio. – Our team will win the prize.
- **La me desira** es forte. – My desire is strong.

When there is no ambiguity – for example, before a noun root – the word **la** can be omitted. Possession can also be indicated with a phrase like **de me**:

- Esta es **me casa**. – This is my house.
- Acel es **la casa de tu**. – That is your house.

The third-person possessive is **la se**, regardless of whether the equivalent pronoun would be **el, lo, los, on, or se**. Again, **la** can be omitted when there is no ambiguity:

- La ipopotamo abri **(la) se boca**. – The hippopotamus opens its mouth. (*reflexive*)
- Nos regarda **(la) se dentes**. – We look at its teeth. (*not reflexive*)

4.7. Quantifiers

Quantifiers are determiners that help express the amount or quantity of the noun's referent:

- **-s** – -s (*plural marker*)
- **un** – one, a
- **du, tre, cuatro**... – two, three, four...
- **multe** – many, much
- **poca** – few, little
- **plu** – more
- **la plu** – most
- **min** – fewer, less
- **la min** – least

The plural marker **-s** is the most basic quantifier. A noun phrase that includes a plural noun does not require any other determiner:

- Me va leje **libros**. – I'm going to read [some] books.
- Me va leje **la libros**. – I'm going to read the books.

As well as being the indefinite article, **un** is the number 'one'. It indicates a single quantity of the noun's referent. The noun must therefore be countable but singular:

- Me ave **un frate** e **du sores**. – I have one brother and two sisters.

The other cardinal numbers – **du, tre, cuatro**, etc – are likewise quantifiers.

- Me ave **tre gatos** obesa. – I have three fat cats.
- Me ave **cuatro plu anios** ca me frate. – I am four years older than my brother.

Multe indicates a large quantity of the noun's referent. It means 'many' with a plural countable noun, and 'much' with an uncountable noun:

- Esta casa ia sta asi per **multe anios**. – This house has stood here for many years.
- La pijones come **multe pan**. – The pigeons eat a lot of bread.

Poca is the opposite of **multe**, and indicates a small quantity. It means 'few' with a plural countable noun, and 'little' with an uncountable noun:

- Me reconose **poca persones**. – I recognize few people. (*really not many*)
- El pote dona **poca aida**. – He can give little help. (*really not much*)
- *Compare:* Me pote leje **alga parolas**. — I can read a few words. (*a small number*)

Plu means 'more'. It indicates a larger quantity of the noun's referent, and can be used with plural and uncountable nouns. **La plu** means 'most' – the largest quantity:

- Tu ave **plu libros** ca me. – You have more books than me.

- **La plu linguas** es bela. – Most languages are beautiful.
- **Plu pan** es en la cosina. – There's more bread in the kitchen.
- **La plu fango** es repulsante. – Most mud is revolting.

Min is the opposite of **plu**, and means 'less' or 'fewer'. It indicates a smaller quantity, and can be used with plural and uncountable nouns. **La min** means 'least' or 'fewest':

- Me desira **min vejetales** ca el. – I want fewer vegetables than her.
- Tu ia leje **la min libros** de qualcun ci me conose. – You have read the least books of anyone I know.
- El ave **min interesa** a cada dia. – He has less interest every day.

With the exception of **no**, the quantifiers can all be converted to pronouns.

4.8. Similarity determiners

Three additional determiners are concerned with similarity and difference:

La mesma means 'the same'. The word **la** cannot normally be omitted, although it can be changed to **esta** or **acel** for added emphasis:

- Tu porta **la mesma calsetas** como me. – You're wearing the same socks as me.
- La gera ia comensa en **la mesma anio**. – The war began in the same year.
- Nos va reveni a **esta mesma tema** pos un semana. – We will come back to this same topic in a week's time.

Otra means 'other':

- Nos ave aora **esta tre otra problemes**. – We have these three other problems now.
- **La otra solve** ia es plu bon. – The other solution was better.
- Tu ave **otra pan**? – Do you have any other bread?

Tal means 'such', i.e. of this or that kind:

- Me construi un macina de tempo. – I'm building a time machine.
 - **Tal cosas** es nonposable. – Such things are impossible.
- Me xerca un abeor. – I'm looking for a beekeeper.
 - Me no conose **un tal person**. – I don't know such a person.
- Tu vole jua a futbol con nos? – Do you want to play football with us?
 - Me prefere evita **tal eserse**. – I prefer to avoid such exercise.
- Tu ave plu libros como estas? – Do you have more books like these?
 - Si, me ave du otra **tal libros**. – Yes, I have two other such books.

4.9. Order of determiners

The determiners follow a certain order:

- The predeterminers **tota** and **ambos**, if present, precede all others.
- Next comes an article, a demonstrative, an interrogative, a selection determiner, or a possessive. There is normally no more than one such determiner in a noun phrase.
- After that, there can be one or more quantifiers or similarity determiners.

- The adjectives **bon** and **mal**, while not themselves determiners, usually precede the noun, following any determiners.

For example:

- El ia colie **se poca posesedas** e parti. – She gathered her few possessions and left.
- Nos no ia tradui ancora **acel otra cuatro frases**. – We still haven't translated those other four sentences.
- **Tota la omes** ia vade a la costa. – All the men went to the coast.

5. Pronouns

A **pronoun** is a word that replaces a longer noun phrase.

5.1. Personal pronouns

- **me** – I, me
- **tu** – you (*one person*)
- **el** – he, she, him, her
- **lo** – it
- **nos** – we, us
- **vos** – you (*more than one person*)
- **los** – they, them

Tu is singular and **vos** is plural in all situations, both formal and casual.

El is used to refer to people, and to animals such as mammals and birds. It can be metaphorically applied also to other creatures, robots, the moon, storms, etc.

Lo is used to refer to things, simple creatures, ideas, concepts, etc.

Los is used as the plural of both **el** and **lo**.

El does not distinguish gender. Proper names, and short phrases such as **la om**, **la fem**, **la xica**, and **la xico**, are good alternatives to gendered pronouns. **La cosa**, **esta**, and **acel** are good alternatives for 'it':

- Do es Joana? **La xica** es en la jardin. – Where is Joana? The girl (= she) is in the garden.
- Do es me come de matina? **Acel** es en la cosina. – Where is my breakfast? That (= it) is in the kitchen.

A personal pronoun can be followed by a relative clause. If the meaning remains clear, the pronoun can be omitted, leaving the relative pronoun to do double duty:

- El recorda sempre la nomes de **los ci** el ia encontra. – He always remembers the names of those he has met.
- Me respeta **tu, ci** es tan saja. – I respect you, who are so wise.
- **El ci** osa, gania. – He/she who dares, wins.
- **Ci** osa, gania. – Who dares, wins.

On is a general indefinite pronoun, like 'on' in French or 'man' in German. It means 'people in general' or 'an arbitrary person' – or, in idiomatic English, 'they' or 'you'. It often avoids the need for a passive verb:

- **On** dise ce tu va parti. – They say you are going to leave.

- **On** debe repete la verbo. – You should repeat the verb. / The verb should be repeated.

Se is the reflexive pronoun for the third person, both singular and plural. It refers to the subject of the current verb, but is never the subject itself:

- El limpi **se**. – It cleans itself.
- Los lava **se**. – They wash themselves.

The pronouns **me**, **tu**, **nos**, **vos**, and **se** are used without change as possessive determiners ('my', 'your', etc), but LFN has no possessive pronouns ('mine', 'yours', etc). Instead, phrases like **lo de tu**, **los de nos** are used, or the relevant noun is simply repeated with the appropriate possessive determiner:

- Me ia trova me libros, ma tu no ia trova **tu libros**. – I have found my books, but you haven't found your books.
- Me ia trova me libros, ma tu no ia trova **los de tu**. – I have found my books, but you haven't found yours.
- Tu jueta es plu bon ca **me jueta**. – Your toy is nicer than mine.
- Lo es ance plu grande ca **lo de me**. – It is also bigger than mine.
- No toca acel jueta! Lo no es **de tu**. – Don't touch that toy! It isn't yours.

5.2. Determiner pronouns

Just as an adjective can be converted to a noun, so most determiners can be converted to pronouns. The pronouns **esta**, **acel**, and **otra** can take the plural **-s**:

- **esta**, **estas** – this, these
- **acel**, **aceles** – that, those
- **otra**, **otras** – other, others
- **cualce** – any, whichever, whatever
- **cada** – each
- **alga** – some
- **multe** – much, many
- **poca** – little, few
- **plu** – more
- **la plu** – most
- **min** – fewer, less
- **la min** – fewest, least
- **tota** – all
- **ambos** – both

Examples:

- **Estas** aspeta bela! – These look nice!
- Prende **cualce**. – Take any (from a selection).
- Me no vole judi, car me gusta egal **cada**. – I don't want to judge, because I like each one equally.
- Me vole gracia **cada de esta persones**. – I want to thank each of these people.
- **Alga** pensa ancora ce la mundo es plata. – Some (people) still think that the world is flat.

- Tu ia versa mal la vino. **Alga** es sur la table. – You’ve poured the wine badly. Some (of it) on the table.
- **Multe** de nos es programores. – Many of us are programmers.
- Me no ia regarda **multe de acel filmes**. – I haven’t watched many of those films.
- Me reconose **poca** de la persones en la popla. – I recognize few of the people in the audience.
- **Plu** va ariva pronto. – More will arrive soon.
- Alga parolas es clar, ma on no pote leje fasil **la plu**. – Some words are clear, but most can’t easily be read.
- Tu ave **min** ca me. – You have less than me.
- Me vole bonveni **tota de vos**. – I want to welcome you all.
- Me ia compra sinco libros nova, ma me ia lasa **tota** en la bus. – I bought five new books, but I left them all on the bus.
- **Ambos** de la enfantes jua felis. – Both of the children are playing happily.

The cardinal numbers can be used as pronouns denoting groups of a specified size. These pronouns do not normally take the plural **-s** and do not require determiners:

- **Tre** de me amis va ariva a esta sera. – Three of my friends will arrive this evening.
- Cuanto pizzas tu ia come? – How many pizzas have you eaten?
 - **Cuatro!** – Four!
- La **cuatro** de nos va come en junta. – The four of us will eat together.
- **Un** de me gatos manca. – One of my cats is missing.
- La **tre** ia abita en la mesma aparte. – The three lived in the same flat.

To indicate indeterminate multiples of numbers such as **sentos**, **mil**, or **milion**, the plural **-s** is added:

- Ia ave **miles** de persones a la conserta. – There were thousands of people at the concert.
- A cada anio, **miliones** migra a otra paisas. – Every year, millions immigrate to other countries.
- On ia vacui **miles de plu** persones de locas inondada par la deluvias. – Thousands more people were evacuated from areas inundated by the floods.
- On pote fatura **plu sentos** per servi. – You can be charged additional hundreds for service.

La cannot be converted to a pronoun. **El**, **lo**, and **los** are used instead:

- La casa de me padre es plu grande ca **lo** de me frate. – My father’s house is larger than my brother’s.
- Lo es ance plu grande ca **lo** cual me intende compra. – It’s also larger than the one that I intend to buy.

No cannot be used as a pronoun, but it does form **nun** and **no cosa**. The number **zero** can also be used as a pronoun.

The idiomatic expression **la un la otra** means ‘one another’ or ‘each other’. It has variants such as **la un o la otra** (one or the other), **la un pos la otra** (one after another), and **la un sur la otra** (one on top of the other):

- La xicos colpa **la un la otra**. – The boys are hitting each other.
- Me pila me crepes **la un sur la otra**. – I stack my pancakes one on top of the other.

5.3. Interrogative and relative pronouns

LFN has three pronouns that are used to create questions:

- **ce?** – what? (= **ce cosa**, **cual cosa?**)
- **cual?** – which?
- **ci?** – who, whom? (= **ce person**, **cual person?**)

While **ce** and **cual** are determiners as well as pronouns, **ci** is only used as a pronoun and should not be used as a determiner.

Examples:

- **Cual** tu gusta? – Which do you like?
- **Cual** tu prefere, la rojas o la verdes? – Which do you prefer, the reds or the greens?
- **Ci** vole es un milionor? – Who wants to be a millionaire?
- Tu vade a la sinema con **ci**? – Who are you going to the movies with?
- **Ce** es en la caxa? – What is in the box?
- Vos prefere **ce**? – What do you prefer?

Cual and **ci** also serve as relative pronouns, introducing relative clauses:

- **cual** – that, which
- **ci** – who, whom (= **la person cual...**)

The relative pronoun for a person is **ci**. The relative pronoun for other things is **cual**:

- Esta es la fem de **ci** me ia compra me auto. – This is the woman from whom I bought my car.
- La fem de **ci** me ia oblida se nom es denova a la porte. – The woman whose name I've forgotten is at the door again.
- A, vide la patetas **ci** segue se madre! – Ah, look at the ducklings who are following their mother!
- La libro **cual** me leje es tro longa. – The book that I'm reading is too long.
- La casa en **cual** nos abita es tro peti. – The house in which we live is too small.
- La superstisios – me gusta esta parola! – **cual** me ia investiga es riabile. – The superstitions – I like that word! – that I have investigated are ridiculous.
- El esperia un sonia **cual** el teme. – She experiences a dream of which she is afraid.
- *Compare*: El esperia un sonia ce el teme. – She experiences a dream (and the dream is) that she is afraid.

5.4. Other pronouns

There are four special pronouns that refer to people. They are only used in the singular:

- **algun** – somebody, someone (= **alga un**, **alga person**)
- **cualcun** – anybody, anyone, whoever (= **cualce un**, **cualce person**)
- **cadun** – everybody, everyone, each person (= **cada un**, **cada person**)
- **nun** – nobody, no one (= **no un**, **no person**)

Examples:

- **Algun** entre nos es la asasinor. – Someone among us is the murderer.
- Dise acel broma a **cualcun**, e el va rie. – Tell that joke to anybody, and they will laugh.

- **Cadun** debe reseta un premio. – Everyone must get a prize.
- Me senta en la atrio per un ora, e **nun** ia parla a me. – I’ve been sitting in the lobby for an hour, and nobody’s spoken to me.

The equivalents of **algun**, **cualcun**, **cadun**, and **nun** for things are **alga cosa** (something), **cualce cosa** (anything), **cada cosa** (everything), and **no cosa** (nothing).

5.5. Pronoun phrases

Pronouns are not normally modified by determiners or adjectives, but they can be modified by prepositional phrases:

- **Nos en la sindicato** esije plu diretos. – We in the union demand more rights.
- **Tota de la lenio** es danada. – All of the wood is damaged.
- **La plu de esta linguas** es difisil. – Most of these languages are difficult.

6. Adjectives

An **adjective** is a word that modifies the meaning of a noun. Typical adjectives denote the qualities, properties, or attributes of the referents of their nouns.

In LFN, adjectives do not change to indicate number or gender.

However, any adjective can be reused unchanged as a noun, whose meaning is a person or a thing that has that adjective’s quality. The resulting noun obeys the normal rules for nouns – it takes **-s** when plural, requires a determiner, and can be modified by adjectives of its own:

- Esta anelo es perfeta sirculo. Lo es **un sirculo perfeta**. – This ring is perfectly circular. It is a perfect circle.
- Marilyn es un blonde, e seniores prefere **blondes**. – Marilyn is a blonde, and gentlemen prefer blondes.

6.1. Position

Most adjectives follow the noun they modify. However, **bon** (‘good’) and **mal** (‘bad’) normally precede the noun, unless they are themselves modified:

- un **bon** can – a good dog
- un can plu **bon** – a better dog (*modified by plu*)
- la **mal** enfante – the bad child
- un **mal** can bon instruida – a bad dog well trained
- **bon** enfantes mal comprendeda – good children poorly understood

In poetry and song, other adjectives occasionally precede the noun.

6.2. Comparison

Comparative adjectives are formed by adding the adverbs **plu** (‘more’) and **min** (‘less’). ‘Than’ is **ca**:

- La cosina es **plu calda ca** la jardin. – The kitchen is hotter than the garden.
- Esta leto es **min confortosa ca** me ia previde. – This bed is less comfortable than I expected.

Superlative adjectives are formed by adding the adverbs **la plu** ('most') and **la min** ('least'):

- La sol es la ojeto **la plu calda** en la sistem solal. – The sun is the hottest object in the solar system.
- El ia ave un fia **la plu bela** en la mundo. – She had a daughter, the most beautiful (of daughters) in the world.

Ordinal numbers can be combined with the superlative construction:

- Vega es la stela **sinco la plu brillante** en la sielo de note. – Vega is the fifth brightest star in the night sky.
- El ia deveni la om **tre la plu rica** en la mundo. – He became the third richest man in the world.

Equality comparisons use the combination **tan... como...** ('so... as...'):

- La arbor ia es **tan alta como** un casa. – The tree was as tall as a house.
- On es **tan joven como** on senti. – You're as young as you feel.

7. Adverbs

Just as adjectives are words that modify nouns, so adverbs are words that modify almost anything else, such as verbs, adjectives, other adverbs, determiners, prepositions, noun phrases, and even whole sentences. Typically, adverbs give information about place, time, circumstance, cause, manner, or degree.

7.1. Position

In LFN, adverbs and adjectives have the same form. The difference is made clear by positioning: adjectives follow nouns; adverbs follow verbs and precede other words:

- La om **ia studia atendosa** la testo. – The man studied the text carefully. (*modifying a verb*)
- Me ia veni asi en un tren **riable** lenta. – I came here on a ridiculously slow train. (*modifying an adjective*)
- La tren ia move **asurda** lenta. – The train moved absurdly slowly. (*modifying another adverb*)
- Me no **oia multe bon** tu. – I can't hear you very well. ('*multe*' *modifying* '*bon*', and '*multe bon*' *modifying* '*oia*')
- **Cuasi** sento persones ia espeta sur la plataforma. – Almost a hundred people were waiting on the platform. (*modifying a quantifier*)
- On ia escava un buco **direta** ante me porte. – They've dug a hole right in front of my door. (*modifying a preposition*)
- **Sola** la manico es rompeda. – Only the handle is broken. (*modifying a noun phrase*)
- **Strana**, el ia porta un balde de pexes. – Strangely, he was carrying a bucket of fish. (*modifying a sentence*)

An adverb (or adverbial phrase) that modifies a verb (or the whole sentence) can also be placed at the beginning of the sentence. And if it doesn't cause confusion, an adverb can be placed at the end of the sentence too:

- El dansa **bon**. – He dances well.
- **Pronto** el va cade. – Soon he will fall.
- **Surprendente**, el es un xico **multe bon**. – Surprisingly, he is a very good boy.
- Me leje **felis** la libro. – I read the book happily.

7.2. Comparison

Comparison of adverbs is exactly like comparison of adjectives.

7.3. Primary adverbs

In addition to the huge number of adverbs derived from adjectives, LFN has a few words that are only adverbs:

- **cisa** – perhaps
- **cuasi** – almost
- **tan** – so (*to such an extent*)
- **tro** – too (*excessively*)
- **asi** – here
- **ala** – there
- **an** – even (*contrary to expectation*)
- **ance** – also
- **ancora** – again, still
- **aora** – now
- **alora** – then (*at that time*)
- **ja** – already
- **nunca** – never
- **sempre** – always
- **pronto** – soon
- **ier** – yesterday
- **oji** – today
- **doman** – tomorrow

Tan is used in exclamations:

- Un vista **tan** bela! – What a lovely view!
- **Tan** stonante! – How amazing!

7.4. Quantifier adverbs

Certain quantifiers can be converted to adverbs, indicating the extent or degree to which something is the case.

- **no** – not
- **alga** – some
- **multe** – much
- **poca** – little
- **plu** – more
- **min** – less
- **la plu** – most
- **la min** – least

No as an adverb means ‘not’, ‘to no extent’. It negates what it modifies. As a special case, when it modifies a verb, it *precedes* the verb:

- Los **no** va comprende. – They won’t understand.
- Nos ave **no** sola un orania, ma ance du bananas. – We’ve got not only an orange, but two bananas as well.
- O, **no** esta problem denova! – Oh, not this problem again!

Alga as an adverb means ‘some’, ‘somewhat’, ‘fairly’, ‘to some extent’:

- Acel es un caso **alga** spesimal. – That’s a rather special case.
- **Alga** confusada, el ia cade en la lago. – Somewhat confused, he fell into the lake.

Multe as an adverb means ‘much’, ‘very’, ‘to a large extent’:

- Me es **multe** coler. – I am very angry.
- El ama **multe** la femes. – He loves women a lot.

Poca as an adverb means ‘little’, ‘slightly’, ‘to a small extent’:

- Me deveni **poca** demente. – I’m going slightly mad.
- El core **poca**. – He runs a little.

Plu and **min** as adverbs mean ‘more’ and ‘less’, ‘to a greater extent’ and ‘to a lesser extent’:

- Tu aspeta **plu** joven ca me. – You look younger than me.
- No parla **plu**. – Don’t talk any more.
- Me es **min** contente con la resulta ca me ta prefere. – I’m less pleased with the result than I would like.

La plu and **la min** as adverbs mean ‘most’ and ‘least’, ‘to the maximum extent’ and ‘to the minimum extent’:

- ‘Pardona’ es la parola **la plu** difisil. – ‘Sorry’ is the hardest word.
- El es la om **la min** interesante en la mundo. – He is the least interesting man in the world.
- A **la min**, nos ave ancora la un la otra. – At least we still have each other.

7.5. Interrogative and relative adverbs

The following adverbs can be used in several ways:

- **cuando** – when
- **do** – where
- **como** – how
- **cuanto** – how many, how much
- **per ce** – why

They create direct and indirect questions, and they introduce relative clauses. As an extension of their relative use, they also behave like conjunctions introducing adverbial clauses – **cuando**, for example, is then short for **a la tempo cuando**. They can also be introduced by prepositions.

Cuando means ‘when’ (**a cual tempo, en cual tempo**):

- **Cuando** nos va come? – When are we going to eat?
- La enfante demanda **cuando** nos va come. – The child is asking when we are going to eat.
- En la anio **cuando** me ia nase, la clima ia es multe calda. – In the year when I was born, the weather was very hot.

- **Cuando** nos ariva, me va dormi. – (At the time) when we arrive, I will sleep.
- Nos va canta **ante cuando** nos danza. – We will sing before we dance.
- Nos va danza **pos cuando** nos canta. – We will dance after we sing.
- Nos va danza **asta cuando** nos adormi. – We will dance until we fall asleep.

Do means ‘where’ (**a cual loca, en cual loca**). When used with a verb of movement, **do** often means ‘to where’:

- **Do** es la can? – Where’s the dog?
- Me no sabe **do** nos vade. – I don’t know where we’re going.
- En la pais **do** me ia nase, la clima es multe calda. – In the country where I was born, the weather is very hot.
- El ia dormi **do** el sta. – He slept where he stood.
- Me veni **de do** tu ia visita me. – I’m coming from where you visited me.
- La polisior ia desinia un sirkulo **sirca do** el ia trova la clave. – The policewoman drew a circle around where she found the key.

Como means ‘how’ (**en cual modo**). It also serves as a preposition meaning ‘like’, ‘as’:

- **Como** tu conose me nom? – How do you know my name?
- Me no comprende **como** tu conose me nom. – I don’t understand how you know my name.
- La manera **como** tu pasea es riabile. – The manner in which you walk is ridiculous.
- Me parla **como** me pensa. – I speak as/how I think.
- La describe ia difere multe **de como** la loca aspeta vera. – The description differed greatly from how the place really looks.
- Tu oios es **como** los de un falcon. – Your eyes are like those of a hawk.

Cuanto means ‘how much’ or ‘how many’ (**en cual cuantia**). It also serves as a quantifier with the same meaning:

- **Cuanto** la orolojo costa? – How much does the watch cost?
- **Cuanto** tu ia compra? – How many/much did you buy?
- **Cuanto** tu desira esta torta? – How much do you want this cake?
- Me va demanda **cuanto** ia ariva. – I will ask how many have arrived.
- Nos va aida **cuanto** nos pote. – We will help as much as we can.
- Tu sabe **cuanto** me ama tu? – Do you know how much I love you?

Per ce means ‘why’ (in various senses: **par cual causa, per cual razona, con cual intende**). The corresponding conjunctions are **car** (‘because’, ‘for the reason that’) and **afin** (‘so that’, ‘with the intention that’):

- **Per ce** tu core? – Why are you running?
- La fem ia demanda **per ce** la fenetra es rompeda. – The woman asked why the the window was broken.

8. Verbs

A typical verb denotes the occurrence or abandonment of an action (run, stop), a relationship (have, lose), or a state (stand, melt). In LFN, verbs do not change to indicate such things as tense or mood.

Instead, adverbs are used – especially the three preverbs **ia**, **va**, and **ta**. Any verb can be reused without change as a noun.

8.1. Tense

The future tense is marked with **va** (a word of French origin). Past tenses, including perfect and pluperfect, are marked with **ia** (of Chavacano origin). These are special adverbs that *precede* the verb. The present tense is unmarked:

- Me **canta**. – I sing / I am singing.
- Me **va canta**. – I will sing / I am about to sing.
- Me **ia canta**. – I sang / I was singing / I have sung / I had sung.

Stories often describe events that take place in the past (or an imagined past), or whose location in time is of no concern to the reader. In such cases, the **ia** may be omitted.

LFN does not distinguish perfect and imperfect aspects of the verb (e.g. ‘I ate’, ‘I used to eat’, ‘I have eaten’, ‘I had eaten’). However, one can easily clarify the temporal sequence of two actions by marking the earlier one with **ja** (‘already’):

- Cuando tu **ia** encontra nos, nos **ia come ja**. – When you met us, we had (already) eaten.
- Si tu reveni doman, me **va fini ja** la labora. – If you come back tomorrow, I will have (already) finished the work.
- Si tu **ta explica ja** plu bon la problem, me no ta fa esta era. – If you had explained the problem better, I wouldn’t have made this mistake.
- Si me no **ia vide ja** la aparato, me no ta comprende. – If I hadn’t (already) seen the device, I wouldn’t understand / I wouldn’t have understood.
- Sempre cuando me ateni la fini de un capitol, me **oblida ja** la titulo. – Whenever I reach the end of a chapter, I’ve (already) forgotten the title.

There are other ways to clarify the temporal sequence:

- Me **ia** come **ante aora**. – I ate before now.
- Me **ia** come **plu temprana**. – I ate earlier.
- Me **ia** **fini** come. – I finished eating.
- Me **va** come **pronto**. – I will eat soon.
- Me **comensa** come. – I start to eat.
- Me **va** come **pos acel**. – I will eat after that.
- Me **va** come **plu tarda**. – I will eat later.

LFN does not directly indicate conditional and subjunctive moods. The presence of **si** and **donce** (‘if’, ‘then’) are normally enough to suggest a conditional meaning, and verbs such as **duta** (‘doubt’), **vole** (‘want’), **desira** (‘desire’), **espera** (‘hope’), and **debe** (‘must’) often suffice to suggest the subjunctive.

However, LFN has an optional ‘irrealis’ particle **ta** (of Haitian origin) that can be used to indicate that something is unreal, or in doubt, or merely possible or desired. **Ta** can also convey a polite request. It can be used in various situations where many languages would use subjunctive or conditional moods, and it often corresponds to the English word ‘would’:

- Si me **ta rena** la mundo, cada dia ta es la dia prima de primavera. – If I ruled the world, every day would be the first day of spring.
- Si lo no existe, on **ta debe** inventa lo. – If it didn’t exist, you’d have to invent it.

- Me duda ce tu **ta dise** acel. – I doubt you would say that.
- La mundo **ta es** sempre pasosa! – May the world be peaceful forever!
- Tu **ta dona** la sal, per favore? – Would you pass the salt, please?
- Nos **ta dansa**! – Let’s dance!

Normally, only one of **va**, **ia**, and **ta** can be used with each verb. An exception is **ia ta**, which has the same meaning as the past conditional in the Romance languages and ‘would have’ in English. An example is an amusing comment by Richard Nixon:

- Me **ia ta** es un bon pape. – I would have made a good pope.

Unlike in English, reported speech in LFN retains the tense of the original utterance:

- El **ia dise** ce la sala **es** fria. = El **ia dise**: ‘Oji, la sala **es** fria.’ – He said the room was cold. = He said: ‘The room is cold today.’
- El **ia demanda** esce la sala **es** fria. = El **ia demanda**: ‘Esce la sala **es** fria?’ – He asked if the room was cold. = He asked: ‘Is the room cold?’
- El **ia pensa** ce la sala **ia es** fria. = El **ia pensa**: ‘Ier, la sala **ia es** fria.’ – He thought the room had been cold. = He thought: ‘The room was cold yesterday.’

8.2. Imperative

The imperative, or command form of the verb, is unmarked. It differs from the present tense in that the subject is omitted. The subject would normally be **tu** or **vos**, i.e. the person addressed. **Ta** or **ta ce** can be used if a subject has to be included:

- **Para**! – Stop!
- **Pardona** me. – Excuse me / Sorry.
- **Toca** la tecla de spasio per continua. – Press the spacebar to continue.
- **Vade** a via, per favore! – Please go away!
- Tu rena **ta veni**. – Thy kingdom come.
- Ta ce tu rena **veni**! – May thy kingdom come!, would that thy kingdom come!

8.3. Negation

Verbs are negated with the adverb **no**, which *precedes* both the verb and **va**, **ia**, or **ta**:

- Me **no labora** oji, e me **no va labora** doman. – I’m not working today, and I won’t be working tomorrow.
- El **no ia pensa** ce algun es asi. – He didn’t think anyone was here.
- **No traversa** la strada sin regarda. – Don’t cross the street without looking.

8.4. Participles

A **participle** is a verb used as an adjective or adverb. Verbs form active participles in **-nte**, and passive participles in **-da**. These are adjectives equivalent to those in ‘-ing’ and ‘-ed’ (or ‘-en’) in English, and can be used equally well as adverbs and nouns. The active participle normally also implies an ongoing action, while the passive participle suggests that the action occurred in the past:

- Un ruido **asustante** ia veni de la armario. – A frightening noise came from the cupboard.
(*adjective*)

- La om **creante** scultas es amirable. – The man creating sculptures is admirable. (*adjective; = la om ci crea scultas*)
- El ia sta **tremante** en la porta. – She stood shivering in the doorway. (*adverb*)
- Nos ia colie tota de la **composantes**. – We have collected all of the components. (*noun*)
- Per favore, no senta sur la seja **rompeda**. – Please do not sit on the broken chair. (*adjective*)
- El ia cade **embarasada** tra la seja. – He fell, embarrassed, through the chair. (*adverb*)
- Se novela va es un **bonvendeda**. – Her novel will be a bestseller. (*noun*)

The active participle can have an object. Furthermore, it can be used as a complement of the verb **es** to convey a progressive sense:

- Me **es** lenta **asorbente** la informa. – I am slowly absorbing the information.
- Me no ia disturba tu, car tu **ia es laborante**. – I didn't disturb you, as you were working.

But a participial construction is often unnecessary, as there are other ways to express this meaning:

- Me **asorbe** lenta la informa. – I slowly absorb / am slowly absorbing the information.
- Vade a via, me **labora**. – Go away, I'm working.
- Me **continua** come. – I continue to eat.
- Me come **continual**. – I eat continually.
- Me come **tra la dia intera**. – I eat throughout the day.

The passive participle can be used as a complement of the verbs **es** or **deveni**, producing a passive sense. **Par** ('by') introduces the agent of a passive action:

- Esta sala **ia es pintida** par un bufon. – This room was painted by a clown.
- La sala **deveni pintida**. – The room is being painted.
- Acel ponte **ia es desiniada par** un injenior famosa. – That bridge was designed by a famous engineer.
- **la deveni conosedada** ce el ia es un om perilosa. – It became known that he was a dangerous man.

An active sentence with **on** or **algun** as its subject is often an elegant alternative to a passive sentence:

- **On** pinti la sala. – The room is being painted.
- **On** no conose cuanto persones teme arañas. – It's not known how many people are afraid of spiders.
- **Algun** ia come lo. – It was eaten by someone.

The active participle of **es** is **esente**:

- **Esente** un bufon, el ia senta sur la seja rompeda. – Being a clown, he sat on the broken chair.

8.5. Transitivity

A **transitive verb** is one that can be directly followed by a noun phrase (an **object**), with no intervening preposition. An **intransitive verb** does not have an object. For example:

- Me **senta**. – I am sitting. (*senta is intransitive*)
- La patatas **coce**. – The potatoes are cooking. (*coce is intransitive*)
- El **usa** un computador. – She's using a computer. (*usa is transitive*)
- Los **come** bananas. – They're eating bananas. (*come is transitive*)

Transitivity is flexible in LFN. For example, if you add an object after an intransitive verb, the verb becomes transitive. The object corresponds semantically to the intransitive subject, and the verb now means ‘causes (the object) to ...’:

- Me **senta** la enfantes. – I seat the children. (= *Me causa ce la enfantes senta*)
- Me **coce** la patatas. – I cook the potatoes. (= *Me causa ce la patatas coce*)

The object of a transitive verb can be omitted if it’s obvious from the situation or the context:

- El **canta** un melodia. – She’s singing a tune. > El **canta**. – She’s singing. (= *El canta alga cosa*)

When a verb’s object and subject are the same thing, you can use a reflexive pronoun as the object:

- Me **senta me**. – I seat myself / I sit down. (= *Me deveni sentante*)
- La porte **abri se**. – The door opens (itself). (= *La porte abri – but emphasizing that nobody seems to be opening it; it’s opening by itself*)

And to make it clear that a verb is being used transitively, you can use expressions with **fa** or **causa**:

- Me **fa** la enfantes senta. – I make the children sit. (= *Me senta la enfantes*)
- Me **causa** ce la fango adere a me botas. – I cause the mud to stick to my boots. (= *Me adere la fango a me botas*)

In some languages, the object of a transitive verb can have a complement. LFN uses other constructions instead:

- Los ia eleje el **a** presidente. – They elected him president. (*preposition of resulting state*)
- Me ia pinta la casa **a** blanca. – I painted the house white. (*preposition of resulting state*)
- Me ia fa el **es** felis. – I made him happy. (*verb chain*)
- El ia dise **ce** me es stupida. – He called me stupid. (*noun clause*)

The one exception involves the verb **nomi**, and is regarded as an example of apposition:

- La esplorores ia nomi la rio **la Amazon**. – The explorers named the river the Amazon. (= *los ia dona la nom ‘la Amazon’ a la rio*)

8.6. Verbs without subjects

There are a number of verbs that have no obvious subjects. The clearest examples are words referring to the weather or the general environment:

- **Neva**. – It’s snowing.
- **Va pluve**. – It’s going to rain.
- **Es** tro calda en esta sala. – It’s too hot in this room.
- **Es** bon – It’s good.

Another example is when the subject is effectively a trailing noun clause:

- **Pare** ce tu es coreta. – It seems that you are correct.
- **Es** importante ce me no oblida esta. – It’s important that I don’t forget this.

Ave with no subject indicates the presence or existence of something. The opposite is **no ave**:

- **Ave** un serpente en la rua. – There is a snake in the road.
- No **ave** pexes en esta lago. – There aren’t any fish in this lake.
- **Ave** multe persones asi oji. – There are many people here today.

8.7. Verb chains

In LFN, the object of a verb can be an unmarked noun clause – often containing just a verb, or a verb and its object. This subordinate verb would be infinitive in many languages, but LFN verbs don't have a special infinitive form. Instead, the sequence is known as a **verb chain (un cadena de verbos)**. An adverb can still be included after the main verb, and the subordinate verb can be negated:

- Me **espera ariva** ante tu parti. – I hope to arrive before you leave.
- La sol **ia pare flota** sur la acua. – The sun seemed to float on the water.
- Me **ia gusta** multe **escuta** oji me musica. – I greatly enjoyed listening to my music today.
- On **pote** nunca **spele** coreta me nom. – People can never spell my name correctly.
- El **teme** no **velia** en la matina. – He fears not waking up in the morning.

In addition to serving as the object of the main verb, a subordinate verb can also appear as the subject of a main verb, or after a preposition. Such a verb is equivalent to a gerund or infinitive in other languages, and requires no determiner:

- **Nada** es un bon eserse. – Swimming is good exercise. To swim is good exercise.
- **Scrive un bon libro** es multe difisil. – Writing a good book is very difficult / To write a good book is very difficult.
- **Es o no es**, esta es la demanda. – To be or not to be, that is the question.
- Me viaja **per vide** la mundo. – I'm travelling (in order) to see the world.
- El ia mori **pos nomi** se seguor. – She died after naming her successor.
- El ia abri la noza **par colpa** lo forte con un martel. – He opened the nut by hitting it hard with a hammer.
- On no pote pasea tra la mundo **sin lasa** impresas de pede. – You can't walk through the world without leaving footprints.

8.8. Verbs as nouns

Any verb can be reused without change as a noun. The noun denotes either an occurrence of the verb's action, or its immediate product:

- **Se condui ia** es vera xocante. – His behaviour was really shocking.
- La valsa e la samba es **dansas**. – The waltz and the samba are dances.
- Esta va es **un ajunta** bela a la ragu. – This will be a fine addition to the stew.
- Me ia prepara **du traduis** de la testo. – I've prepared two translations of the text.
- 'LFN' es **un corti** de 'Lingua Franca Nova'. – 'LFN' is an abbreviation of 'Lingua Franca Nova'.
- La universa ia es extrema peti a la momento de **se crea**. – The universe was extremely small at the moment of its creation.
- **La scrive** de un bon libro es multe difisil. – The writing of a good book is very difficult. (= *Scrive un bon libro es multe difisil*)

With a verb such as **ajunta**, there is little difference between **un ajunta** and **un ajuntada**. But **la traduida** is the original text from which **la tradui** is produced, and **un crea** is an act of creating **un creada**. This follows from the meaning of the objects of the verbs themselves: **-da** always refers to the object. With **crea**, the object is also the result of the action; but with **tradui**, the object and the

result are two different things. With a few verbs, such as **dansa**, where the object and the action are the same thing, we say **un dansa**, not **un dansada**.

9. Prepositions

A **preposition** is a special word that introduces a noun phrase, forming a **preposition phrase**. A preposition phrase typically modifies a preceding noun, pronoun, adjective, or adverb – or it can modify a whole sentence. The preposition indicates how the noun phrase relates to the containing structure, showing the role it plays in the modification.

LFN has 22 prepositions:

- **a · ante · asta · ca · como · con · contra · de · en · entre · estra · longo · par · per · pos · sin · sirca · su · supra · sur · tra · ultra**

9.1. A

A means ‘at’. It presents a place or a time as a simple point, or as a general space or period, ignoring its internal structure:

- Nos senta **a** la table. – We are sitting at the table.
- Me va encontra tu **a** la crus de vias. – I’ll meet you at the crossroads.
- La scala apoia **a** la mur. – The ladder is leaning on the wall.
- Tu casa es **a** lado de me casa. – Your house is next to mine.
- El reposa **a** casa. – He’s resting at home.
- Sudan es **a** sude de Misre. – Sudan is to the south of Egypt.
- La barco es **a** mar. – The ship is at sea.
- El ia fini la labora **a** la comensa de la anio. – She finished the work at the start of the year.
- **A** medianote, va ave focos de arte. – At midnight, there will be fireworks.
- Me debe parti **a** la ora des-ses. – I have to leave at four o’clock.

By metaphorical extension, **a** introduces the point of reference in a relationship:

- Tu sta tro prosima **a** la borda. – You’re standing too close to the edge.
- La forma de Italia es simil **a** un gama. – The shape of Italy is similar to a leg.
- Esta pen parteni **a** me. – This pen belongs to me.
- Ce aveni si on no conforma **a** la reglas? – What happens if you don’t conform to the rules?
- **A** la min tredes persones espeta. – At least thirty people are waiting.

In addition, **a** can express movement towards a point. This includes metaphorical movements such as transfers to recipients, and changes into new states:

- Me viaja **a** New York. – I am travelling to New York.
- Pone tu libros **a** via. – Put your books away.
- El leva se oios **a** la sielo. – He raises his eyes to the sky.
- El ia dona un oso **a** la can. – She gave a bone to the dog / She gave the dog a bone.
- La sorsor ia cambia se **a** un capra. – The wizard changed himself into a goat.
- La seja ia cade **a** pesos. – The chair fell to bits.
- La xico ia ajunta se nom **a** la lista. – The boy added his name to the list.

- Dise **a** me tu nom. – Tell me your name.
- Me no va responde **a** acel demanda. – I will not answer that question.
- Nos desira **a** tu un bon aniversario. – We wish you a happy birthday.
- Tu idea pare asurda **a** me. – Your idea seems absurd to me.
- Me pasea longo la strada, de un fini **a** la otra. – I walk down the street, from one end to the other.
- Tu irita me de tempo **a** tempo. – You annoy me from time to time.
- La note progresa **a** la lus prima. – The night is progressing towards dawn.
- De lundì **a** jovedì es cuatro días. – From Monday to Thursday is four days.

In fact, any preposition that indicates a location can also indicate movement towards that location. For example, in **me pone me libros en me sacco** ('I put my books in my bag'), **en** obviously implies motion 'into'. When extra clarity is needed, **a** can be placed before the preposition to clarify the sense of movement towards:

- Core **a** la casa. – Run to the house.
- Core **en** la casa. – Run in the house.
- Core **a en** la casa. – Run into the house.
- La gato salta **sur** la table. – The cat jumps while on the table / The cat jumps onto the table.
- La gato salta **a sur** la table. – The cat jumps onto the table.

A special use of **a** is to allow a preposition to be used without a following noun phrase, i.e. as an adverb. These expressions mean 'at or to the location suggested by the context':

- La can core **a ante**. – The dog runs forward / at the front.
- Me ia es asi **a ante**. – I've been here before.
- La otras pasea **a pos**. – The others walk behind / at the back.
- Nos va vade ala **a pos**. – We will go there afterwards.
- Tu pote pone tu sacco **a supra**. – You can put your bag overhead.
- La sumerjor ia vade **a su**. – The diver went down.
- Vide **a su**. – See below.

9.2. Ante

Ante means 'before' or 'in front of'. Its opposite is **pos**.

In space, it indicates a location at the more important side of a specified object. Which side is more important depends on the object and its context. Many things have an obvious front side with which they face the world; in other cases **ante** just means 'at the nearer side of':

- Me peto es **ante** me dorso. – My chest is in front of my back.
- La jornales es **ante** la libros. – The magazines are in front of the books.
- Es tan oscur ce me no pote vide me mano **ante** me oios. – It's so dark that I can't see my hand in front of my eyes.
- Un can reposa **ante** la boteca. – A dog is lying in front of the shop.
- Nos ave multe labora **ante** nos. – We have a lot of work ahead of us.

In time, **ante** indicates a point that precedes a specified time:

- Janero veni **ante** febrero. – January comes before February.

- Los intende fini la labora **ante** la reposa de sol. – They intend to finish work before sunset.
- Verje a sinistra **ante** la fini de la strada. – Turn left before the end of the street.
- Nos esperia la lampo **ante** la tona. – We experience lightning before thunder.
- Me ia visita la museo **ante** du semanas. – I visited the museum two weeks ago. (*before the two past weeks*)

Ante can also indicate movement to a point in front of something (= **a ante**):

- On ia pone un monton de libros **ante** me. – They put a pile of books in front of me.
- Me veni **ante** tu per demanda tu pardona. – I come before you to apologize.

Ante cuando means ‘before’ as a conjunction (‘before the time when’):

- Nos vide la lampo **ante cuando** nos oia la tona. – We see lightning before we hear thunder.

9.3. Asta

Asta means ‘beside’ or ‘next to’. It indicates a location to one side of a specified object:

- Me oio destra es **asta** me oio sinistra – My right eye is next to my left eye.
- El ia senta **asta** la rio per un ora. – She sat by the river for an hour.

It can also indicate movement to such a location:

- Pone tu jacones **asta** la porta. – Put your coats by the door.

By extension of this sense, **asta** also means ‘up to’ or ‘as far as’, indicating that the movement doesn’t fall short of the target, but doesn’t go beyond it either:

- El ia acompania me **asta** me auto. – She accompanied me to my car.
- La tera es covreda con neva **asta** la montanias. – The ground is covered in snow as far as the mountains.
- Me es empapada **asta** me pel. – I am soaked to the skin.
- La preso ia cade **asta** sola un euro. – The price fell to just one euro.
- El ia visita cada pais de Andora **asta** Zambia. – He’s visited every country from Andorra to Zambia.
- Studia pajes dudes-sinco **asta** cuatrades-du. – Study pages 25 to 42 (inclusive).

This leads to the temporal sense of **asta**, which is ‘until’:

- El labora **asta** medianote. – He works until midnight.
- Espeta **asta** la estate. – Wait until the summer.
- **Asta** doman! – Until tomorrow / See you tomorrow!

9.4. Ca

Ca means ‘than’. It indicates the reference point for an inequality comparison:

- Me can es plu inteligente **ca** me. – My dog is more intelligent than me.
- Acel es multe min interesante **ca** esta. – That is much less interesting than this.
- La sielo e tera ave cosas plu **ca** tu imagina en tu filosofia. – There are more things in heaven and earth than are dreamt of in your philosophy.

9.5. Como

Como means ‘as’ or ‘like’. It indicates the reference point for an equality comparison:

- El rie **como** un iena. — He laughs like a hyena.
- Tu cor es dur **como** petra. – Your heart is hard as stone.
- Iogurte es **como** crema. – Yoghurt is like cream.
- Tu ia veni a la mesma conclui **como** me. – You’ve reached the same conclusion as me.
- Me pote salta tan alta **como** tu. – I can jump as high as you.
- Condui **como** un adulte. – Behave like an adult.

9.6. Con

Con means ‘with’. Its opposite is **sin**.

It introduces an accompanying person, thing, or state:

- Me vide la xica **con** se padre. – I see the girl with her father.
- Los vole come **con** nos. – They want to eat with us.
- Nos bevi cafe **con** lete. – We are drinking coffee with milk.
- On ia misca la zucar **con** sal. – The sugar has been mixed with salt.
- Los batalia **con** la elementos. – They are battling with the elements.
- No multe parolas comensa **con** X. – Not many words start with X.
- El ia dona a me un libro **con** multe fotos. – She’s given me a book with many photos.
- Elena es un xica **con** capeles roja. – Elena is a girl with red hair.
- La om vea senta **con** un pipa en se boca. – The old man sits with a pipe in his mouth.
- Se sposa regarda el **con** stona. – His wife looks at him in amazement.
- Compara esta **con** la clima de ier. – Compare this with yesterday’s weather.
- Tota cambia **con** la pasa de tempo. – Everything changes with the passage of time.
- A cada dia, me leva **con** la sol. – Every day I get up with the sun.
- E **con** acel parolas, el ia desapare. – And with those words he disappeared.

Con can also mean ‘by means of’, presenting something that is used as a tool:

- Me scrive **con** un pen. – I write with a pen.
- Nos oia **con** nos oreas. – We hear with our ears.
- La cavalo colpa **con** se pede. – The horse kicks.
- El ia compra un casa **con** la mone cual el ia erita. – He bought a house with the money he inherited.

When an action happens by means of something more abstract or less tool-like, **par** is preferred.

An con means ‘despite’:

- Nos va fali **an con** tu aida. – We will fail even with your help.

9.7. Contra

Contra means ‘against’. It introduces something that faces or moves in the opposite direction, either for real or metaphorically:

- Clui tu oios **contra** la lus. – Close your eyes against the light.
- Esta camera es secur **contra** acua. – This camera is waterproof.
- La elinicas antica ia batalia **contra** Parsa. – The ancient Greeks fought against Persia.
- La scala es **contra** la sepe. – The ladder is against the fence.
- El lisca e cade **contra** la mur. – He slips and falls against the wall.
- Nada **contra** la flue es difisil. – Swimming upstream is hard.
- Me es **contra** la gera. – I am against the war.
- Tu ia ata **contra** me desiras. – You have acted against my wishes.

9.8. De

De means ‘from’. It presents something as an origin:

- Me es **de** New York. – I am from New York.
- Me viaja **de** Paris a London. – I’m traveling from Paris to London.
- La paperes ia cade **de** la fenetra. – The papers fell from the window.
- Me ia reseta un letera **de** la re. – I have received a letter from the king.
- La furor asconde se fas **de** la cameras. – The robber hides his face from the cameras.
- La acua difere **de** la asida par se cimica. – Water differs from acid in its chemistry.
- La resulta depende **de** la metodo usada. – The result depends on the method used.
- Nos labora ja **de** la lus prima. – We’ve been working since dawn.
- Multe anios ia pasa **de** la gera. – Many years have passed since the war.
- La table es fada **de** lenio. – The table is made of wood.
- Tu gusta carne **de** oveta? – Do you like lamb?

By extension, **de** introduces the person or thing that something belongs to:

- Acel es la auto **de** me frate. – That is my brother’s car.
- Me gusta escuta la canta **de** la avias. – I like listening to the singing of the birds.
- El ia es impresada par la cuetia **de** la foresta. – She was impressed by the stillness of the forest.
- Dona un peso **de** torta a me, per favore. – Give me a piece of cake, please.

More abstractly, **de** often indicates a general relationship between two things, or between a quality or action and a thing:

- Me ave tre caxas **de** libros per vende. – I have three boxes of books to sell.
- El ia presta a me un tela **de** un color fea. – She lent me an ugly-colored towel.
- La tore ave cuatro metres **de** altia. – The tower is forty metres high.
- Esta balde es plen **de** pexes. – This bucket is full of fish.
- Nos vole es libre **de** vos. – We want to be free of you.
- La ora ia veni per parla **de** multe cosas. – The time has come to talk of many things.

What would be a compound noun in some languages is commonly expressed as two nouns joined by **de** in LFN:

- Me oculo **de** sol es rompeda. – My sunglasses are broken.
- La gavota es un avia **de** mar. – The seagull is a seabird.

- Esta va es tu sala **de** dormi. – This will be your bedroom.
- Tu ia oblida aplica la freno **de** mano. – You forgot to apply the handbrake.
- Per se come **de** matina, el bevi sola cafe. – For his breakfast, he just drinks coffee.
- El es la campion **de** mundo **de** tenis **de** table – He is the world table-tennis champion.

De occurs as the second element in a number of fixed expressions that function as complex prepositions:

- Los ia ajunta tota ingredientes **con eseta de** la sal. – They added all the ingredients except the salt.
- Los ia usa zucar **en loca de** sal. – They used sugar instead of salt.
- Me es tarda **par causa de** un conjesto de trafica. – I'm late because of a traffic jam.
- La campaneria es **a destra de** la catedral. – The belltower is to the right of the cathedral.

De can be placed before another preposition to indicate motion away from:

- La gato salta **de sur** la seja. – The cat jumps off the chair.
- Un arania rampe **de pos** la orolojo. – A spider creeps from behind the clock.
- La pasaros asende **de entre** la arbores. – The sparrows climb from among the trees.

Like **a**, **de** can convert a preposition to an adverb. The adverb means 'from the location suggested by the context':

- La monstro ia veni **de su**. – The monster came from below.
- La gidor ia cria **de ante**, ma me no ia pote oia. – The leader was shouting from the front, but I couldn't hear.

De cuando means 'since' as a conjunction ('from the time when'):

- **De cuando** me ia es un enfante, me desira sta sur la luna. – Since I was a child, I've wanted to stand on the moon.

9.9. En

En means 'in'. Its opposite is **estra**.

It indicates a location in space or time that is wholly or partly contained in something else:

- Me cor es **en** me peto. – My heart is my chest.
- La sol es **en** la sielo. – The sun is in the sky.
- Nos espeta **en** la auto. – We are waiting in the car.
- La plantas es **en** vasos. – The plants are in pots.
- Se ditos es fisada **en** la manico de un tas. – His fingers are stuck in the handle of a cup.
- Me ave alga pensas **en** me mente. – I have some thoughts in my mind.
- Gatos no gusta es **en** acua. – Cats don't like being in water.
- Nos no vide la stelas **en** la dia. – We don't see the stars in the day.
- Beethoven ia nase **en** 1770. – Beethoven was born in 1770.
- Nos ia visita la museo **en** febrero. – We visited the museum in February.
- El ia scrive la libro **en** tre semanas. – She wrote the book in three weeks.

Metaphorically, the location can be a state, or an activity, or a manner:

- Me no vole viaja **en** esta clima. – I don't want to travel in this weather.

- La construida es **en** foco. – The building is on fire.
- Nos es **en** peril. – We are in danger.
- Esce nos es **en** acorda? – Are we in agreement?
- **En** ajunta, me vide un problem nova. – In addition, I see a new problem.
- **En** fato, me vide du problemes. – In fact I see two problems.
- Nos ia pasa un ora **en** conversa. – We spent an hour in conversation.
- La enfantes senta **en** un sirculo. – The children are sitting in a circle.
- Me va repete esta **en** elinica. – I will repeat this in Greek.
- La presos es **en** euros. – The prices are in euros.

En can also mean ‘into’ (= **a en**):

- El ia cade **en** la rio. – He fell into the river.
- Pone la dejeto **en** la baldon. – Put the rubbish in the bin.
- Un bon idea ia veni **en** se testa. – A good idea came into her head.
- Me ia tradui la article **en** franses. – I’ve translated the article into French.
- Nos pasa **en** un eda nova. – We are passing into a new era.

En cuando means ‘while’, ‘at a point during the time when’:

- Ia comensa pluve forte **en cuando** la reportor ia parla. – It started raining heavily while the reporter was talking.

9.10. Entre

Entre means ‘between’. It indicates that one place or time is surrounded by two or more others:

- Me testa es **entre** me oreas. – My head is between my ears.
- La table es **entre** la seja e la mur. – The table is between the chair and the wall.
- Txesco es **entre** Deutxland, Osteraic, Slovenia, e Polzca. – The Czech Republic is between Germany, Austria, Slovenia, and Poland.
- El viaja **entre** Paris e Madrid a cada semana. – She travels between Paris and Madrid every week.
- Tu es **entre** amis asi. – You are among friends here.
- La bal ia cade **entre** la flores. – The ball fell among the flowers.
- Ce es la difere **entre** un mur e un sepe? – What is the difference between a wall and a fence?
- Lfn promove comunica **entre** poplas. – LFN promotes communication between peoples.
- Va ave un interval de des minutos **entre** la du atas. – There will be a ten-minute interval between the two acts.
- El ia nase **entre** la geras. – He was born between the wars.
- Me velia usual **entre** sete e oto. – I usually wake up between seven and eight.
- On debe paia **entre** des e dudes euros. – You have to pay between ten and twenty euros.

9.11. Estra

Estra means ‘outside’. Its opposite is **en**.

It indicates a location that is *not* contained in something else:

- Me sapato es **estra** me calseta. – My shoe is outside my sock.
- El abita **estra** la site. – She lives outside the city.
- No ave aira **estra** la barcon. – There is no air outside the ship.
- Tu es aora **estra** peril. – You are out of danger now.
- No telefona **estra** la oras de labora. – Don't phone outside work hours.

Estra can also indicate movement towards such a location (= **a estra**):

- La enfantes core **estra** la casa. – The children ran outside the house.

Metaphorically, **estra** can mean 'except for':

- El recorda no cosa **estra** se nom. – He remembers nothing except for his name.

9.12. Longo

Longo means 'along'. It indicates the route that something follows as it moves:

- Me pasea **longo** la strada. – I walk along the street.
- La balsa ia flota **longo** la rio. – The raft floated down the river.
- La xico lisca **longo** la ramo. – The boy slides along the branch.
- Un arania rampe **longo** me gama. – There's a spider crawling up my leg.

9.13. Par

Par means 'by'. It indicates the agent of a passive verb, or the author of a creation:

- El ia es colpada **par** un bal de neva. – He was hit by a snowball.
- Me es sorprendeda **par** tu reata. – I am surprised by your reaction.
- Suiz es ensircada **par** otra paisas. – Switzerland is surrounded by other countries.
- *Hamlet* es un teatral **par** Shakespeare. – *Hamlet* is a play by Shakespeare.

By extension, it also indicates an action or method by which something is done:

- Me ia viaja asi **par** tren. – I travelled here by train.
- Roberto es me fio **par** sposi. – Roberto is my son-in-law.
- La botelas es codigida **par** color. – The bottles are color-coded.
- Nos ia descovre tu secretas **par** nos spiores. – We discovered your secrets via our spies.
- La prisonida ia evade **par** desembra se como un porte. – The prisoner escaped by disguising himself as a door.
- Me va destrui la sepe **par** sola un colpa de pede. – I shall destroy the fence with a single kick.
- On no pote solve esta problem **par** negosia. – This problem cannot be solved by negotiation.

9.14. Per

Per means 'for'. It introduces an intended goal or recipient:

- Nos labora **per** mone. – We work for money.
- Tases es usada **per** bevi. – Cups are used for drinking.
- Me viaja **per** vide la mundo. – I'm travelling (in order) to see the world.
- Tu es vestida **per** un sera de dansa. – You're dressed for an evening of dancing.

- Me va vade a la botecas **per** tu. – I will go to the shops for you.
- El ia scrive la libro **per** se madre. – She wrote the book for her mother.
- La viaja va es perilosa **per** tu. – The journey will be dangerous for you.
- Me batalia **per** me vive. – I’m fighting for my life.
- **Per** esta razona, me no pote parla longa. – For that reason, I can’t talk for long.
- **Per** esemplo, considera la balena. – For example, consider the whale.

By extension, it also indicates an item exchanged for another:

- Tu ia paia tro **per** acel computador. – You paid too much for that computer.
- Me ia compra lo **per** mil euros. – I bought it for a thousand euros.
- Gracias **per** tu carta postal. – Thank you for your postcard.

It can indicate an intended period of time:

- Nos vade a Colorado **per** un semana. – We are going to Colorado for a week.
- Me no va retarda tu **per** plu ca un minuto. – I won’t delay you for more than a minute.

As a special case, **per** introduces something that is favoured or represented:

- Me ia vota **per** la proposa, ma tu ia vota contra lo. – I voted for the proposal, but you voted against it.
- Car tu no ia es ala, me ia parla **per** tu. – Because you weren’t there, I spoke on your behalf.

9.15. Pos

Pos means ‘after’ or ‘behind’. Its opposite is **ante**.

In space, it indicates a location at the less important side of a specified object:

- Me dorso es **pos** me peto. – My back is behind my chest.
- La aparatos es **pos** un porta securida. – The equipment is behind a locked door.
- La xicos turbosa ia asconde **pos** la cabana. – The naughty boys hid behind the shed.

In time, **pos** indicates a point that follows a specified time:

- Desembre veni **pos** novembre. – December comes after November.
- Los va comensa bevi **pos** la reposa de sol. – They will start drinking after sunset.
- Verje a destra **pos** la eglesa. – Turn right after the church.
- Me va reveni **pos** tre dias. – I will come back in three days.

Pos can also indicate movement to a point behind something (= **a pos**):

- La serpente ia desapare **pos** la arbor. – The snake disappeared behind the tree.

Pos cuando means ‘after’ as a conjunction (‘after the time when’):

- Nos oia la tona **pos cuando** nos vide la lampo. – We hear thunder after we see lightning.

9.16. Sin

Sin means ‘without’. It indicates something that is absent:

- Tu sposa gusta se cafe **sin** lete. – Your wife likes her coffee without milk.
- Me ia pasea tra la pluve **sin** parapluve. – I walked through the rain with no umbrella.
- Ave no fuma **sin** foco. – There’s no smoke without fire.

- Me va decora la casa intera **sin** aida. – I shall decorate the entire house without help.
- Tu es tota **sin** compati. – You are totally without mercy.
- El ia adormi **sin** intende. – He fell asleep without meaning to.
- La rexercor ia sorti **sin** descovre la responde. – The researcher left without discovering the answer.
- La pitur ia cade **sin** causa evidente. – The picture fell down for no apparent reason.

9.17. Sirca

Sirca means ‘around’. It indicates a position that surrounds or encloses something else:

- La campores fa cantas **sirca** la foco. – The campers sing songs around the fire.
- Me mano es cluida **sirca** me diton. – My hand is closed around my thumb.
- Edera crese **sirca** la tronco. – Ivy grows around the trunk.
- Ave pinta verde **sirca** la fenestras. – There is green paint around the windows.

It can also indicate movement along a surrounding path:

- La luna vade **sirca** la tera, e la tera vade **sirca** la sol. – The moon goes around the earth, and the earth goes around the sun.
- Nos intende viaja **sirca** la mundo par cavalo. – We intend to travel round the world on horseback.
- El vaga **sirca** la jardin e ole la flores. – She wanders round the garden and smells the flowers.

With expressions of time and quantity, **sirca** indicates that the value is approximate – the actual value is somewhere in the surrounding range:

- Me ave **sirca** sincodes anios. – I am about 50 years old.
- Me pote pensa de **sirca** sento razones per no revela me eda. – I can think of about a hundred reasons not to reveal my age.
- La conserta ia comensa **sirca** dui pos dudes. – The concert began at about half past eight.
- **Sirca** la lus prima, me ia oia tu can abaia. – Around dawn, I heard your dog barking.

9.18. Su

Su means ‘under’. It indicates a location that is lower than another, either physically or metaphorically:

- La neva craci **su** me pedes. – The snow crunches under my feet.
- La solo es **su** la sofito. – The floor is below the ceiling.
- Antilopes ia reposa **su** la arbores. – Antelopes were resting under the trees.
- Ave un table de sanduixes **su** la fenetra. – There’s a table of sandwiches under the window.
- Tu pare es **su** la influe de la vino. – You appear to be under the influence of the wine.
- Me no pote labora **su** tu regulas. – I can’t work under your rules.

By extension, **su** can also indicate any location that is physically covered by something, whether it’s actually lower or not:

- La color vera de la sofito es apena visible **su** esta pinta fea. – The real color of the ceiling is scarcely visible under this nasty paint.
- Me ave un paceta **su** me braso. – I have a parcel under my arm.

- El ia porta un sueter **su** se jaca. – He wore a sweater under his jacket.

Su can also indicate motion to a location below something (= **a su**):

- La acua ia vade **su** la mobilas. – The water went under the furniture.

9.19. Supra

Supra means ‘above’. It indicates a location that is higher than another, either physically or metaphorically:

- La nubes es **supra** me testa. – The clouds are above my head.
- La teto es **supra** la sofito. – The roof is above the ceiling.
- El ia apoia **supra** la table per ateni la sal. – She leaned over the table to reach the salt.
- Un tempesta enorme developa **supra** la mar. – A huge storm is brewing over the sea.

Supra implies a gap between the two items. If there is no gap, **sur** is used instead.

By extension, **supra** can also indicate anything that physically covers something else, whether it’s actually higher or not:

- La montania lansa un ombra **supra** nos casa. – The mountain casts a shadow over our house.
- El ia porta un covretota **supra** se otra vestes. – He was wearing overalls on top of his other clothes.

Supra can also indicate motion to a location above (= **a supra**):

- La sol leva se **supra** la tera. – The sun rises over the earth.

9.20. Sur

Sur means ‘on’. It indicates a location at the surface of something, either held on top of it by gravity, or fixed to it in some other way:

- Me xapo es **sur** me testa. – My hat is on my head.
- No senta **sur** la seja rompeda. – Don’t sit on the broken chair.
- Si on sta **sur** la balcon, on vide la mar. – If you stand on the balcony, you can see the sea.
- La asfalto **sur** la strada fonde en la caldia. – The tarmac on the road is melting in the heat.
- Esce ave la vive **sur** Marte? – Is there life on Mars?
- Me va pende esta pitur **sur** la mur. – I’ll hang this picture on the wall.
- La om ia besa la fem **sur** se jena. – The man kissed the woman on her cheek.

Sur can also mean ‘onto’ (= **a sur**):

- Pone tu cartas **sur** la table. – Put your cards on the table.
- Un roca cual cade **sur** la tera es nomida un meteorite. – A rock that falls onto the earth is called a meteorite.
- El ia pone un dital **sur** se dito. – She put a thimble onto her finger.

Metaphorically, **sur** means ‘concerning’ or ‘on the subject of’:

- La teatral es **sur** la gera. – The play is about the war.
- Me ia leje multe libros **sur** la tema. – I’ve read many books on the subject.
- La xica plora **sur** se popa perdeda. – The girl is crying over her lost doll.

9.21. Tra

Tra means ‘through’. It indicates a location within which movement occurs, passing from one end to the other:

- Acua flue **tra** la tubos. – Water flows through the pipes.
- La enfantes ia core **tra** la vileta. – The children ran through the village.
- La pluve ia trova un via **tra** me saco. – The rain has found a way through my bag.
- La tren vade de Milano a Roma **tra** Bologna. – The train goes from Milan to Rome via Bologna.
- Un rueta gida **tra** la campos a la lago. – A lane leads through the fields to the lake.
- Me regarda la stelas **tra** la fenetra abrida. – I look at the stars through the open window.
- Los ia resta juntada **tra** la anios. – They’ve stayed together through the years.
- El ia senta en un sejon **tra** la note. – He sat in an armchair throughout the night.
- On ia oia la esplode **tra** la site. – The explosion could be heard throughout the city.

9.22. Ultra

Ultra means ‘beyond’. It indicates a location on the other side of something:

- La scola es **ultra** la eglise. – The school is beyond the church.
- **Ultra** la ponte es un vista merveliosa. – (To be seen from) across the bridge is a wonderful view.
- Esta taxe es **ultra** me capasia. – This task is beyond my talents.

It can also indicate movement towards such a location (= **a ultra**):

- La esplorores ia viaja **ultra** la montanias. – The explorers journeyed beyond the mountains.
- Los ia remi un barceta **ultra** la lago. – They rowed a dinghy across the lake.

10. Conjunctions

A **conjunction** is a word that joins two things together. There are two kinds: coordinating and subordinating.

10.1. Coordinating conjunctions

A **coordinating conjunction** joins two components of the same type, producing a larger component of that type. For example, two noun phrases joined by **e** form a larger noun phrase.

There are four coordinating conjunctions:

- **e** – and (*both components are equally valid*)
- **o** – or (*one of the components is valid; possibly both are*)
- **no** – not, and not, but not (*the first component is valid; the second one isn’t*)
- **ma** – but (*both components are equally valid, but contrast with each other*)

Examples:

- La om **e** la fem vade a la casa. – The man and the woman go to the house.
- Tu es multe vea **e** saja. – You are very old and wise. (*probably very wise, otherwise the sentence would be **tu es saja e multe vea***)
- El ia labora ante **e** pos se vacanse. – He worked before and after his vacation.

- Se aniversario es en marto **o** april. – Her birthday is in March or April.
- Tu desira cafe **o** te? – Do you want coffee or tea?
- On pote visita la museo a lundì **o** jovedì. – You can visit the museum on Monday or Thursday (or both).
- On ia eleje tu, **no** me. – They elected you, not me.
- Me ia conta no sola la oveas **ma** ance la capras. – I counted not only the sheep but also the goats.

With lists of more than two items, the conjunction is normally replaced by a comma except between the final pair. A comma is often included before the conjunction too, in such a list:

- Nos va viaja tra Italia, Suiz, Osteraic, **e** Deutxland. – We will travel through Italy, Switzerland, Austria, and Germany.

For emphasis, **e**, **o**, and **no** can be doubled up, with the extra instance placed before the first component. A double **o** rules out the possibility of both components being valid:

- **e... e** – both... and
- **o... o** – either... or
- **no... no** – neither... nor

Examples:

- **E** Luis **e** Maria vade a scola. – Both Luis and Maria go to school.
- **O** tu **o** me gania, ma no ambos. – Either you or I will win, but not both.
- Me ave **no** la tempo **no** la desira per leje plu. – I have neither the time nor the desire to read on.

E, **o**, and **ma** can also join two clauses or sentences:

- Me ia vade a la biblioteca, **e** tu ia visita la museo. – I went to the library and you visited the museum.
- **O** nos solve esta problem, **o** la mundo va fini. – Either we solve this problem, or the world will end.
- **Ma** acel es difisil. – But that's difficult.

10.2. Subordinating conjunctions

A **subordinating conjunction** joins a clause to the containing sentence, indicating its role in that sentence.

Ce ('that') introduces a noun clause:

- Nos es surpendeda **ce** vos no ia cexa. – We are surprised that you didn't complain.
- Me pensa **ce** tu nesesa un vacanse. – I think (that) you need a vacation.

The following conjunctions introduce adverbial clauses:

- **si** – if (*condition*), whether (*question*)
- **afin** – so that, in order that (*intention*)
- **car** – because (*reason*)
- **ca** – than (*comparison*)

Examples:

- Me va veni **si** tu clama. – I will come if you call.
- Me labora **afin** me enfantes pote come. – I work so that my children can eat.

- Es calda **car** la sol brilia. – It is hot because the sun is shining.
- Esta es plu labora **ca** me ia espeta. – This is more work than I expected.

The following interrogative/relative adverbs can also serve as conjunctions introducing adverbial clauses:

- **como** – as (= **en la modo en cual**)
- **quando** – when (= **a la tempo a cual, en la tempo en cual**)
- **quanto** – as much as, as many as (= **en la cuantia en cual, en la cuantia cual**)
- **do** – where (= **a la loca a cual, en la loca en cual**)

Examples:

- Nos parla **como** nos pensa. – We speak as (= in the way in which) we think.
- Me dormi **quando** me pote. – I sleep when I can.
- Me va explica **quanto** me comprende. – I will explain as much as I understand.
- Nos abita **do** la du rios encontra. – We live where the two rivers meet.

The context normally makes it clear whether these are being used as conjunctions or as question words:

- El demanda **quando** me dormi. = *Probably*: She asks at what time I sleep. *Possibly*: She asks at a time when I'm sleeping.
- Nos explica **como** nos pensa. = *Probably*: We give an explanation of how we think. *Possibly*: We explain in the way in which we think.

These conjunctions can be introduced by a preposition. The preposition alone cannot function as a conjunction, unlike in English:

- Nos ia adormi **pos quando** nos ia dansa. – We fell asleep after we danced.
- Vade a la boteca **ante quando** lo clui. – Go to the shop before it shuts.
- Me desira es un esploror **de quando** me ia es joven. – I've wanted to be an explorer since I was young.
- El ia cexa **a quando** on ia paia el. – He complained until they paid him.
- Me ia fini la taxe **en quando** tu ia parla a me. – I finished the task while you were talking to me.
- Nos va core **a do** la vias encontra. – We will run to where the roads meet.
- Los ia fuji **de do** on ia oserva los. – They fled from where they had been observed.

11. Questions

There are three kinds of **question**: those that can be answered with a simple 'yes' or 'no', those that present a range of options to choose from, and those that ask for a particular piece of information.

Additionally, questions can be **direct** ('Where are we going?') or **indirect** ('I asked you where we are going', 'I don't know who I am'). Direct questions end in a question mark (?).

11.1. Yes/no questions

A sentence can be turned into a yes/no question by adding **esce** ('is it the case that...') at the start, or **si?** ('yes?') or **no?** ('no?') at the end. Alternatively the mere presence of a question mark – or of rising intonation in speech – can be enough to imply a question:

- **Esce** tu parla deutz? – Do you speak German?
- Tu ia come, **si**? – You’ve eaten, have you?
- Nos es perdeda, **no**? – We’re lost, aren’t we?
- Vos comprende? – Do you understand?

Indirect yes/no questions use **si** or **esce**:

- Me vole sabe **si** la posta ia ariva. – I want to know whether the post has arrived.
- El ia demanda **esce** me pote aida. – She asked if I could help.

The answer to a yes/no question is **si** (‘yes’) or **no** (‘no’). **Si** states that the possibility expressed in the question is true; **no** states that it is false:

- Tu desira bir? – Do you want beer?
 - **Si**, per favore. – Yes, please. (*I do want beer*)
 - **No**, gracias. – No, thanks. (*I don’t want beer*)

If the question was phrased in the negative, **si** and **no** convey the same meanings as they would if the question had not been negative. But this can be confusing, so it can be clearer to answer with a full sentence:

- Tu no desira bir? – Don’t you want beer?
 - **Si**. – Yes. (*I do want beer*)
 - **No**. – No. (*I don’t want beer*)
 - **Si**, me desira bir. – Yes, I want beer.
 - **No**, me no desira bir. – No, I don’t want beer.

11.2. Alternative questions

An alternative question simply asks the listener to pick one of a number of options, usually expressed as a list joined with the conjunction **o**:

- Tu desira te, cafe, **o** bir? – Do you want tea, coffee, or beer?
 - Cafe, per favore. – Coffee, please.
- Tu ia veni par auto, **o** par bisicle, **o** tu ia pasea? – Did you come by car, or by bicycle, or did you walk?

11.3. Other questions

Other questions use interrogative determiners, pronouns, or adverbs such as **cual**, **ci**, **ce**, **cuando**, **cuanto**, **como**, **do**, and **per ce**. The interrogative word is often moved to the start of the sentence, but it can also appear in the place where its answer would fit:

- **Cual** libro tu leje? = Tu leje **cual** libro? – Which book are you reading?
- **Ci** es tu autor prefereda? = Tu autor prefereda es **ci**? – Who is your preferred author?
- **Ce** es acel musica fea? = Acel musica fea es **ce**? – What is this ugly music?
- **Ce** tu fa? = Tu fa **ce**? – What are you doing?
- **Cuando** tu dormi? = Tu dormi **cuando**? – When do you sleep?
- **Cuanto** tu va esplica? = Tu va esplica **cuanto**? – How much will you explain?
- **Como** vos ia evade? = Vos ia evade **como**? – How did you escape?
- **Do** es nos? = Nos es **do**? – Where are we?

- **Per ce** tu core? = Tu core **per ce**? – Why are you running?

12. Clauses

Like a sentence, a **clause** contains a subject and a verb, but it forms part of a larger sentence.

Every sentence contains a **main clause**. This can be modified in a variety of ways by one or more **subordinate clauses**. If a subordinate clause modifies a noun phrase, it is called a relative clause. If it modifies a verb or the entire main clause, it is called an adverbial clause. And if it plays the part of a noun, it is called a noun clause.

In addition, a sentence can contain more than one main clause.

12.1. Relative clauses

A **relative clause** is a clause that modifies a noun. Relative clauses follow the nouns they modify, and they usually start with one of the relative pronouns **ci** and **cual**:

- La om **ci** ia abita asi ia vade a New York. – The man who lived here went to New York.
- La poma **cual** ia cade de me saco es aora noncomable. – The apple which fell from my bag is now inedible.

For clarity, a relative clause can be separated from the rest of the sentence by commas, especially if it's long or complicated:

- La poma, **cual** ia cade de me saco en la fango a matina ier, es aora noncomable. – The apple, which fell from my bag into the mud yesterday morning, is now inedible.

Some relative clauses are not essential to the meaning of the sentence, but simply add a comment in passing. Such clauses are always set off by commas:

- La can, **cual** ave manxas negra, ia morde la polisor. – The dog, who has black markings, bit the policeman.
- Me padre, **ci** ia jubila, abita en Mexico. – My father, who is retired, lives in Mexico.
- Esta jus, **cual** Ana ia fa, ave un bon sabor. – This juice, which Anna made, tastes good.

Ci and **cual** can behave as either the subject or the object of the relative clause. Objects normally follow the verb, but when one of these is the object, it precedes both the subject and the verb:

- La fem **ci** me ama veni de Frans. – The woman (whom) I love comes from France.
- La robot **cual** me ia construi no opera. – The robot I built doesn't work.
- Nos ta vade a me casa, **cual** es prosima. – Let's go to my house, which is nearby.

When the relative pronoun is the object of a preposition, the preposition comes first:

- La fem **de ci** nos parla labora a me ofisia. – The woman of whom we speak works at my office.
- Tu libro, **en cual** me ia scrive se nom, es sur la table. – Your book, in which I wrote her name, is on the table.

When **de ci** or **de cual** introduces a possessed noun within the relative clause, that noun is usually introduced by **se** for clarity:

- Esta fem, **de ci se** sposo labora en la banco, es un cocor eselente. – This woman, whose husband works at the bank, is an excellent cook.
- La fem, **de ci** tu conose **se** sposo, labora a me ofisia. – The woman, whose husband you know, works at my office.

- La fem, **de ci** tu ia dona la letera a **se** sposo, es encantante. – The woman, whose husband you gave the letter to, is charming.
- Me auto, **de cual se** motor es rompeda, es aora dejeta. – My car, whose motor is broken, is now garbage.

A relative clause sometimes relates to the entire preceding clause, rather than to a particular noun within it. In these cases, **cual** is used with a preceding comma:

- El pote salta a un metre alta, **cual** ia surprinde me. – He can jump a meter high, which surprised me.

Another way to start a relative clause is with a relative adverb:

- Me come en Paris, **do** me abita. – I eat in Paris, where I live.
- El va visita en julio, **cuando** la clima es bon. – He will visit in July, when the weather is good.
- Acel es la razona **per ce** Juan ia parti. – That’s the reason why Juan left.

‘Why’ is always **per ce**, not **per cual**.

Such relative clauses are often similar to adverbial clauses:

- Me come **do** me abita. – I eat where I live.
- El va visita **cuando** la clima es bon. – He will visit when the weather is good.

12.2. Adverbial clauses

An **adverbial clause** modifies either the verb of the main clause or the main clause itself. Adverbial clauses are introduced by subordinating conjunctions:

- Me no teme la can, **car** el es multe peti. – I am not afraid of the dog, because it is very small.
- **Si** los redui tro rapida se pesa, los va regania lo. – If they lose weight too quickly, they will regain it.
- Me core **afin** la rinoseros no catura me. – I’m running so that the rhinos don’t catch me.
- El ia scrive **cuando** se madre ia demanda. – He wrote when his mother asked.
- El dise ce el es felis **do** el abita. – He says that he is happy where he lives.
- On no ia permite me fa la cosas **como** me ia desira. – I wasn’t allowed to do things as I wanted.

An adverbial clause introduced by a relative conjunction (**como**, **cuando**, **cuanto**, **do**) can be thought of as an abbreviated relative clause. For example, the last three examples above can also be expressed as follows:

- El ia scrive **a la ora cuando** se madre ia demanda. – He wrote at the time his mother asked.
- El dise ce el es felis **a la loca do** el abita. – He says that he is happy at the place where he lives.
- On no ia permite me fa la cosas **en la modo** como me desira. – I wasn’t allowed to do things in the way I wanted.

12.3. Noun clauses

A **noun clause** functions like a noun: it can be the subject or object of a verb or preposition. Noun clauses are introduced by the conjunction **ce**, by one of the relative pronouns **ci** and **cual**, or by one of the relative adverbs.

To see if a clause is really a noun clause, substitute ‘he’, ‘she’, ‘it’, or ‘they’ for the clause. If that results in a good sentence, the clause is a noun clause. Noun clauses are typically objects of verbs of thinking, sensing, or emotion:

- Me vide **do** tu es. – I see where you are.
- **Cuando** me va parti, me no sabe. – When I will depart, I don't know.
- Me sabe **de do** tu veni. – I know where you come from.
- Me sabe **ci** ia dise acel. – I know who said that.
- **Ci** ia dise esta, ia es noncoreta. – Whoever said that was wrong.
- Me ia oia **cual** tu ia dise. – I heard what you said.
- Me pote divina **cual** el leje. – I can guess which one he's reading.

Noun clauses look similar to certain adverbial clauses. To avoid ambiguity, a noun or pronoun is sometimes added:

- Me vide **la loca do** tu es. – I see the place where you are.
- Me no sabe **la ora cuando** me va parti. – I don't know the hour when I will leave.
- Me sabe **el ci** ia dise acel. – I know him/her who said that.
- Me ia oia **acel cual** tu ia dise. – I heard that which you said.

Many noun clauses are introduced by **ce** ('that', here operating as a subordinating conjunction):

- Me pensa **ce** el es bela. – I think that she is beautiful.
- Me pensa **ce** el pote salta a un metre alta. – I think that he can jump a meter high.
- Me pensa **ce** si. – I think so.
- Es sorprendente **ce** el pote salta un metre alta. – It is surprising that he can jump a meter high.

The last example above is similar to a relative clause referring to the entire preceding clause:

- El pote salta a un metre alta, **cual** es sorprendente. – He can jump a meter high, which is surprising.

One may drop the **ce** if no confusion results:

- Me pensa el es bela.
- Me pensa el pote salta a un metre alta.

Noun clauses often report what someone has said, thought, or asked. In all cases, the tense of the verb in the noun clause remains the same as that in the original speech, thought, or question:

- Me ia dise: 'Me **veni** de London.' – I said: 'I come from London.'
- Me ia dise ce me **veni** de London. – I said that I came from London.
- El pensa: 'La tren **ia es** tarde.' – She thinks: 'The train was late.'
- El pensa ce la tren **ia es** tarde. – She thinks the train was late.
- El ia demanda: 'Cuando nos **va parti**?' – He asked: 'When are we going to leave?'
- El ia demanda cuando nos **va parti**. – He asked when we would leave.
- Me va vole sabe: 'Do la selebra **es**?' – I'll want to know: 'Where's the party?'
- Me va vole sabe do la selebra **es**. – I'll want to know where the party is.

12.4. Coordinated clauses

Two main clauses can be linked together into a single sentence by means of coordinating conjunctions. A comma is often included before the conjunction:

- Me ia desira la auto, **ma** me no ia ave la mone. – I wanted the car, but I didn't have the money.

- Me desira un bon carera **e** me vole ance trova un sposa bela. – I want a good career and I also want to find a beautiful wife.

Such clauses can stand as independent sentences, with or without conjunctions:

- El ia vole canta **e** el ia vole dansa, **ma** el ia teme. – He wanted to sing and he wanted to dance, but he was afraid.
- El ia vole canta. **E** el ia vole dansa. **Ma** el ia teme. – He want to sing. And he wanted to dance. But he was afraid.
- El ia vole canta. El ia vole dansa. El ia teme. – He wanted to sing. He wanted to dance. He was afraid.

13. Numbers

13.1. Cardinal numbers

The basic cardinal numbers are:

- **zero** – zero
- **un** – one
- **du** – two
- **tre** – three
- **cuatro** – four
- **sinco** – five
- **ses** – six
- **sete** – seven
- **oto** – eight
- **nove** – nine
- **des** – ten
- **sentto** – hundred
- **mil** – thousand
- **milion** – million

Numbers up to 999 are written as single words containing up to three components, hyphenated together. Each component represents a digit, and consists of a cardinal number between **un** and **nove**, with **des** or **sentto** appended if the digit represents a multiple of ten or a hundred. Single multiples of ten and a hundred are expressed as just **des** and **sentto**, with no mention of **un**. The components for zero multiples (such as the ‘0’ in ‘209’) are omitted entirely.

- **des-un** – 11
- **des-du** – 12
- **des-nove** – 19
- **dudes** – 20
- **dudes-un** – 21
- **dudes-sinco** – 25
- **sentto-un** – 101

- **setenta y dos** – 112
- **trescientos veintiuno** – 321
- **cuatrocientos** – 400
- **novecientos cinco** – 905

Mil and **million** are always written as standalone words, separating each group of three digits:

- **mil setecientos sesenta y tres** – 1763
- **dos mil uno** – 2001
- **tres mil cuatro** – 3014
- **cuatrocientos cincuenta y siete mil seiscientos setenta y ocho** – 45 678
- **novecientos ochenta y siete millones seiscientos cincuenta y cuatro mil trescientos veintiuno globos rojos** – 987 654 321 red balloons

When writing numbers in digits, LFN uses a space between each group of three digits, as shown above. The decimal point is written as either a period (a dot) or a comma, according to preference, and likewise pronounced as either **punto** or **virgula**. Digits following the decimal point are simply listed:

- **tres punto uno cuatro un sesenta** – 3.1416
- **dos virgula cero nueve** – 2,09

Negative numbers are expressed with **min**:

- **min cincuenta grados** – minus five degrees

13.2. Thousands of millions

The word ‘billion’ can mean either a thousand million or a million million, depending on culture. Similar problems affect ‘trillion’, ‘quadrillion’, etc. To avoid confusion, LFN prefers to spell such numbers out explicitly:

- **mil millón** – 1 000 000 000 (one with nine zeroes, 10^9)
- **millón millón** – 1 000 000 000 000 (10^{12})
- **mil millón millón** – 1 000 000 000 000 000 (10^{15})

The words **bilion**, **trilion**, **cuadrilion**, etc do exist in LFN, but a speaker who uses them should take care to clarify the meaning.

In scientific writing, the clearest option is to use the international prefixes:

- **giga-** – 10^9
- **tera-** – 10^{12}
- **peta-** – 10^{15}
- **exa-** – 10^{18}
- **zeta-** – 10^{21}
- **iota-** – 10^{24}

13.3. Ordinal numbers

When a number *precedes* a noun, it is a cardinal number, indicating a quantity:

- **tres hombres e cuatro mujeres** – three men and four women

But when a number *follows* a noun, it is an ordinal number, indicating a position in a sequence:

- la **om tre** – the third man
- la **pato ses** – the sixth duck
- la **paje un** – the first page, page one

Prima is a common alternative to ordinal **un**, but it can't be used for higher ordinals that happen to end in '1':

- la **paje prima** – the first page
- sala **sentu-un** – room 101

Numero can be used as a dummy noun to support an ordinal number:

- El es **numero tre**. – He is number three / He is third.
- A cual paje tu es? Me es a **numero setedes**. – What page are you on? I'm on number seventy.
- **Numero tre**, me vole gracia la furnores de come. – Thirdly, I want to thank the caterers.

13.4. Fractions

One use of the suffix **-i** is to form words for fractional numbers:

- **dui** – half
- **tri** – third
- **cuatri** – quarter, fourth
- **desi** – tenth
- **des-dui** – twelfth
- **cuatrosesi** – fortieth
- **sentu** – hundredth
- **tresenti-sedes-sinci** – 1/365
- **mili** – 1/1000
- **dudes-mili** – 1/20 000

Fractions follow the rules for ordinary nouns:

- **un tri** de la tarte – a third of the pie
- **du tris** de la tarte – two thirds of the pie
- **esta tri ardeda** de la tarte – this burnt third of the pie
- **un cuatri** de un sentenio – a quarter century
- **tre tredes-duis** de un diton – three thirty-seconds of an inch
- **tre e un dui** oras – three and a half hours
- tre oras e **un dui** – three hours and a half
- **sete e un dui** milion anios – seven and a half million years

For scientific writing, international prefixes are available:

- **micro-** – 10^{-6}
- **nano-** – 10^{-9}
- **pico-** – 10^{-12}
- **femto-** – 10^{-15}
- **ato-** – 10^{-18}

- **zepto-** – 10^{-21}
- **iocto** – 10^{-24}

13.5. Multiples

The suffix **-uple** forms words for numeric multiples:

- **duple** – double, duo, pair, couple
- **truple** – triple, trio
- **cuatruple** – quadruple

Phrases with **ves** or **veses** express how many times something happens:

- **a un ves** – once, one time
- **a du veses** – twice, two times
- **a tre veses** – thrice, three times

Ves does not express arithmetic multiplication.

13.6. Arithmetic

Addition is expressed with **plu** or **e**:

- Un **plu** un es du. – One plus one is two.
- Du **e** du no es sinco. – Two and two are not five.

Subtraction is expressed with **min**:

- Ses **min** tre es tre. – Six minus three is three.

Multiplication is expressed with **multiplida par**, often simplified to just **par**:

- Du **multiplida par** tre es ses. – Two multiplied by three equals six.
- Ses **par** cuatro es dudes-cuatro. – Six times four is twenty-four.

Division is expressed with **divideda entre**, often simplified to just **entre**:

- Des **divideda entre** du es sinco. – Ten divided by two is five.
- Sinco **entre** du es du e un dui. – Five over two is two and a half.
- Sinco **entre** du es du punto sinco. – Five over two is 2.5.
- Sinco **entre** du es du virgula sinco. – Five over two is 2,5.

Powers are expressed with **a potia** and an ordinal number. **Cuadrída** and **cubída** are alternatives for ‘squared’ and ‘cubed’:

- Tre **a potia du** es nove. – Three to the power of two is nine.
- Tre **cubída** es dudes-sete. – Three cubed is twenty-seven.
- des **a potia min nove** – 10^{-9}
- des **a potia sento** – 10^{100}

Roots are expressed with **a radis** and an ordinal number:

- 256 **a radis cuatro** es 4. – The fourth root of 256 is 4.
- La **radis cuadro** de 64 es 8. – The square root of 64 is 8.
- La **radis cubo** de 27 es 3. – The cube root of 27 is 3.

13.7. Measurements

Physical measurements can be expressed in a variety of ways:

- **Cuanto alta es** la torre? – How high is the tower?
- **Cuanto de altia** la torre **ave**? – How much height does the tower have?
- La torre **es cuanto alta**? – The tower is how high?
- La torre **ave cuanto de altia**? – The tower has how much height?
- La torre **es 40 metros alta**. – The tower is 40 meters high.
- La torre **ave 40 metros de altia**. – The tower has a height of 40 meters / The tower is 40 meters in height.
- La torre **es un metro plu alta ca** la casa. – The tower is one meter higher than the house.
- La torre **ave un metro plu de altia ca** la casa. – The tower has a height one meter more than the house.
- La torre **es du veces plu alta ca** la casa. – The tower is two times higher than the house.
- La torre **ave du de la altia de** la casa. – The tower has two times the height of the house.
- La torre **ave un dui de la altia de** la casa. – The tower has half the height of the house.
- La torre **es duple plu alta ca** la casa. – The tower is twice as high as the house.
- La torre **ave duple la altia de** la casa. – The tower has double the height of the house.

A basic principle is that one *has* height (**ave altia**) but *is* high (**es alta**).

40 metros alta literally means ‘40 high meters’ (i.e. the meters themselves are high), but by natural extension it comes to mean ‘40 meters in height’.

The same options apply to other measurements, such as:

- **larga, largia**
- **grande, grandia**
- **pesosa, pesa**
- **longa, longia**
- **longa, tempo**
- **vea, eda**
- **basa, basia**
- **profunda, profunda**
- **frecuente, frequentia**
- **rapida, rapidia**
- **densa, densia**

14. Word formation

In LFN, new words can be formed by adding prefixes or suffixes to existing words, or by combining two existing words as a compound noun.

14.1. Prefixes

Auto- means ‘self-’ or ‘auto-’. It forms nouns, verbs, and adjectives that indicate reflexive or automatic actions:

- **respetar** – respect > **autorespetar** – self-respect
- **fluir** – flow > **autofluir** – to wordwrap
- **adere** – adhere > **autoaderente** – self-adhesive

Des- means ‘un-’ or ‘dis-’ in the sense of undoing an action. It forms verbs. It simplifies to **de-** before S, Z, X, or J:

- **botoni** – to button > **desbotoni** – to unbutton
- **infetar** – to infect > **desinfetar** – to disinfect
- **jela** – to freeze > **dejela** – to thaw
- **sifri** – to encode > **desifri** – to decode

Inter- means ‘inter-’. It forms nouns, verbs, and adjectives that indicate mutual actions or states:

- **cambiar** – to change > **intercambiar** – to exchange
- **nasional** – national > **internasional** – international

Media- means ‘mid-’. It forms nouns that indicate the midpoint of something:

- **note** – night > **medianote** – midnight
- **estate** – summer > **mediaestate** – midsummer
- **punto** – point > **mediapunto** – midpoint

Non- means ‘un-’, ‘non-’. It forms adjectives and nouns indicating opposites. It simplifies to **no-** before N:

- **justa** – just > **nonjusta** – unjust
- **ativa** – active > **nonativa** – inactive
- **nativa** – native > **nonnativa** – non-native
- **nesesada** – necessary > **nonesesada** – unnecessary
- **crede** – belief > **noncrede** – disbelief

Pos- means ‘post-’. It forms nouns, verbs, and adjectives that refer to a time (or place) that lies after or behind (**pos**) another:

- **graduada** – graduate > **posgraduada** – postgraduate
- **media** – middle > **posmedia** – afternoon
- **alveolo** – alveolus > **posalveolal** – postalveolar

Pre- means ‘pre-’. It forms nouns, verbs, and adjectives that refer to a time (or place) that lies before or in front of (**ante**) another:

- **graduada** – graduate > **pregraduada** – undergraduate
- **istoria** – history > **preistoria** – prehistory
- **judi** – judge > **prejudi** – prejudice

Re- means ‘re-’. It forms verbs indicating a repeated action, or an action in the reverse direction:

- **comensa** – to begin / to start > **recomensa** – to begin again / to restart
- **pleni** – to fill > **repleni** – to refill / to replenish
- **paia** – to pay > **repaia** – to pay back / to repay

- **veni** – to come > **reveni** – to come back / to return

Su- means ‘sub-’ or ‘under-’. It forms nouns, verbs, and adjectives that indicate a lower point in a hierarchy:

- **teninte** – lieutenant > **suteninte** – sublieutenant
- **divide** – to divide > **sudivide** – to subdivide
- **consensa** – conscious > **suconsensa** – subconscious
- **indise** – index figure > **suindise** – subscript
- **campion** – champion > **sucampion** – runner-up

Supra- means ‘super-’ or ‘over-’. It forms nouns, verbs, and adjectives that indicate a higher point in a hierarchy:

- **computador** – computer > **supracomputador** – supercomputer
- **pasa** – to pass > **suprapasa** – to surpass
- **dramosa** – dramatic > **supradramosa** – overdramatic / sensational
- **fem** – woman > **suprafem** – superwoman
- **natural** – natural > **supranatural** – supernatural

Vis- means ‘vice-’. It forms nouns indicating deputies:

- **presidente** – president > **vispresidente** – vice-president
- **re** – king > **visre** – viceroy

Bon- and **mal-** form good and bad (or mistaken) versions of adjectives and verbs, sometimes metaphorically. **Mal-** is often equivalent to ‘mis-’ in English:

- **parla** – speak > **bonparlante** – eloquent
- **vende** – sell > **bonvendeda** – bestselling
- **dise** – say > **bondise** – bless
- **veni** – come > **bonveni** – welcome
- **acusa** – accuse > **malacusa** – libel / slander
- **comprende** – understand > **malcomprende** – misunderstand
- **nomida** – named > **malnomida** – misnamed
- **odorosa** – smelly > **malodorosa** – foul-smelling

Numbers and fractions are used as prefixes on certain words. With family members, numbers denote increasingly distant generations, like sequences of ‘great-’ in English:

- **avo** – grandfather > **duavo** – great-grandfather
- **neta** – granddaughter > **treneta** – great-great-granddaughter
- **pede** – foot > **cuatropedal** – quadruped(al)
- **sore** – sister > **duisore** – half-sister
- **galon** – gallon > **cuatrigalon** – quart

14.2. Suffixes

Many suffixes start with a vowel. When such a suffix is added to a word that already ends in a vowel, the existing vowel is dropped, unless it was the only vowel in the original word:

- **fruta** – fruit > **frutosa** – fruity

- **jua** – game > **jueta** – toy
- **bu** – owl > **buin** – owl-like

Where a suffix would create an invalid vowel sequence, the second vowel of the sequence is dropped:

- **comedia** + **-iste** > (comediiste) > **comediste** – comedian

There are two exceptions to these rules:

- **tre** + **-i** > **tri**
- **tre** + **-uple** > **truple**

14.3. Suffix forming verbs

Just like other verbs, the verbs produced by this suffix can be used both transitively and intransitively, or as nouns.

-i is added to nouns and adjectives to form verbs meaning ‘to become ...’, ‘to change into ...’. As a special case, this also includes verbs meaning ‘to emit a substance or a new part’:

- **arco** – arch > **arci** – to arch
- **roja** – roja > **roji** – to redden
- **umida** – damp > **umidi** – to humidify
- **duple** – double > **dupli** – to double
- **saliva** – saliva > **salivi** – to salivate
- **flor** – flower > **flori** – to blossom

-i also makes verbs meaning ‘to use ...’ (typically as a tool or device), or ‘to apply ...’ (a substance or a convention):

- **boton** – button > **botoni** – to button
- **telefon** – telephone > **telefoni** – to telephone
- **sponja** – sponge > **sponji** – to sponge
- **pinta** – paint > **pinti** – to paint
- **nom** – name > **nomi** – to name

14.4. Suffixes forming adjectives

Just like other adjectives, the adjectives produced by these suffixes can be reused as nouns denoting people or things that have the specified quality.

-in is added to a noun to create an adjective meaning ‘similar to ...’, ‘-like’, ‘-ish’:

- **ami** – friend > **amin** – friendly
- **enfante** – child > **enfantin** – childlike / childish
- **fantasma** – ghost > **fantasmin** – ghostly
- **mente** – mint > **mentin** – minty
- **monstro** – monster > **monstrin** – monstrous
- **serpente** – snake > **serpentin** – snakelike / serpentine

-osa is added to a noun to make an adjective meaning ‘full of ...’ or ‘made of ...’:

- **zucar** – sugar > **zucarosa** – sugary

- **oro** – gold > **orosa** – made of gold
- **capel** – capelos > **capelosa** – hairy
- **fiesta** – holiday > **fiestosa** – festive
- **melma** – slime > **melmosa** – slimy
- **jua** – game > **juosa** – playful
- **caos** – chaos > **caososa** – chaotic

-al is added to a noun to form a general adjective meaning ‘pertaining to ...’ or ‘to do with ...’:

- **fotografia** – photography > **fotografial** – photographic
- **nasion** – nation > **nasional** – national
- **siensa** – science > **siensal** – scientific
- **averbo** – adverb > **averbal** – adverbial
- **erita** – inheritance > **erital** – hereditary
- **mito** – myth > **mital** – mythical
- **monce** – monk > **moncal** – monastic

-iste is added to a noun denoting a belief, such as a religion or a philosophy, to make a general adjective. If the noun ends in **-isme**, then **-iste** takes its place. In some words where the root is a proper noun, the noun’s final vowel is retained if this produces a more international word:

- **bigamia** – bigamy > **bigamiste** – bigamous
- **otimisme** – optimism > **otimiste** – optimist
- **puria** – cleanliness > **puriste** – puristic
- **Mitra** – Mithras > **mitraiste** – Mithraist

-an is added to a few nouns denoting extents of space or time (places and eras) to form general adjectives:

- **suburbe** – suburb > **suburban** – suburban
- **Victoria** – Victoria > **victorian** – Victorian

-an is also one of the five standard suffixes for forming adjectives that denote languages and peoples. The other four are **-es**, **-ica**, **-i**, and **-sce**. For these adjectives, LFN uses words that sound as similar to the native names as possible: as a result, some names use a special suffix of their own, or no suffix at all, and the root is sometimes modified too:

- **Africa** – Africa > **african** – African
- **Frans** – France > **franses** – French
- **Elas** – Greece > **elinica** – Greek
- **Arabia** – Arabia > **arabi** – Arabian
- **Rusia** – Russia > **rusce** – Russian
- **Europa** – Europe > **european** – European
- **Deutxland** – Germany > **deutx** – German
- **Britan** – Britain > **brites** – British

-ica is added to a noun denoting a medical, psychological, or similar problem, to form an adjective that describes a person who has the problem:

- **catalesia** – catalepsy > **catalesica** – cataleptic
- **xenofobia** – xenophobia > **xenofobica** – xenophobic

-nte is added to a verb to create the active participle, an adjective that means ‘-ing’, i.e. ‘such that it does (the specified action)’. The active participle of **es** is **esente**:

- **ama** – to love > **amante** – loving
- **depende** – to depend > **dependente** – dependent
- **dormi** – to sleep > **dorminte** – asleep
- **obedi** – to obey > **obedinte** – obedient
- **pare** – to appear / to seem > **parente** – apparent
- **es** – to be > **esente** – being

Nouns ending in **-nte** are *not* used as names of actions:

- La **covrente** es sur la caxa. – The lid/covering is on the box.
- **Covre** la caxa es un bon idea. – Covering the box is a good idea.

-da is added to a verb to form the passive participle, an adjective that means ‘-ed’, i.e. ‘such that it has or has had ... done to it’:

- **ama** – to love > **amada** – beloved
- **clui** – to close > **cluida** – closed
- **conose** – to know > **conoseda** – known
- **jela** – to freeze > **jelada** – frozen
- **nesesa** – to need > **nesesada** – needed / necessary
- **putri** – to rot > **putrida** – rotten

One does *not* use **-da** to indicate the past tense of verbs:

- La caxa es **covreda** par la tela. - at this time, the cloth covers the box.
- La tela **ia covre** la caxa. - in the past, the cloth covered the box.

-able is added to a verb to make an adjective that means ‘-able’, ‘capable of having ... done to it’, or ‘worthy of having ... done to it’:

- **ama** – to love > **amable** – lovable
- **come** – to eat > **comable** – edible
- **infla** – to inflate > **inflable** – inflatable
- **loda** – to praise > **lodable** – praiseworthy
- **nota** – to note > **notable** – notable
- **titila** – to tickle > **titilable** – ticklish

14.5. Suffixes forming nouns

-or means ‘-er’. When added to a verb, it makes a noun meaning a person who performs the specified action, often typically or habitually. When added to a noun, it makes a noun meaning a person who works with the specified thing, or plays the specified sport:

- **aida** – to help > **aidor** – helper
- **deteta** – to detect > **detetor** – detective
- **diriije** – to direct > **dirijor** – director
- **fumi** – to smoke > **fumor** – smoker
- **gania** – to win > **ganior** – winner

- **jogla** – to juggle > **joglor** – juggler
- **parla** – to speak > **parlor** – speaker (person)
- **pexa** – to fish > **pexor** – fisherman
- **carne** – meat > **carnor** – butcher
- **vaso** – pot > **vasor** – potter
- **futbal** – football > **futbalor** – footballer
- **tenis** – tennis > **tenisor** – tennis player

-ador also means ‘-er’, but creates nouns meaning a tool or machine that performs the specified action, or works on the specified thing:

- **caldi** – heat > **caldador** – heater
- **computa** – compute > **computador** – computer
- **fax** – fax > **faxador** – fax machine
- **lava** – wash > **lavador** – washing machine / dishwasher
- **parla** – speak > **parlador** – loudspeaker
- **surfa** – surf / browse > **surfador** – (web) browser
- **umidi** – dampen > **umidador** – humidifier

-eria is added to a noun or verb to make a noun meaning a place, often a shop, associated with the specified action or thing:

- **cafe** – coffee > **caferia** – cafe
- **pan** – bread > **paneria** – bakery, baker’s shop
- **beli** – beautify > **beleria** – beauty salon
- **campana** – bell > **campaneria** – bell tower
- **fruto** – fruit > **fruteria** – orchard
- **monce** – monk > **monceria** – monastery
- **planeta** – planet > **planeteria** – planetarium
- **xef** – chief / leader > **xeferia** – headquarters

-ia is equivalent to ‘-ness’ or ‘-ity’ or ‘-ship’ or ‘-hood’ in English. It forms abstract nouns that serve as the names of qualities. When **-ia** is added to a word that ends in **-ia**, the word doesn’t change:

- **ajil** – agile > **ajilia** – agility
- **felis** – happy > **felisia** – happiness
- **jelosa** – jealous > **jelosia** – jealousy
- **neutra** – neutral > **neutria** – neutrality
- **madre** – mother > **madria** – motherhood
- **enfante** – child > **enfantia** – childhood
- **sultan** – sultan > **sultania** – sultanate
- **fria** – cold > **fria** – coldness
- **vea** – old / old person > **veia** – old age

Words like **enfantia** and **sultania** can denote a or time or place in which the quality exists.

The names of many fields of study also end in **ia** (or **ica**) but this is part of the root, and not a suffix. The names of the corresponding practitioners are formed with **-iste**. **-iste** is also used to form the

names of believers in a religion or philosophy (as derived from the adjectival suffix **-iste**), the names of musicians, and the names of certain other people that end in ‘-ist-’ internationally:

- **jeografia** – geography > **jeografiste** – geographer
- **psicolojia** – psychology > **psicolojiste** – psychologist
- **cimica** – chemistry > **cimiciste** – chemist
- **eletrica** – electricity > **eletriciste** – electrician
- **musica** – music > **musiciste** – musician
- **Crixna** – Krishna > **crixniste** – Krishnaist
- **ideal** – ideal > **idealiste** – idealist(ic)
- **gitar** – guitar > **gitariste** – guitarist
- **solo** – solo > **soliste** – soloist
- **jornal** – journal > **jornaliste** – journalist
- **sicle** – cycle > **sicliste** – cyclist

-isme forms the names of belief systems, replacing **-iste** in the name of the believer. It also occurs in certain other words that end in ‘-ism-’ internationally:

- **dauiste** – Taoist > **dauisme** – Taoism
- **altruiste** – altruist(ic) > **altruisme** – altruism
- **raziste** – racist > **razisme** – racism
- **sindicatiste** – syndicalist > **sindicatisme** – syndicalism
- **turiste** – tourist > **turisme** – tourism
- **simbol** – symbol > **simbolisme** – symbolism
- **canibal** – cannibal > **canibalisme** – cannibalism

14.6. Less productive suffixes

The following suffixes are only applied to specific words, as defined in the dictionary.

-eta is added to certain nouns to create a name for a version of something that has been reduced in a particular way. This includes the names of young animals and inner garments. **-eta** can similarly be added to a few verbs to create words for reduced versions of actions:

- **bebe** – baby > **bebeta** – newborn baby
- **caro** – cart > **careta** – wheelbarrow
- **imaje** – image > **imajeta** – thumbnail
- **lente** – lens > **lenteta** – contact lens
- **manga** – sleeve > **mangeta** – hosepipe
- **mone** – money > **moneta** – coin
- **orolojo** – clock > **orolojeta** – watch
- **bove** – cow / ox > **boveta** – calf
- **ovea** – sheep > **oveta** – lamb
- **calsa** – stocking > **calseta** – sock
- **camisa** – shirt > **camiseta** – undershirt / T-shirt
- **jaca** – jacket > **jaceta** – vest (*US*) / waistcoat (*Br*)

- **pluve** – to rain > **pluveta** – to drizzle
- **rie** – to laugh > **rieta** – to giggle
- **parla** – to speak > **parleta** – to chat

-on is added to certain nouns to create a name for a version of something that has been augmented in a particular way. This includes the names of outer garments:

- **abea** – bee > **abeon** – bumblebee
- **caxa** – box > **caxon** – crate
- **dente** – tooth > **denton** – fang / tusk
- **dito** – finger > **diton** – thumb
- **padre** – father > **padron** – patriarch / boss
- **sala** – room > **salon** – living room
- **seja** – chair > **sejon** – armchair
- **calsa** – stocking > **calson** – tights / pantyhose
- **jaca** – jacket > **jacon** – overcoat

-eta and **-on** are not synonyms for **peti** and **grande**: it's quite possible to have **un careta grande** or **un salon peti**. Instead, they form words with specific new meanings that can be loosely described as being smaller or larger versions of the original.

-o and **-a** are added to a few nouns that denote members of the family, to switch the meaning between male and female respectively:

- **tio, tia** – uncle, aunt

The names of some trees are formed by changing the final **-a** of the name of the fruit or nut to **-o**:

- **pera** – pear > **pero** – pear tree

-esa is added to a few nouns denoting historical male social roles to form the female equivalent:

- **prinse** – prince > **prinsesa** – princess

14.7. Technical affixes

International scientific and medical terms are formed from Latin and Greek sources by means of a large number of technical prefixes and suffixes. These affixes are used in LFN too, and follow LFN's rules of transcription.

The suffixes **-i** and **-uple** are used to name fractions and multiples.

14.8. Compound nouns

A compound noun can be formed by combining a verb with its object, in that order. The result means a person or thing that performs the specified action on the specified object:

- **corti, ungia** – shorten, nail > **cortiungia** – nail clipper
- **covre, table** – cover, table > **covretable** – tablecloth
- **fura, bolsa** – steal, handbag > **furabolsa** – pickpocket
- **lansa, petra** – throw, stone > **lansapetra** – catapult
- **para, morde** – stop, bite > **paramorde** – muzzle
- **para, pluve** – stop, rain > **parapluve** – umbrella
- **pasa, tempo** – pass, time > **pasatempo** – pastime

- **porta, mone** – carry, money > **portamone** – wallet
- **porta, vose** – carry, voice > **portavose** – spokesperson
- **brinca, dorso** – hop, back > **brincadorso** – leapfrog (*the game, named after its players*)

15. Abbreviations

A number of **abbreviations** are used in LFN. They are not written with periods (dots).

There are several abbreviations for common words or phrases. These are not capitalized, except at the beginning of a sentence:

- **acc** (ance conosedada como) – a.k.a. (also known as)
- **aec** (ante la eda comun) – BCE (before the common era) / BC (before Christ)
- **dr** (dotor) – Dr (as part of a person's name)
- **ec** (de la eda comun) – CE (common era) / AD (anno domini)
- **etc** (e tal cosas, e tal continuante) – etc (et cetera), and so on
- **lfn** – LFN (Lingua Franca Nova)
- **n** (numero) – number
- **nb** (nota bon) – NB (nota bene), please note
- **ovn** (ojeto volante nonidentifiada) – UFO (unidentified flying object)
- **p** (paje, pajes) – p (page), pp (pages)
- **pe** (per esemplo) – e.g. (exempli gratia), for example
- **pf** (per favore) – please
- **ps** (pos scrive) – PS (post scriptum), postscript
- **sr** (senior) – Mr (as part of a person's name)
- **sra** (seniora) – Mrs, Miss, Ms (as part of a person's name)
- **tv** (televisa, televisador) – TV (television)
- **v** (vide) – see (introducing a cross-reference)

LFN also retains a few abbreviations from other languages that are recognized internationally, including the standardized abbreviations for metric units:

- **cd** (disco compata) – CD (compact disc)
- **pc** (computador personal) – PC (personal computer)
- **cm** (sentimetre) – cm (centimeter)
- **km** (cilometre) – km (kilometer)
- **mg** (miligram) – mg (milligram)
- **µm** (micrometre) – µm (micrometer)
- **MB** (megabait) – MB (megabyte)

The abbreviated forms of proper nouns use capital letters. But minor words such as **la** and **de** – which are not capitalized in the full form of the name – are not included in the abbreviation. Such nouns are often introduced by **la**, even when abbreviated:

- la **NU** (Naciones Unida) – the UN (United Nations)
- la **RU** (Rena Unida) – the UK (United Kingdom)

- la **SUA** (Statos Unida de America) – the USA (United States of America)

Some proper nouns are best known internationally as untranslated abbreviations, and these are retained in LFN:

- **IBM** – IBM (International Business Machines Corporation)
- **KGB** – KGB (Комитет государственной безопасности, Committee for State Security)

16. Punctuation

In general, LFN leaves the choice of **punctuation** up to the writer, the only standards being those of clarity and consistency. There are certain basic conventions, though, which are the same as in most European languages.

The first word in a sentence should start with a capital letter.

16.1. Primary punctuation marks

An ordinary sentence ends with a **period** or **full stop** (.).

If a sentence is a direct question, it ends with a **question mark** (?).

An **exclamation mark** (!) can be used at the end of a sentence that would have an emotional intensity if spoken.

A **comma** (,) indicates a natural pause in a sentence, or is sometimes just included to clearly separate one part of a sentence (such as a clause) from another. Commas are also used to separate the items of a list.

When writing numbers, the decimal point can be written as either a comma or a period (dot). Adjacent groups of three digits can be separated by spaces.

The **colon** (:) introduces a more detailed presentation of what precedes it. Use a capital letter after a colon if what follows is a complete sentence, but not if it's just a list or part of a sentence.

The **semicolon** (;) can be used in place of a period between two sentences that closely reflect or balance each other. It can also separate the items of a list where these are lengthy or contain their own commas.

Don't place a space to the left of a primary punctuation mark. But do place a space to the right, except at the end of a paragraph.

16.2. Quotation marks

A **quotation mark** appears at the start and end of words that are presented as a direct quotation. There are various forms of quotation mark in the world, including ' " <...> «...».

In LFN, the form " is normally used, as it's clear, easy to type, and international. When one quotation appears within another, ' is placed around the inner quotation – there's an example below. In good typography, as in books, the curved forms “ ” and ‘ ’ are used, but these are unnecessary in everyday communication. Don't place spaces between the quotation marks and the quoted text.

In some languages, a dash (—) appears in the middle of dialogue when a new person begins to speak, instead of quotation marks. We recommend avoiding this in LFN, because it's less clear, and can be confused with other uses of dashes.

When quoting the words of a character in a story, the quotation is often accompanied by a *tag* indicating who is speaking, and their manner. For such sentences in LFN, it's best to place a dash

between this tag and each part of the quotation. That way it's easy to preserve the exact punctuation of the original sentence:

- La vendor murmura – ‘Ma no es tan simple, me ami.’
- ‘Me acorda.’ – la om responde felis.
- ‘Per ce tu es asi?’ – la fem demanda.
- ‘Cisa’ – la bonvolor sujesta – ‘me pote aida.’
- ‘Me ave un ami nomida Freda,’ – el esplica – ‘ci es un tortuga.’

When writing about languages and quoting a word or phrase in order to mention it, just use quotation marks:

- Me gusta la parola ‘xuxa’.
- Se sposa ia comenta – ‘Me gusta la parola ’xuxa’.’

16.3. Minor punctuation marks

The **ellipsis** (...) suggests a pause, or indicates that some words have been left out.

Dashes (– o —) and **parentheses** ((...)) surround comments inserted into the normal flow of a sentence.

The **apostrophe** (') indicates that a vowel has been omitted. This normally only occurs in verse.

In LFN, **currency symbols** (€, ¥, £, \$, etc) are written before or after the digits of prices, according to the custom of the country in question.

Additional punctuation marks exist, but their usage has little connection to the rules of LFN.