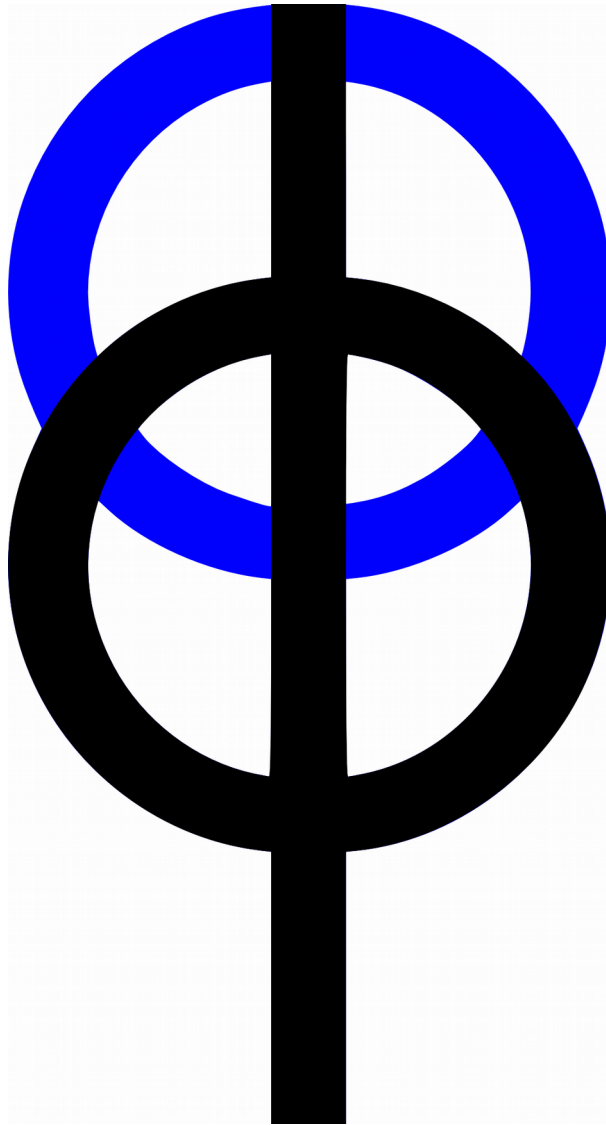


Paklikale

Volume 1: Grammar



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Version 0.90

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About this Text

This text describes the artificial language Paklikale. It lays out Paklikale's various features and rules of grammar and provides a guide to speaking, writing, and translating to and from the language.

There are 15 major sections, containing various subsections, all of which are titled in the manner below:

Heading

Subheading 1

Subheading 2

Subheading 3

Generally, examples are provided to illustrate the various aspects of the grammar. The parts most specifically illustrating the point being discussed are often bolded. Examples typically appear in the following form:

Example in Paklikale

Translation to English

More literal translation to English, generally omitted in more straightforward cases

Further explanation of the example, where necessary

In most cases, Paklikale terms within English text will appear with their translations:

blem (going to)

When specifically discussing translation from English to Paklikale, however, the English example may appear first.

To emphasize the morphemes that compose a word, some terms are interrupted by vertical bars:

so|pla

po|pla

male

female

Although Paklikale has its own orthography, this text will use the Roman alphabet in all examples for the unacquainted reader's convenience, except in those pertaining to the native orthography itself.

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About Paklikale

Paklikale is a constructed language first conceived in December 2008 as an attempt to further develop the principles embodied in my first such language, Petaylish. Its goal is to provide an intuitive method of encoding and transmitting human thought, and in line with this, I made it with potential use as an international auxiliary language in mind; the name Paklikale literally means “universal language.”

I began this project under the premise that language should exist primarily for communicating thoughts in a way that can be understood as clearly and universally as possible. To that end, I tried to make Paklikale relatively easy to learn and to use. This is embodied in the design principles of **consistency**, **neutrality**, and **simplicity**, which do, however, require compromise with each other and with additional factors, so that the language is not so consistent it is monotonous and excessively inefficient, not so neutral it is completely alien, and not so simple that complex ideas cannot be clearly expressed.

Consistency

To achieve consistency, there is minimal departure from standard rules of grammar. Verbs in a question, for instance, take the interrogative suffix *smi* without exception, and as a result, it is always perfectly clear whether an utterance is a question. Likewise, the same methods of forming words apply consistently over very different situations. One example is the usage of the diminutive and augmentative prefixes, *ko* and *jo*, which can describe many qualities, like literal size, amount, distance, intensity, and impressiveness. This creates symmetry across the language and thus predictability from one area to another, making it easier to learn.

With this, however, there is a danger of over-redundancy and rigidity, so there can also be deviation when it makes sense there should be. One rule, that nouns end in the suffix *pla*, provides exceptions for proper nouns and foreign words, so their original forms may be preserved, and for various situations where the part of speech a particular term is unambiguous anyway.

Paklikale is also geared for use in the modern world, which helps achieve consistency by better avoiding jerry-rigged terms. One example of such a term in English is “disk drive,” where two words that originally had more or less nothing to do with storing computer data were cobbled together. A similar example is the word television. Where English had to improvise a term, Paklikale has a unique root, *sifja'*, which can act as a verb as easily as it can act as a noun (*sifjapla*, “television;” *sifjasli*, “watch television”). Paklikale is also better at avoiding terms that are based on a misconception, like “sunrise” and “sunset,” which formed under the belief that the sun moved around the earth, or like “star” and “sun,” separate terms for each having come

about when people believed the stars and the sun were fundamentally different things. In these types of cases, Paklikale tries to take advantage of being an artificial language by using the hindsight natural languages cannot.

Neutrality

Because natural languages evolve largely as products of the cultures that use them, cultural bias within them is rampant. Views about the significance of gender, for example, permeate languages throughout the world, such as in the use of separate, redundant pronouns for males and females. Masculine and feminine grammatical gender is likewise common, even though the classification of every noun by sex is mostly arbitrary and generally adds nothing to the meaning of a word. Using grammatical gender in this way also has the negative effect of making a language needlessly more difficult for non-native speakers to learn.

Cultural bias builds itself into language in many ways. Another example is the word “impotence,” which refers to both a lack of general power and to male sexual dysfunction, implicitly equating power and virility based on cultural perceptions but where there is no inherent link. The term “to assassinate,” to murder a figure of high status, shows a similar kind of bias, insinuating that someone with more status is intrinsically more valuable than “regular” people, and again, it also adds nothing else in terms of actual meaning. Likewise, “to steal,” “to confiscate,” and “to commandeer” all mean the same thing, to take property without its owner’s permission. The latter two verbs simply suggest whoever is doing the stealing claims to have the right to do so.

While it is difficult to avoid these kinds of issues altogether, Paklikale is more a dedicated communication tool than an element of culture. It jettisons the various prejudices ingrained in many languages while being adaptable for use across a range of cultural settings. It tries to avoid gender-specific pronouns, classifications based on culture-specific assumptions, illogical groupings of concepts under a particular term, and multiple terms representing the same concept. However, Paklikale still can, if it must, make reference to gender grammatically, adapt to politeness requirements, provide interjections suited for various settings, and make other concessions to cultural necessity.

Another way Paklikale tries to achieve neutrality is through its *a priori* lexicon, avoiding the wholesale adoption of the vocabularies of other languages. Given how many exist, it is impractical to construct a language with words derived from them all. Even attempts limited to those most widely spoken are problematic because they still exclude the speakers of all the others, and regardless of how neutral one tries to be in constructing a language, that is, how evenly words are allocated from each parent tongue, some cause will always be found to argue some are favored over the others. To avoid this problem, I constructed Paklikale’s vocabulary almost completely from

scratch and from common sounds, giving speakers of different languages more or less equal footing in learning vocabulary.

However, no language exists in absolute isolation, and one that has no outside influence would probably be unworkable, if not totally inconceivable. Paklikale tries not to deviate excessively from widely-accepted standards, sometimes adapting foreign terms that are already used internationally. Some vocabulary, like the names of the months, planets, and certain chemical elements, comes from Latin.

The most commonly-used words in English, as well as those appearing in Charles Kay Ogden's Basic English, and L.L. Zamenhof's original vocabulary for Esperanto were used as a guide in forming Paklikale's core vocabularyⁱ. While words themselves were rarely borrowed, in various cases, the fundamental meanings they represent were. For example, in Zamenhof's vocabulary, "bril" is defined as "to shine, to sparkle, to glitter."ⁱⁱ In Paklikale, various terms using the root "snona" refer to the same concepts, among others.

Esperanto also influenced Paklikale's systems of compounding and correlatives, while the phoneme /tʃ/, the use of "aj" and "oj," and the "n" ending to represent the accusative were borrowed from the language. A number of Paklikale's rules of punctuation and capitalization are partly based on those of Esperanto and English, though those particular rules are generally common to many other languages as well.

At times, Paklikale handles dependant clauses and certain terms like "to know" similarly to the Romance languages. Spanish formed the basis for the way it, in many instances, handles indirect objects and the reflexive. Paklikale has prefixes used similarly to English's modal verbs "can," "may," and "should" as well. Finally, the use of prefixes to express modals, several of Paklikale's other prefixes, some of its native letterforms, its method for describing colors, the way it expresses numbers, and its dual forms of the conjunction "and" were adapted from Petaylish.

Simplicity

Paklikale primarily tries to emphasize what is useful for furthering communication rather than a dogmatic adherence to other considerations, like illogical, finicky, and arbitrary rules of grammar based on tradition and convention. Paklikale's grammar is reduced to the more essential parts, thus it lacks elements common, yet generally unneeded, in many natural languages:

- Aside from special cases involving pronouns, there is no plural because quantity is not necessary information in every context and generally can be expressed in other ways when required.
- There are no tenses. So much emphasis is traditionally placed on an action's occurrence in time, though its position in space is not equally emphasized.

Similar to quantity, when an action occurs often is unnecessary information, certainly not so important it should always have to be inflected. When necessary, adverbs can express the same thing.

- There is no “to be.” What would be part of that overarching concept is broken down into its constituent meanings, which is clearer and more precise.
- There are no articles because their usage is so often ambiguous and they do not add enough meaning—at least any that could not be expressed with normal adjectives—to justify their inclusion.
- There are relatively few conjunctions and prepositions in Paklikale, and there is little overlap between their meanings.

The most basic parts of Paklikale, such as the writing system, also take simplicity into account. The symbols of its native script were designed to be quick and easy to write, to still be intelligible when written in haste, and to have a consistent connection to the sounds they represent. The numerals were designed so that the forms themselves indicate the numbers they signify, making at least that much potentially decipherable even to someone who does not know the language.

To further its goal of simplicity by reducing waste, redundancy, and the amount of vocabulary that must be learned, Paklikale uses a minimal number of root words. However, with compounding and modifiers, the number of ideas one can express is not correspondingly minimized. The benefits of compounding do nonetheless come at a cost, making the language less efficient by generally requiring more syllables to express each concept. Paklikale attempts to balance having a small vocabulary with efficiency, such as by providing the option to create new roots when compounding becomes unwieldy. It also uses various strategies to compensate and to regain some efficiency, like by making the most frequently-used roots the shortest.

Another result of its manner of word building, Paklikale has few synonyms. While this admittedly makes the language less colorful, it fits with the approach of stripping away that which is not essential to communication. Moreover, it again has the advantage of easing acquisition, and as far as suiting the language for the modern world, one more and more dominated by computers, it would also potentially make keyword searches and machine translation more straightforward.

Characteristics like this, however, may evoke thoughts of George Orwell’s engineered language Newspeak from his dystopian novel Nineteen Eighty-Four; nonetheless, a comparison is inappropriate except on a superficial level. First, while both languages strive to reduce vocabulary, Newspeak did it in a manner that constrained what thoughts could be expressed, with the goal of ultimately reducing thought itself, while Paklikale seeks to maintain expressiveness but with less overhead. Second, Newspeak was intended in the book to supplant other languages and was on

its way to achieving this. Paklikale, on the other hand, obviously is not likely to approach such a scope or supplant any existing language, nor was it designed to.

My most optimistic hope for Paklikale is that it will eventually add to the diversity of human language by achieving real-world use. But even if it does not see any, I would still consider it a success if it influences some future language project that does. At the very least, I hope Paklikale will prove to be a useful illustration of the different ways concepts can be represented and conveyed, how they relate to each other, and how meaning can be distilled.

Phonology

Phoneme Inventoryⁱⁱⁱ

There are four¹ monophthongs

IPA	Description	English Approximation
/a/	open central unrounded	clock, father, hurrah
/e/	close-mid front unrounded	bay, stay, weigh
/i/	close front unrounded	he, key, knee
/o/	close-mid back rounded	dough, grow, show

two diphthongs

/aj/	closing, falling	cry, eye, try
/ɔj/	closing, falling	annoy, boy, joy

and ten consonants

/b/	voiced bilabial stop	bat, bend, boy
/f/	voiceless labiodental fricative	father, forget, fun
/j/	voiced palatal glide	yellow, yes, young
/k/	voiceless velar stop	cat, color, kite
/l/	voiced alveolar lateral approximant	land, love, luck
/m/	voiced bilabial nasal	man, moon, mother
/n/	voiced alveolar nasal	neck, neither, none
/p/	voiceless bilabial stop	parent, pay, person
/tʃ/	voiceless alveolar affricate	admits, fits, pizza
/t/	voiced alveolar stop	tent, top, toy

If the speaker prefers, /tʃ/ may also be realized as [s] (voiceless alveolar fricative, as in **send, some, or sun**), and /l/ may be realized as [ɭ] (alveolar retroflex approximant, as in **rake, rat, or room**) .

¹ This excludes the vowel [ɔ], which, however, only appears as part of [ɔj].

Finally, there are ten valid consonant clusters:

[bl]	[fl]	[kl]	[pl]	[sm]
[fj]	[kj]	[pj]	[sl]	[sn]

Phonological Constraints

For consistency and predictability, most words and syllables begin with consonants and end with vowels. Exceptions can include words consisting of a single phone, transliterations, loan words, and monosyllabic words that do not form compounds.

All syllables conform to one of the following patterns (C = consonant, V = vowel):

CCV	CV	CVC	V	VC
-----	----	-----	---	----

Only syllables forming monosyllabic words can take the forms V or VC. Only syllables including one of the ten clusters described previously can take the form CCV. Only words that are never part of a compound and never take a suffix can take the form CVC. These restrictions are intended to make the construction and pronunciation of words more uniform and predictable.

Syllables ending in a consonant are restricted to special cases, such as correlatives and the four-dimensional system. Ones that begin with a vowel are similarly restricted, such as to prepositions. The reason these syllables exist at all is to allow for more short words, which increases the efficiency of the language, especially concerning ones that are so commonly used, like prepositions. They also break up the monotony that would result from every syllable in the language be CV and CCV.

Several syllables possible under the above phonological constraints, like [fji], [pji], or [kji], are nonetheless avoided because their pronunciation would have been more difficult or awkward or because they would have been too easy to confuse with other sounds.

A root cannot begin or end in a syllable that constitutes a prefix or a suffix. For example, a root will never begin with *jo*, which is the prefix denoting the augmentative, as such a construction could lead to confusion as to whether that syllable was part of the root itself or comprised an affix (see p. 27).

Syllabification

A new syllable almost always begins after a vowel:

kla.sla.pla	food, meal
kli.sli	have
lo.bli.klo	tepid, warm
no.bla.klo	bad
sla.klo	equal
sme.pla	person

The only exception is when a word ends with a consonant. In that case, the final syllable begins before the penultimate consonant, and the rest of the word conforms to the normal rule:

no.kon	many people, many things
no.kop	frequently, many times, often

Care should be taken in pronunciation not to split clusters:

kla.sla.pla, not *klas.lap.la*
kli.sli, not *klis.li*
lo.bli.klo, not *lob.lik.lo*

Stress

Stress generally falls on the first syllable of each root. This configuration makes sense in that the parts of a word that represent the bulk of its meaning get the most emphasis. It also reduces confusion as to whether a particular syllable is acting as a prefix or forms a separate word, makes it more obvious what roots compose a word, and makes pronunciation easier and more emotive by avoiding long strings of unstressed syllables. Moreover, stressing the first syllable in particular prevents situations where a word ends with a stressed syllable, which could make pronouncing the following word problematic.

When monosyllabic words appear alone, they are stressed, per the first rule above. In sequence, the last monosyllabic word is stressed and the remaining ones are not. Differing from the rule for compounds, this helps prevent the string of words from being mistaken as a compound. However, when a monosyllabic word appears before a stressed syllable, it is not stressed. Again, this makes pronunciation more practical as it prevents situations where two stressed syllables appear one right after the other.

BLE.pla
location, place

LI.fle.pla
eye

ko.po.bo.JE.slo.pla
princess

LA mo FLI.ni.sli.
I don't know.

no.BLE.no.KA.be.pla SLA.sli jo ko.TE.kli.klo.
The crack is very small.

PLO.fa.pla FLE.sli fla PI.se.pla
The dog is in the house.

Terms with two or more syllables get stress over monosyllabic terms.

jam KA.li' JE.si.sli NAL.
I asked him yesterday.
NOT
JAM ka.li' JE.si.sli NAL.
I asked him yesterday.

An exception to the rules above is the negative prefix, *mo*, which takes primary stress for clarity when it stands alone.

La **MO** FLI.ni.sli JON.
I don't like anyone.

La **MO** KLI.bli.sli fo.KLI.ple.FJA.pla.
I didn't get the package.

The same thing applies to *jo* and *ko*, especially when they denote the comparative or superlative.

PI.se.pla AS ta KLI.sli **KO BI**.po.klo TO.ma.pla IM na AS la.
Your house has a less modern design than mine.

La KLI.sli **JO** **BLA**.plan IM ta.
I'm better than you.

When pronouncing mixed numbers, stress should fall on the first syllable of the numerator

2 1/2 ji a FI it ji (two and one out of two)

Orthography

Romanization

Paklikale's sounds may be represented with the Roman alphabet according to the chart below. There is for the most part a one-to-one correspondence with the IPA.

Phoneme	Romanization
/a/	a
/b/	b
/e/	e
/f/	f
/i/	i
/j/	j
/k/	k
/l/	l
/m/	m
/n/	n
/o/	o
/p/	p
/ts/	s
/t/	t

As mentioned previously, Paklikale also uses the diphthongs [aj] and [ɔj], which are written as *aj* and *oj* respectively when using the Roman alphabet.

Capitalization

When writing in the Roman alphabet, the following items are capitalized:^{iv}

- The first letter of a sentence, including that of a sentence quoted within a sentence
- Proper nouns

These consist of the names of events, groups, languages, organizations, places, people, religions, brand names, the name of God, and titles. A title, however, is

only capitalized when it appears alone referring to a particular person, not before a person's name. Compare the following examples: *Safijesapla*, "the Mayor;" *safijesapla*, "a mayor;" and *safijesapla Jon Smet*, "Mayor John Smith."

When what would otherwise be a proper noun is in fact modifying a common noun, it is not capitalized, as in *amelika kotakikalipla* "an American holiday" or *katolika topeblepla* "a Catholic church."

Unless they are the first word, prepositions and conjunctions in names do not need to be capitalized:

Bosnia o Elsejofina
Bosnia and Herzegovina

Smejeslaklo Lo' as Konjo
Democratic Republic of the Congo

- In letter writing, the first letter of the greeting and of the closing
- The first letter of the title of a work:

'Koklesapla as ji safipla'
A Tale of Two Cities

- Informally, capitalization may be used to emphasize entire words or phrases or to signify shouting.

Paklikale Native Script

The language's native script strives for a logical organization, to be culturally neutral, easy to write, and to provide a unified set of characters that are difficult to confuse with each other even when written hastily.

Print Forms

All vowels are represented by cane-shaped symbols. The way the crooks point relates to frontness. The front vowels ([e] and [i]) point up or down and curve in the same direction, the central vowel ([a]) points left, and the back vowel ([o]) points right:



With regard to consonants, similar characters indicate similar manners of articulation:

affricate (fork)



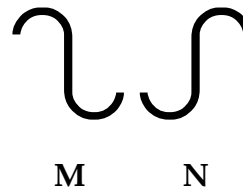
glide (softly-bent line)



approximant (sharply-bent line)



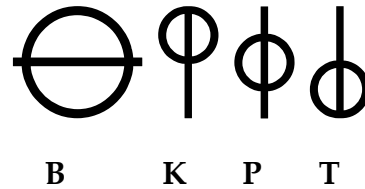
nasals (double-bent lines)



fricative (curving line)



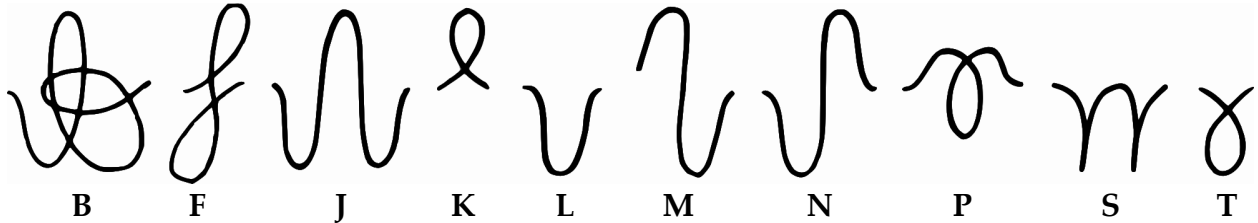
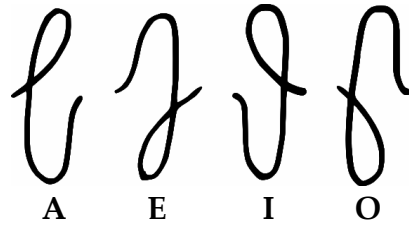
stops (bars and circles)



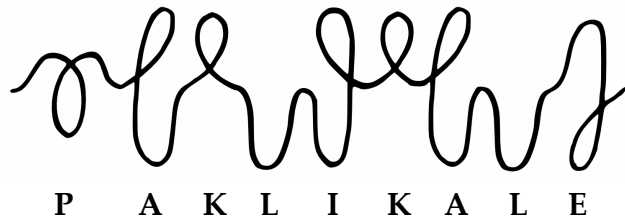
The diphthong [aj] and [ɔj] are written as \curvearrowright and \curvearrowleft respectively.

Cursive Forms

The cursive version Paklikale's native script is as follows:



Cursive letters always connect at their midpoint:



Punctuation

Paklikale uses two systems of punctuation, one with the Roman alphabet and the other with the language's native script. These two systems are discussed in detail in the subsequent pages.

The most distinct feature of punctuation in Paklikale is that some of it may be pronounced at the speaker's discretion. For example, instead of saying "quote...unquote" to indicate a quotation in speech, as in English, one could just say *an...an*. Moreover, to conclude a statement with *is* can give an unambiguous sense of finality.

Native Paklikale	Symbols	Pronunciation (IPA)	Roman Approximation
Includer	○	[ek]	Em Dashes, Parentheses
Excluder	×	[af]	Apostrophe, Ellipse
Separator	/	[is]	Comma, Hyphen, Period
First Quotation Marks	db	[an]	Double Quotation Marks

Romanization^v

Declarative and imperative sentences end with a period, interrogative sentences end with a question mark, and statements expressing strong emotion may sparingly be ended with an exclamation point. A space separates words and sentences, but there is no space between a punctuation mark and the word that precedes it.

La flesli sa pisepla.
I am in the house.

Nosni kablaklo pjalplal.
Go in the other room.
Go to other room.

Ta job flesmi?
Where are you?
You where are?

Ob tal!
Damn you!
Damn to you!

Additionally, periods act as decimal markers.

4.6
37,849.43

Double quotation marks surround direct quotes, while single quotation marks surround direct quotes within direct quotes. Single quotation marks also surround the titles of works, foreign words, or any word to indicate it is being used sarcastically, loosely, in a figurative sense, or outside its normal part of speech.

If a quote within a sentence is a complete sentence itself, it takes its own punctuation separate from that of the sentence that includes it. When a sentence ends with a quote, the end punctuation goes outside the closing quotation mark because the period is ending the entire sentence, not just the quote. Conversely, when the entire sentence is the quote, the end punctuation goes inside the quotation mark. A comma at the end of a quote always goes outside the closing quotation mark.

“Il labapla, tekisli liliplan.”
“Absence makes the heart grow fonder.”
“By means of distance, grows love.”

Lik jesesli "Ta job liplosmi?".
Rick asked "Where do you live?"

Liloklo klesabeklipla as la slasli 'Isen Flom'.
My favorite novel is Ethan Frome.
Favorite novel of me equals Ethan Frome.

Espanjol laslapla as pisepla slasli 'casa'.
The Spanish word for house is "casa."

'Noklijapla' as fjebosliklo jojesmapla slasli nofleklo.
The "benefits" of the proposed law are nonexistent.
The term "noklijapla" is referred to sarcastically.

"Noklijapla" as fjebosliklo jojesmapla slasli nofleklo.
The "benefits" of the proposed law are nonexistent.
The term "noklijapla" is quoted with no sarcasm implied.

""Noklijapla"" as fjebosliklo jojesmapla slasli nofleklo.
The "benefits" of the proposed law are nonexistent.
The term "noklijapla" is quoted sarcastically.

'Jibaklo' slasli fokaslotanaplan.
'Beautiful' is an adjective.
The term "jibaklo" is acting like a noun, the subject of "slasli," even though it is normally an adjective.

Apostrophes indicate an omission within a word, most frequently of a suffix or the words an abbreviation represents.

Mo plapolali'
No parking.

Lifle'!
Look out!

j'j'k' (jam jokamapla)
A.M.

La nosli b'p'm'plal (**blasipjat**miloplal).²
I'm going to the ATM.

² In abbreviations, suffixes, in this case *plal*, may be left in their full form for clarity.

When required, apostrophes also take the role of an ellipse, showing that one or more whole words were eliminated rather than part of a word. In such instances, there should be spaces between the apostrophe and the surrounding words (see p. 71).

Na milisli “Kojamipla el platipla ‘ slasli josmajiklo nofleloplan as nojosmisapla.”
He wrote “The most important goal...is a speedy end to the war.”

Fon flinisli kipi ‘
Who knows what could...
No one knows [what] could...³

A comma is required where a clause or phrase moves from its default position.

Noja la slasli tan, snabisli la nan.
If I were you, I would just tell him.
If I equal you, tell I him.

Plileplapopla snoploslikjo, slasni ta slasliplan blemaklo.
When the train arrives, make sure you’re ready.
When train arrives, equal that you equal ready.

In most series, commas are not required, and most often, the apostrophes that replace the suffixes serve also to separate the terms anyway (see p. 43).

Fomipla fokasne’ a tene’ fla satapla flesli.
Pens, pencils, and paper are on the table.

Maflipla mano’ a sapo’ slasli liloklo sakleplan as la.
Apples, oranges, and strawberries are my favorite fruits.

However, commas should be added when it may be unclear where one term ends and another begins.

T’S’ Elene, Asension o Tlisto as Konja
Saint Helena, Ascension and Tristan da Cunha

They also should be used in a series of phrases, to prevent them from running together.

La kjeslesli plosoplan fla smopjapla, fla klasla’, a fla beto’.
I painted the walls in the livingroom, in the dining room, and in the kitchen.

³ Note that the verb is not in the interrogative mood, as the Paklikale version of the sentence is not a question.

Finally, a comma may connect two equal, related sentences.

Klekjaklaslapla slasli blaklo, plajapla slasli loblaklo.

The soup was good, the bread was mediocre.

The soup and the bread are equally relevant and significant in this context, and they are both part of the same meal.

In order to highlight the relationship between two sentences, where the context the first provides is necessary to fully understand the second, a semicolon is used.

La mo lolilisli lok of fekiplan; pa slasli sibakjo nosmaklo.

I don't like all this arguing; it's totally counterproductive.

Kabosni sifaplan; nokabapla kom slasli kobliklo

Open the door; it's cold out here.

Open door, outside here equals cold.

Colons indicate some type of list, separate hours and minutes when telling time using numerals, and separate a term from its description or definition.

Of slasli liloklo sakleplan as la: maflipla mano' a sapo'.

These are my favorite fruits: apple, oranges, and strawberries.

Kom flesli 7:30-kjo.

Be here at 7:30.

Here exist at 7:30.

Paklikale: nonapaklo kalepla.

Paklikale: an artificial language.

En dashes show a range of items.

Plilepla A–F klisli nosibaplan.

Rows A–F are empty.

Rows A–F have emptiness.

La fjetosli 4–5 laloplan at satapla.

We need 4–5 seats for each table.

We need 4–5 seats per table.

Slashes separate words that have equal weight in a given context.

Sifapla silasli jon no/kaboslikjo nan.

The door sticks when anyone opens/closes it.

Nifijasijiflopla/taloslipla mo smasasli kan.
Smoking/drinking is not permitted.
Smoking/drinking don't permit themselves.

Slashes also denote fractions and division.

1/2
10/5=2

Sets of em dashes or parentheses set off parenthetical information. Em dashes are appropriate when the information they set off is necessary for the full meaning and proper flow of a statement. Parentheses are appropriate when the information they enclose is provided simply in addition to the more important, relevant points.

Kloki—nesaklo fla nokok kesepla it kloslepla—kom slasli nojoslikiklo.
The plant, common in many parts of the world, is unheard of here.
Plant—common in many parts out of the world—here equals unheard of.

Kosafipla as lala (josmasliklo 1640) slasli el jotibaklo it jokjonopla.
Our town (founded 1640) is the oldest in the region.
Town of us (founded 1640) equals most old out of region.

Hyphens attach suffixes to numbers or connect words effectively acting as one.

Kom flesli 7:30-kjo.
Be here at 7:30.
Here exist at 7:30.

Ta joflikjo nokliblesli smisoklo **fop-jopjasloklo** simeplan.
You always give the same **never-convincing** explanations.

Symbols for currencies may come before or after the amount.

\$4.00 or 4.00\$
€2.75 or 2.75€

Paklikale Native Punctuation

Below are the punctuation marks of Paklikale's native script. They generally take on the same roles as Roman punctuation as it was defined in the previous section.



The separator (sep.) is used as the comma, slash, and colon.

The terminator (term.) ends sentences, taking on the roles of the period, question mark, and exclamation point.

The includer (inc.), used in pairs, sets off parenthetical information. A single includer mark may also act as a semicolon to join two related sentences, as a hyphen, or en dash.

The excluder (exc.) takes on the role of the apostrophe and ellipse. It also may replace the terms omitted in an elliptical construction, though this is not always required (see p. 71).

First quotation marks (Q1) take on the role of double quotation marks.

Second quotation marks (Q2) take on the role of single quotation marks.

Spaces usually are not required after native punctuation, but are, however, permissible. The excluder does require a space when entire groups of words, as opposed to a single word, drop in an elliptical construction:

You can eat some **celery**, **but** no cookies.

Letter Names

The letters have the following names:

Letter	Name	Name in IPA
A	a	[a]
B	be	[be]
E	e	[e]
F	fe	[fe]
I	i	[i]
J	je	[je]
K	ke	[ke]
L	le	[le] or [ɭe]
M	em	[em]
N	ne	[ne]
O	o	[o]
P	pje	[pje]
S	se	[tse] or [se]
T	te	[te]

M and P deviate from the pattern so they are not confused with N and T.

Transcription

Here, transcription describes the process of approximating and adapting foreign terms, so they can be spoken and written in Paklikale. While it is also acceptable to leave the foreign term in its native form, this can make a text more difficult to read. As a general rule, the term should be transcribed by approximating its sound in its native language as closely as possible using the sounds available in Paklikale. Otherwise, where the main goal is to retain a more precise pronunciation of the native term, it should be left unchanged.

One may take liberties in this process as long as doing so makes the overall representation of a word truer to its native form. Paklikale's normal rules of stress, syllabics, and phonological constraints may be disregarded and, suffixes, except that of the dative case, may be omitted unless the meaning would be severely obscured. Any

letter can be omitted to avoid a problematic pronunciation or to maintain original syllabification.

The following table is a guideline for transcription from English. It suggests how to represent English phones that do not exist in Paklikale.

Monophthongs

[æ]	crack, hat, mat	[a]
[a]	lot, pot, trot	[a]
[ɪ]	hit, knit, lid	[e]
[ɔ]	foot, should, soot	[o]
[ʌ]	flood, judge, mud	[o]
[u:]	crude, new, true	[o]

Diphthongs

[aw]	allow, bough, plow	[o]
[ɔ]	claw, drawer, jaw	[a]

Consonants

[d]	den, day, dog	omit if ending a word, [b] otherwise
[tʃ]	chair, chin, chop	[tʃ]
[θ]	thick, thin, thing	[tʃ]
[ð]	the, this, that	[tʃ]
[ʃ]	sheer, shower, should	[tʃ]
[ʒ]	collision, measure, pleasure	[j]
[dʒ]	joy, gentle, gym	[j]
[g]	gain, glee, grim	[j] before a vowel, omit otherwise
[h]	hat, house, hurt	[tʃ] if ending a word, omit otherwise
[ŋ]	anger, finger, sing	[j] before a vowel, [n] otherwise
[ɹ]	rake, rat, or room	[l] or keep [ɹ] after [e] or before any vowel, omit otherwise
[s]	send, some, sun	[tʃ] or keep [s]
[v]	van, vat, vent	[f]
[w]	went, won, work	[j]
[z]	zebra, zero, zoo	[tʃ] or [s]

The most common use of transcription is to represent proper nouns from other languages:

Atlanta, Georgia	Atlanta <i>fla</i> Joja ⁴
Toronto, Canada	Tolanto <i>fla</i> Kanaba
Sydney, Australia	Sibni <i>fla</i> Astjalja
San Francisco, California	San Flansisko <i>fla</i> Kalifonja
Gloucestershire, England	Jlastesajel <i>fla</i> Enlan
Paul Bunyon	Pal Bonjen
John Henry	Jan Enli
Jane Doe	Jen Bo
Tom Sawyer	Tam Sojel
Oliver Twist	Alifel Tjist

In general, translatable words within foreign terms should be translated rather than transcribed.

Boston <u>Harbor</u>	Basten <u>Nebablepla</u>
Mississippi <u>River</u>	Misisipi <u>Klejipla</u>
Appalachian <u>Mountains</u>	Apalesien <u>Pablesmopla</u>

Some terms are completely translatable so that transcription generally is not appropriate.

Front Street	Lom Plikipla
The Space Needle	Palaklo Komefopla
The United Nations	Smoklo Bomasepla
Long Island	Jotekjeklo Mipapla

Loan Words

Internationally widespread terms can be Paklikalecized to become loan words. In order to stay as close as possible to their original sound, and because generally those words do not match the phonological constraints of Paklikale, its suffixes may be left off as long as a term's role in a sentence remains clear.

Internet	Entelnet
dollar	dalel
meter	mitel

⁴ In describing a place within a place, such as a city within a country or region, Paklikale uses the preposition *fla* (against, at, in, on) where English would use a comma.

Binomial names and the names of some less-commonplace elements are Paklikalecized from Latin.

<i>Canis lupus</i>	<i>Kanis lopus</i>
<i>Felis catus</i>	<i>Files katos</i>
<i>Homo sapien</i>	<i>Omo sepien</i>
Molybendum	Molibenbom
Polonium	Polonium
Zirconium	Silkonium

The months of the year of the Gregorian calendar and the names of the planets (except Earth) are derived from Latin through Paklikaleization.

Month		Planet	
Paklikale	English	Paklikale	English
janos	January	Melkolios	Mercury
febloalia	February	Finos	Venus
mals	March	Mals	Mars
apelile	April	Jopitel	Jupiter
maja	May	Satolnos	Saturn
jonios	June	Olanos	Uranus
jolios	July	Neptonos	Neptune
agostos	August		
septem	September		
okto	October		
nofem	November		
desem	December		

Word Building

Creating New Words

Paklikale strives to avoid repetition and waste in its vocabulary so as to require less memorization. It provides only a relatively small inventory of root words with set definitions that represent the most common and essential human concepts, while further concepts are represented through the language's system of prefixes and by compounding roots. For efficiency, the roots that are most often used or most frequently appear in compounds tend to have the fewest syllables.

With respect to the actual rules that govern how compounds may be formed, there are a number of points to keep in mind. First, a term drops its suffixes before joining to another. When a term that has prefixes is compounded, they stay with the term in their original positions and continue to modify only that term. For example, to form the word for "margarine," *ko|tafja|pla*, meaning "oil," and *jo|jeki|pla*, meaning "butter," can be combined to form *ko|tafja|jo|jeki'*. Being a noun, this word keeps the noun suffix *pla* to form *ko|tafja|jo|jeki|pla* while *jo* stays with *jeki* because it is part of the term for "butter." On the other hand, prefixes can be placed at the beginning of a compounded word but only if they modify it as a whole. It also should be noted that the prefixes never modify each other, as to allow otherwise would cause constituent terms to deviate from their original meanings when compounded. *Ko*, for instance, cannot modify, *jo*, only *tafja'* or *jeki'* in *ko|tafja|jo|jeki|pla*. Finally, the term being modified comes last in a compound, which aligns with Paklikale's general rules for the placement of modifiers (see p. 56). In the above example, *tafja'* comes first because it is describing the type of "butter."

While the preceding describes the assembly of compounds in Paklikale, the following enumerates the major principles of forming them:

Words are not ends onto themselves but representations of concepts. A variety of compounds can be constructed in different manners and from different roots to represent the same concept; there is not necessarily just one acceptable, standardized way of constructing a word to express an idea. Utilizing the language's root words and prefixes, speakers may thus take liberties in describing the concepts they wish to convey. One advantage of this is it makes the language simpler to learn by reducing the need for a huge, required, definitive set of vocabulary to memorize. Another is that it is useful for making things fit together in songs and poems.

Compounds describe the inherent nature of a concept, rather than a variation on what is really the same concept. In the latter case, it is not appropriate to use a compound but rather modifiers. Consider the term *joslakjapla*, which means “sledgehammer” but literally translates to “bighammer.” Contrast this with the phrase *jo slakjapla*, which means, “big hammer,” not necessarily a sledgehammer, but rather any type of hammer that is big. Similarly, someone would not call a blue coat a “bluecoat” in part because blueness is not an inherent quality of what is being described. The coat’s blueness is not what makes it a coat, but the sledgehammer’s bigness is in large part what makes it a sledgehammer.

Compounds should not be too elaborate. No more than three roots should be joined to express a concept. Compounds that are much more complicated would make this entire system of building words self-defeating. Each would require so much deciphering its meaning would probably be lost and would involve pronouncing so many syllables that efficiency would greatly suffer. To further improve efficiency, compounds do not necessarily need to be fully formed or formed at all where the context conveys the more specific meaning. Consider the following sets of examples:

La toklakjo plaposli kotibaklo **koblasiplapoplan** as la it lasopjaklo sakjapla.
I drove my new car right off the showroom floor.
I directly drive new car of me out of showroom floor.

La toklakjo plaposli kotibaklo **plapoplan** as la it lasopjaklo sakjapla.
I drove my new car right off the showroom floor.
I directly drive new vehicle of me out of showroom floor.

The kind of vehicle an individual would take from a showroom is almost always a car, so it suffices just to say plapopla, “vehicle.” The time one would have to be more specific is when an individual is driving off in a vehicle other than a car.

Fla satapla, la jesisli **koklekjafjaplan** as snalapla.
At the counter, I ordered a **cup** of coffee.
At counter, I ordered cup of coffee.

Fla satapla, la jesisli **kofjaplan** as snalapla.
At the counter, I ordered a **cup** of coffee.
At counter, I ordered small container of coffee.

Generally, at a counter, coffee is ordered by the cup, so it more than suffices just to say fjapla, “small container.”

Compounds should be as specific as possible. Generally, a word should not be so vague it can apply to a large number of concepts, unless the context makes its meaning obvious.

Prepositions cannot form compounds with root words. Such constructions risk being too figurative to provide a concrete and consistent meaning, especially as the meanings of Paklikale’s prepositions can be variable and dependent on context. For example, “in go” as a compound to mean “to enter” makes sense but no more than using it to mean to “go against,” “go on,” “go through,” “hang up,” “puncture,” “put away,” etc. As such, many of the actual terms Paklikale uses for prepositions were not even designed to be phonetically viable in compounds, reserving the possible words that are for other uses.

Creating new roots should be avoided wherever practical. Otherwise, an important principle of the language, to avoid redundant vocabulary, would be violated. Entirely new words should not be created except as required for terminologies specific to certain disciplines and when there is no way to express a concept though compounding without violating the precepts above. New roots should also be clearly defined.

Derivational Morphology

Overview of the Prefixes

Paklikale has nine, core derivational morphemes, prefixes that can be used to create multiple terms from the same root.

Prefix	Function
no	conveys a root’s opposite meaning
mo	negative
bo	indicates “one who”
fo	indicates “something that”
ko	diminutive
jo	augmentative
lo	moderates the meaning of a word
po	feminine
so	masculine

The sounds composing each of the nine prefixes above never appear as the first syllable within a root word so that a root by itself cannot be mistaken for a different one with a

prefix attached. For example, *sme'* means person and *jo|sme'* means adult. If *josme'* were a valid root, it would be easy to confuse with *jo|sme'*.

If a word takes multiple prefixes, they should appear in the following order:

no + mo + ko, lo, or jo + so or po + bo or fo

This keeps related prefixes grouped together, such as the diminutive, moderator and augmentative (*ko, lo, and jo* respectively). Moreover, prefixes appear in order of how much they affect the meaning of a word. *No* and *mo* come first because they fundamentally change it, indicating its opposite or negating it altogether. *Ko, lo, or jo* come next because they affect the meaning less, diminishing, moderating, or exaggerating it. *So, po, bo, and fo* come last because they provide additional information about a term, about gender or function, rather than actually changing its meaning.

A violation of the required order seemingly arises in certain cases. The word for "militarism," for example, is *jo|no|smisa|sma|pla*, where *jo* comes before *no*. However, this is because *no* attaches to the root *smisa* and *jo* modifies both *nosmisa* and *sma*. Having a standardized order for the prefixes is also beneficial because it makes it obvious when this kind of situation of occurs.

Each of the nine prefixes and their uses are described in more detail below:

The Opposite and Negative Prefixes

The opposite prefix, *no*, gives a word the opposite of its normal meaning.

<i>jiflo pla</i>	breathing, inhalation
no jiflo pla	exhalation (the opposite of breathing, inhalation)
<i>klibli sli</i>	acquire, find, gain, get, obtain
no klibl sli	lose (the opposite of acquiring, finding, etc.)
<i>lili sli</i>	love
no lili sli	hate (the opposite of love)
<i>liplo pla</i>	life
no liplo pla	death (the opposite of life)

It does not, however, affect the meaning of any prefixes accompanying it.

bla klo	good
no bla klo	bad (the opposite of good)

jo bla klo	exceptional, great, wonderful
no jo bla klo	awful, evil, horrible, terrible

Even though *no* appears with the augmentative prefix, *jo*, in final example, *jo* still acts to intensify the meaning of the word. The difference is that the meaning has flipped from “good” to “bad.”

The prefix *no* also expresses negative numbers (see p. 118).

no ji it klafla	-0.02
no ki klakli	-30

The negative prefix, *mo*, can in one sense be thought of as a softer version of *no*. For example, the negative form of the root *liplo'* (life) means having the appearance of being dead while the opposite form of that root means literally dead.

liplo pla	life
mo liplo klo	comatose, lifeless (not lively)
no liplo klo	dead (not alive)

fle	existence
mo fle klo	extinct (existed at one time, but just does not anymore)
no fle klo	nonexistent (never existed)

In other instances, the negative prefix simply negates a word. The root *jiflo'*, meaning “breathing” and “inhalation,” essentially “taking in air,” with the negative prefix indicates “not breathing,” “asphyxiation,” and “suffocation” while with the opposite prefix, it indicates “exhalation.”

jiflo pla	breathing, inhalation
mo jiflo pla	asphyxiation, suffocation (not breathing)
no jiflo pla	exhalation (not inhaling)

Additionally, *mo* can be equivalent to the prefix “ex” in English.

mo po bo pesna pla	ex-wife
mo jo bo pesle pla	ex-best friend

Standing before a verb, the negative prefix negates it (see p. 64).

klibli|sli get, obtain
mo klibli|sli does not get, does not obtain

no|lili|sli hate
mo no|lili|sli does not hate

Note the difference in meaning between attaching *mo* to a term and placing it immediately before.

mo|fle|sli goes extinct
mo fle|sli does not exist

Standing before a noun or ending a clause, *mo* is slang for “there is no” and “there are no” (see p. 132).

Plemikjo **mo** penopla.
There’s no money in the drawer.
Drawer-ly **no** money.

Kom **mo**.
There’s no one/nothing here.
Here **no one/nothing**.

“One Who” and “Something That”

The prefix *fo* describes things used for doing something while the suffix *bo* describes people who do something.

The contrast between compounds formed with roots that take either prefix illustrates the difference between the two:

no|jo|**bo**|smisa|pla soldier
no|jo|**fo**|smisa|pla weapon of war

bo|betol|pla chef
fo|betol|pla stove

One can think of the prefix *fo* as meaning “something that,” “something used to/for,” or as signifying some kind of tool.

betol|pla cooking
fo|betol|pla stove (something that cooks)

bli pla	temperature
fo bli pla	thermometer (something that “temperatures,” something that measures temperature)
fo jo bli pla	heater, radiator (something that heats)
fo ko bli pla	air conditioner (something that cools)
fli pla	time
fo fli pla	clock, timepiece, timer (something that times, something to measure time)
floji pla	clean
fo floji pla	cleaner, detergent, soap (something that cleans, something used to clean)
no fo floji pla	dirt, filth (something that dirties)
jete pla	storage
fo jete sli	armoire, bureau, cabinet, dresser (something that stores, something used for storage)
kafo pla	brightness, light
fo kafo pla	lamp, light, light fixture (something that illuminates, something used to illuminate)
mili sli	write
fo mili pla	pen (something that writes, a tool used to write)
tekli pla	measurement, range, scale, size
fo tekli pla	measuring stick, ruler (something that measures, a tool used to measure)
tosla pla	idea, thought
fo tosla pla	mind (something that thinks)

The prefix *bo* indicates a person who regularly performs some task or is defined by a certain characteristic. It can be thought of as meaning “someone who” or as corresponding to the English suffixes “er” and “ist.”

floji sli	clean
bo floji pla	maid (someone who cleans)
limi pla	romance
bo limi pla	lover (someone who romances)
mili sli	write

bo mili pla	author, writer (someone who writes)
pesna pla	marriage, matrimony
bo pesna pla	spouse (someone who marries)
tosla pla	idea, thought
bo tose pla	intellectual, thinker (someone who thinks)

It also describes nationality, membership, and religious affiliation.

Amelika[pla] ⁵	America
bo amelika[pla]	an American
Bojslant[pla]	Germany
bo bojslant[pla]	a German
Espanja[pla]	Spain
bo espanja[pla]	a Spaniard
Islam[pla]	Islam
bo islam[pla]	a Muslim
Kasolika[pla]	Catholicism
bo kasolika[pla]	a Catholic

Finally, “bo” by itself can act as the English pronoun “one.”

The Diminutive, Augmentative, and Moderator

The diminutive, *ko*; augmentative, *jo*; and moderating, *lo*, prefixes describe size, position, and intensity.

Size

Primarily, they describe size in a mainly literal sense.

klejo pla	lake
ko klejo klo	pond (a small “lake”)
jo klejo pla	ocean, sea (a big “lake”)

⁵ The nominal suffix may be omitted with proper nouns in order to remain truer to the original term; thus, *pla* appears in brackets (see p. 21).

nefi pla	plate
ko nefi pla	saucer (a small plate)
jo nefi pla	platter (a big plate)
piše pla	home, house
ko piše pla	cabin, cottage, hut (a small house)
jo piše pla	mansion (a big house)
tekli pla	measurement, range, scale, size
ko tekli klo	small (small measurement)
lo tekli klo	medium-sized (medium measurement)
jo tekli klo	big (big measurement)

Ko, *lo*, and *jo* can also describe size in a more figurative sense, to show broader variations on a concept. For example, the root *sata'* describes an object mainly consisting of a flat surface. When added to this root, the diminutive and augmentative prefixes show not only what tends to be a change in physical size but also a related change in function or purpose:

sata pla	counter, flat surface, table (a piece of furniture with a flat top on which objects can be placed)
ko sata pla	board, plank, shelf, tray (a flat surface alone, a portable surface)
jo sata pla	loft, platform, stage (a large, flat surface that can accommodate people)

Similar examples include:

fo kafo pla	lamp, light, light fixture (a device used for illumination)
ko fo kafo pla	flashlight (a smaller light, a portable light)
jo fo kafo pla	beacon, flood light, search light (a more powerful light, a light for a larger area)
fo fepi pla	knife (a blade, a cutting instrument)
ko fo fepi pla	razor (a finer, thinner blade)
jo fo fepi pla	sword (a bigger blade)
jekel pla	dairy
ko jekel pla	milk (a thin dairy product)
lo jekel pla	cream (a thicker version of milk)
jo jekel pla	butter (a version of milk thicker still)

Standing alone, rather than being attached to a word, *ko*, *lo*, and *jo* do not affect the meaning of the word aside from its literal size or intensity.

jo ko klejo klo	a big pond (but still a pond)
jo pise pla	a big house (but not a mansion, just a big house)
jo kipi	definitely can (as opposed to <i>jokipi</i> , must; see p. 126)

Jo standing alone also acts like “very” and “so.”

jo jo tiba klo	very old
jo bla klo	so good

Jo, however, is more flexible than the English “very.” In Paklikale, it is possible to say, for instance, “very almost,” *jo litikjo*, or “very never,” *jo fop*, to mean “really close, but not quite” and “never ever” respectively. Another example of this flexibility is the sentence *Jo snoplosni*, which translates to “Come right in” but literally means “Very enter.”

Referring to their size, *ko* may also identify baby animals.

kleja slafo pla	frog
ko kleja slafo pla	tadpole
plofa pla	dog
ko plofa pla	puppy

Attached to terms representing numbers, *lo* suggests an approximation.

lo ji kese pla	around half
lo klakli dalel	about 10 dollars
lo me klakli lasla pla	more or less 50 words

Position

The diminutive and augmentative also describe position, in time for example.

kama pla	morning, daytime
ko kama pla	dawn, early morning
lo kama pla	late morning
jo kama pla	noon, noon time
no kama pla	evening, night
ko no kama pla	afternoon
lo no kama pla	twilight
jo no kama pla	midnight, pre-dawn hours

Relating to position in time, they also describe age.

tiba pla	age
ko tiba klo	fresh, new, underage, young, youthful
lo tiba klo	middle aged, moderately old
jo tiba klo	aged, elderly, old

sme pla	person
ko sme pla	baby, child
lo sme pla	adolescent, young adult
jo sme pla	adult

Finally, the diminutive and augmentative show the physical position of one entity within another. The augmentative is the highest, the most central, or the connecting point, while the diminutive is what is furthest from that point.

lifi pla	face
ko lifi pla	chin
lo lifi pla	cheek
jo lifi pla	forehead

nable pla	arm
ko nable pla	forearm
lo nable pla	elbow
jo nable pla	shoulder

slelo klo	high, tall
ko slelo pla	bottom, periphery
lo slelo pla	center, middle, middle part
jo slelo pla	apex, edge, pinnacle, summit, top

Intensity

The augmentative intensifies the meaning of a root, the diminutive weakens it, and the moderator tempers it.

bla klo	good
lo bla klo	all right, mediocre, not bad, so so
jo bla klo	exceptional, great, wonderful

bli pla	temperature
ko bli pla	cold, coldness
lo bli klo	tepid, warm

jo bli klo	hot
bli ba pla	refrigerator
ko bli ba pla	cooler
jo bli ba pla	freezer
fana pla	garbage, refuse, trash, waste
jo fana pla	pollution
no bla klo	bad
no ko bla klo	mischievous
no jo bla klo	awful, evil, horrible, terrible
bo pesle pla	friend
ko bo pesle pla	acquaintance
jo bo pesle pla	best friend
taki sli	sleep
ko taki sli	nap, relax, rest, take a break
lili sli	love
lo lili sli	like
fefe pla	prediction
ko fefe pla	forecast
lo fefe pla	premonition
jo fefe pla	predestination, predetermination

Redoubling *jo* and *ko* increases their intensity, though this should be used sparingly as a matter of style.

jo bli klo	hot
jo jo bli klo	burning hot

Another use of the diminutive and augmentative relating to intensity is in the comparative (see p. 94).

La klisli **jo blaplan im** ta.
 I'm **better than** you.
 I have more goodness compared to you.

La nosnoplosli nam **ko tajapla im** fi kapipla.
 I'll be gone in **less than** an hour.
 I leave after less compared to one hour.

Ko and *jo* can also modulate the intensity of colors (see p. 122)

fje plo flo	dark green, forest green
jo fje plo flo	very dark green
flo	blue
ko flo	pale blue

Finally, these prefixes may refer to intensity in terms of impressiveness.

fine pla	butterfly
ko fine pla	moth

Gender Prefixes

The gender prefixes, *so* signifying male and *po* signifying female, are usually used only when essential to the meaning of a word.

so pla	male
po pla	female
mikla pla	chest
po mikla pla	breast

They may, however, be used in instances where gender is typically relevant or culturally significant, such as:

bo pesna pla	spouse
so bo pesna pla	husband (a male spouse)
po bo pesna pla	wife (a female spouse)
bo limi pla	lover
so limi pla	boyfriend (a male lover)
po limi pla	girlfriend (a female lover)
seja pla	address, title
so seja pla	gentleman, Master, Mr., sir
po seja pla	lady, madam, Miss, Mrs., Ms.
sme pla	person
ko po sme pla	girl
ko so sme pla	boy
lo po sme pla	adolescent female, young woman

lo so smel pla	adolescent male, young man
jo po smel pla	woman
jo so smel pla	man

Using the gender prefixes with the prefix *bo* to denote the gender of someone who does a particular task is not necessarily incorrect but lends an archaic feeling to speech and text.

bo so leka pla	male laborer, male worker
bo po leka pla	female laborer, female worker

bo so lisa pla	murderer
bo po lisa pla	murderess

bo so mili pla	author
bo po mili pla	authoress

Likewise, it is possible to construct masculine and feminine pronouns, with the same archaic sound.

so na	he
po na	she
so nan	him
po nan	her

Pseudo-prefixes and suffixes

Certain words tend to be used so frequently in compounds that they may be thought of as prefixes and suffixes in their own right. A number of these are listed on the next page:

Prefix/Suffix	Translation	Example	Translation of Example
bla-	good	bla life pla	aroma, fragrance (good smell)
no bla-	bad	no bla smabi sli	harm (bad effect)
blasi-	automatic	blasi libli fepi pla	power saw (automatic toothed knife)
-ble	place	bekli ble pla	library (book place)
bleno-	thick	bleno lesla pla	band (wide circle)
blo-	again	blo snoplo sli	return (again come)
-fja	container	fana fja pla	trash can (trash container)
kipi-	-able, can, -ible, is able to,	see p. 126	
ko kipi-	should	see above	
jo kipi-	has to, must	see above	
-klaba	sound	sasma klaba pla	laughter (humor sound)
kle-	the act of	see p. 77	
kleja-	water	kleja slafo pla	frog (water toad)
-leslo	wheel	libli leslo pla	gear (toothed wheel)
-smo	group	leji smo pla	menu (choice group)
-pito	-ology, science	kale pito pla	linguistics (language science)
-pja	room	smeni pja pla	hallway (pass-by room)
-plela	cover	tefa plela pla	sock (foot cover)
smaba-	cause to be	see p. 121	
no smaba-	become	see above	
-sme	person	jo po sme pla	woman (big female person)
-kje	belief	jile kje pla	morality (behavior belief)
-snote	infection	niti snote pla	appendicitis (appendix infection)
-tene	paper	jese tene pla	questionnaire (question paper)

Numbers are also commonly used as prefixes.

snaslo pla	polygon
ki snaslo pla	triangle
li snaslo pla	quadrilateral
me snaslo pla	pentagon
plile plapo pla	train
fi plile plapo pla	monorail

Inflectional Morphology

A set of eight suffixes are used to show a word's grammatical role in a sentence.

Suffix	Function
pla	indicates a noun or noun clause
plal	indicates a noun in the dative
plan	indicates a noun in the accusative
sli	indicates a verb in the indicative mood
smi	indicates a verb in the interrogative mood
sni	indicates a verb in the imperative mood
klo	indicates an adjective or adjective clause
kjo	indicates an adverb or adverb clause

This system allows a word representing the same idea to easily migrate in a predictable fashion from playing one grammatical role in a sentence to another. The contrast in each of the following sets of examples demonstrates this feature:

Nominative vs. Dative

Jososmepla sablisli penoplan **pjatomiloplal**.
The man gave the money to the teller.

Pjatomilopla sablisli penoplan jososmeplal.
The teller gave the money to the man.

Nominative vs. Accusative

Blekipla nolilisli **plofaplan**.
The cat hates the dog.

Plofapla nolilisli **blekiplan**.
The dog hates the cat.

Adjectives vs. Adverbs

On slasli **kosmajikklo** naslaplan.
That is a slow horse.

On naslapla **kosmajikkjo** snoposli.
That horse moves slowly.

Verbs vs. Adjectives

Jososmepla **noliplosli** a nana noplelaflojisli nan.
The man died, and they buried him.

Nana noplelaflojisli **noliploklo** jososmeplan.
They buried the dead man.

Verbs vs. Nouns

Titopla **lofefesli** pinoplan.
The storm **foreshadowed** trouble.

Titopla slasli **lofefep~~l~~an** as pinopla.
The storm was a **premonition** of trouble.

While most adjectives, adverbs, nouns, and verbs generally require suffixes, there are exceptions. As explained below, they may drop as long as the context still conveys the suffixes' meaning and does not otherwise make the sentence excessively ambiguous. When using the Roman alphabet, dropped suffixes must be replaced with an apostrophe, and when using Paklikale's script, with an excluder mark (see p. 20).

Subjects and Objects of Prepositions

The nominal suffix may drop from objects of prepositions and subjects, especially in speech.

Pise' mo klisli klekjasliklo klejaplan.
The house has no running water.

Mokob slasli jibaplan as of **safi'**.
Few places match the beauty of this **city**.

Leso' kjom slasli jo blaplan.
Things used to be better.
Times used to equal better.

Proper Nouns

Suffixes may drop from proper nouns, especially terms not native to Paklikale.

Kaslopla as la slasli **John**.
His name is **John**.

On slasli jomiklatakeplan as **Mary**.
That is **Mary's** coat.

Bob nom flesli.
Bob is over there.
Bob over there exists.

However, there is nothing wrong with keeping them where grammatical precision is preferred over brevity.

Kaslopla as la slasli **John-pla**.
His name is **John**.

Signs and Commands

Written signs that give short instructions do not need to use suffixes.

Mo **snoplo'**
Do not **enter**

Mo **nifijasijflo'**
No **smoking**

In the examples above, the verbs *snoplosni* and *nifijasijflosni* dropped the imperative suffix.

Mo **plapolali'** moja **pikali'** a **kotakikali'**.
No **parking** except **Sundays** and **holidays**.

The imperative suffix dropped from "lalisni" and the adverbial from "pikalikje" and "kotakikalikje."

Kabo' kla **naso'**
Open for **business**

The adjective suffix dropped from "*kaboklo*" and the nominal from "*nasopla*."

In colloquial speech, commands do not require the imperative suffix. This is not only to make speech more efficient but also, more importantly, to help urgent warnings be conveyed more quickly.

Lifle'!
Look out!
See!

Mo **sma'** on!
Don't **do** that!

Nosnoplo'!
Go away!
Leave!

Kliple' nefjaplan lal.
Bring me the bowl.
Bring the bowl to me.

The verbal suffix *sli* (imperative form, *sni*) used alone means “stop.” The word resulting from adding the opposite suffix, *nosni*, means “go.”

Jolam **sni!**
Stop right now!

Nosni piseplal!
Go home!

This is appropriate because as the verb, denoted in Paklikale by the verbal suffix, encapsulates the action in a sentence, the verb “go” epitomizes the concept of action itself. Perhaps more importantly, the word for “stop” should only have one-syllable so it can be said as quickly as possible, and using the verbal suffix alone to mean “stop” provides a grammatical way to do so.

Dropping Stems and Affixes to Avoid Redundancy

When a root or a suffix appears more than once within the same sentence, and each of the terms it helps comprise has the same part of speech, it may drop after its first use, as long as one of the following conditions is also met:

- The words affected are right next to each other, such as in a series.
- Those words are separated only by either a preposition (with one of the words in question the object of the preposition), a conjunction, a modifier, or some combination thereof.

Additionally, the same number of morphemes must be dropped from each term if doing otherwise would create ambiguity.

When written in the Roman alphabet, an apostrophe takes the place of whatever dropped. In Paklikale’s native script, the excluder takes its place.

On **sleloklo noblenoklo nositiklo** jososmepla klišli nan.

becomes

On **sleloklo nobleno’ nositi’** jososmepla klišli nan.

That **tall, skinny, bald** man has it.

Fomilipla fokasnemilipla a tenepla fla satapla flesli.

becomes

Fomilipla fokasnemili’ a tene’ fla satapla flesli.

Pens, pencils, and paper are on the table.

Koklejepla a fojasiklekjapla flesli fla blibapla.

becomes

Koklejepla a fojasiklekja' flesli fla blibapla.

The **juice and soda** is in the refrigerator.

Jososomepla sablisli **bekliplan bobeklibleplal**

becomes

Jososomepla sablisli **bekliplan bo'bleplal**

The man gave the **book** to the **librarian**.

Kjofeklabapla **kjofeklabasli**.

becomes

Kjofeklabapla **'sli**.

An alarm will **sound**.

La sablisli nal kloloplan nofla **klokoblepla**.

becomes

La sablisli nal kloloplan nofla **'blepla**.

I gave the flowers to her outside the **florist's**.

This applies all the same to morphemes in the middle of a word.

Flasasni fleloflasaplan i **nofleloflasaplan**.

becomes

Flasasni **flelo'plan** i **no'**.

Attach **the prefix** or **the suffix**.

However, they should be in the same position in each respective word.

Paklikalekjo tana'sli of.

Translate this to Paklikale.

Paklikale-ly translate this.

In both words, "kale" would be right before the suffix.

In dialogue, even in situations where the previous rules are not fully met, whole parts of words may be dropped as long as it is obvious what they are referring to.

Job flesmi **koklekjafjaplan** a nefi'?

Kokle' nom flesli.

Where is the **glass** and the plate?

The **glass** is over there.

Finally, note that these kinds of constructions do not carry the same degree of informality as English contractions do.

Specialized Words

Certain kinds of words, listed below, do not take suffixes, regardless of part of speech, but have their own specialized forms. Because they tend to be used so frequently, having them follow the normal rules of suffixation would significantly decrease the efficiency of the language:

- Conjunctions
- The prefixes *mo*, *ko*, *lo*, and *jo* when appearing as separate words
- Prepositions
- The word “yes” (*ol*)

Other words do not take suffixes for the additional reason that they are part of their own independent systems:

- Letter names
- Correlatives
- The four-dimensional system and the words derived from it.
- Interjections
- Numbers
- Pronouns
- Terms for colors

Loan words usually do not require suffixes (see p. 23).

dollar
pound

dalel
pond

Nouns

Case

The Nominative

The nominative, indicated by the ending *pla*, denotes the subjects of verbs and the objects of prepositions.

Jibaklo **klolopla** josmajikjo tekisli.
The beautiful **flowers** grew quickly.

Na snoplosli a nonakisli lom sifaplan.
He came and fixed the front door.

Beklipla flesli fla **satapla** fa **fomilipla**.
The book is on the **table** with the **pen**.

Fi it **meflopla** as **jislopa** slasli nokokliblisliklo.
One of the **screws** for the **handle** is missing.

The Accusative

The accusative, indicated by the ending *plan*, signifies the direct object.

Nana tekisli nokok **kloloplan**.
We grew a lot of **flowers**.

Na snoplosli a nonakisli lom **sifaplan**.
He came and fixed the front **door**.

Na beklisli '**plan**.
He read **the book**.

Jislopla noklisli **fiplan** it meflopla as na.
The handle is missing **one** of its screws.
Handle lacks **one** out of screws of it.

A verb can have more than one direct object.

Na snoplosli a nonakisli lom **sifaplan** a **jisloplan**.
He came and fixed the front **door** and the **handle**.

The Dative

The dative, indicated by the ending *plal*, signifies the indirect object, which shows...

...an action that occurs for, into, to, or toward someone or something.

La kliblisli sabliplan **nal**.
I got the gift **for her**.

La sablisli nojofosnibiplan **nal**
I gave the key **to him**.

La jam kali' jesisli **nal**.
I asked **him** yesterday.

La nosli **kliblobleplal**.
I went **to the store**.

Na flimesli jo blaklo **kolaklaplal**.
He's studying to have a better **future**.
He studies **toward** a more good **future**.

...an action, though not necessarily physical, such as feeling an emotion, directed toward someone.

La klisli nokok nojotoslaplan **on soplal**.
I have a lot of contempt **for that guy**.

...what someone's name is or what something is called, using the construction *kaslosli* (give a name, name) + the dative reflexive pronoun *kal*.

La kaslosli Piti **kal**
I am Petey.
I name Petey **to myself**.

Jofopla kaslosli fosetaplabetoniplan **kal**.
The machine is called a sphygmomanometer.
Machine names sphygmomanometer **to itself**.

...more figuratively, a transformation.

La letasli slofiplan **koklekjafjaplal**.
I shaped the clay **into a cup**.

Ak lala kokipijotosnasli **nosmabaplal** jo blaklo smeplan.
We should all strive **to become** better people.
We all should all strive **toward becoming** better people.

Finekofiplopla nosmabasli **fineplal**.
The caterpillar turned into **a butterfly**.

Used with a verb in a noun clause, the dative suffix may be used to indicate “to which” (see p. 70).

Of slasli pinoplan **flesliplal** nokok kipismaklo nopinoplan.
This is a problem **to which there are** many possible solutions.

Gender

Paklikale utilizes grammatical gender because it can help reduce ambiguity when there are multiple pronouns with multiple antecedents.

There are two genders in Paklikale—the material and the ethereal. However, gender is only inflected in personal pronouns.

Broadly speaking, the material describes physical entities, phenomena that are readily, directly perceived and expressed, and most things that are quantifiable in some way, while the ethereal describes human concepts, the abstract, the non-corporeal, and the otherwise intangible.

It should be noted that this system is not intended as a commentary on how “real” things are but rather it seeks to classify them by how tangible or quantifiable they seem to human beings.

The following example shows how gender can resolve ambiguity:

Tefislipla snafleplal joflikjo fletipjasli a **pa** slasli nolepoklo.
Walking to the show took forever, and **it** was boring.

Without gender, it would be unclear whether the trip to the show or the show itself was boring. In Paklikale, “pa” can only refer to the action, not a thing, so in this context, it must be referring to the walk.

The table on the next page shows how things are classified by gender in Paklikale.

Material	Ethereal
countries, nations	actions/statements
electricity	the afterlife
existence, life and death	beliefs
gravity	concepts
information	corporations
life forms	cultures
literature	governments
material objects	emotions
matter	ideas
measurements	laws and legal systems
physical locations	mythological locations
radiation	organizations
sound	philosophies
space	religions
time	sensations
wind	supernatural entities
	thoughts

In many cases, material and ethereal gender describe related concepts; however, as illustrated in the following examples, there are distinctions between them:

- Science as a discipline or a methodology is ethereal, a discovery or piece of technology resulting from science is material.
- Art itself is ethereal, a particular work of art is material.
- A nation (a people with a common culture) is material, a state (a physical location) is material, the state (the government) is ethereal
- A government, government institution, or court, are ethereal, a governmental body (a congress, a parliament, etc.) or building (offices, a courthouse) is material.
- An agency, department, corporation, organization, etc. is itself ethereal, the individuals who comprise it are material.
- A police department, fire department, etc., referring to the organization itself, is ethereal, referring to the building in which it is housed is material.
- Life and physical death are material, the afterlife, soul, Heaven, Hell, etc., are ethereal.
- Within mythologies, places discussed that do not exist in the real world are material, but when such places are discussed outside the mythology, they are ethereal.

Finally, ethereal pronouns must be used when referring back to an entire clause.

La noslikjo am tefislipla klekasli. **Pa** slasli nojotetoklo.

When I went for my walk it was raining. **It** was miserable.

“Pa” refers to going for a walk while it was raining.

To collectively refer back to multiple antecedents that are a mix of material and ethereal, the appropriate material and ethereal pronouns are compounded, with the material positioned first.

Liplopla no’ a blo’ smabasli kok it el josmabipla pakliklo fopjaflipla. **Napa** slasli bijaplan as jo toslapla im litiklo jok kablapla.

Life, death, and the afterlife entail some of the deepest mysteries of the universe. **They** have been subject of more consideration than almost anything else.

Pronouns

Personal Pronouns

Personal pronouns change form based on their antecedents:

	First Person		Second Person		Third Person	
	material	ethereal	material	ethereal	material	ethereal
Nominative	la	ba	ta	ma	na	pa
Accusative	lan	ban	tan	man	nan	pan
Dative	lal	bal	tal	mal	nal	pal

The following examples show how these various forms may be used:

Pa slasli kleplan el noblapla na kjo smasliklo.

It was the worst thing he ever did.

It equals action of bad he ever do.

Pa refers to the act of doing “the worst thing,” an action, and so takes the ethereal.

God joliflesli **pa** smasliplan a **pa** liflesli **pa** klisliplan blapla.

God looked at what **he** had done and saw that **it** was good.

God looks at **he** does and **he** sees **it** has goodness.

The pronouns refer to God and to His actions, so they are ethereal.

It’s a ghost!

Pa slasli nokjetaplan!

“Pa” refers to a ghost, a supernatural entity, so is ethereal.

Fobesopla klisli jo jobliplan. **La** kipitikosli **nan** it kom.

The oven is really hot. **I** can feel **it** from here.

“La” refers to a person and so takes the material. Likewise, “nan” refers to the heat from the oven, radiation, so it takes the material.

When choosing the gender of a pronoun, one should consider what exactly its antecedent is to avoid inadvertently changing the meaning of the sentence, as the following example illustrates:

Boblanopla it jeslapla snabisli **pa** tekilafjasliplan nomeniklo f’ n’ plan a kotibaklo talosliplan a nojesmapla losmisosliklo **kan nal**.

The spokesman from the government said **it** is cracking down on fake I.D.s and underage drinking and the crimes related to **them**.

Spokesman of government said that **it** (the government) cracks down on fake I.D.s and under age drinking crimes that relate **themselves to them** (to fake IDs).

The pronoun *pa* refers to the government, so it is ethereal, not to the spokesman, which a material pronoun would have suggested. On the other hand, the pronoun *na* refers to fake IDs, which are physical objects, not to underage drinking, which is an action and thus would have taken an ethereal pronoun.

To refer back to multiple material and ethereal antecedents together, *na* and *pa* are compounded to form the pronoun *napa*. Again considering the example above, using *napal* (the dative form of *napa*) instead of *nal* would change the meaning as follows:

Boblanopla it jeslapla snabisli **pa** tekilafjasliplan nomeniklo f’ n’ plan a kotibaklo talosliplan a nojesmapla losmisosliklo **kan napal**.

The spokesman from the government said **it** is cracking down on fake I.D.s and underage drinking and the crimes related to **them**.

Spokesman of government said that **it** (the government) cracks down on fake I.D.s and under age drinking crimes that relate **themselves to them** (to fake IDs and underage drinking).

Reduplication of Personal Pronouns

The fact that Paklikale avoids grammatically expressing number may lead to ambiguity around a personal pronoun’s antecedent in certain cases. Consider the following example:

Na smokjo nosnoplosli a na mam blosnoplosli.

This may translate as both “They left together, and soon he/she/it (an entity separate from “they”) came back” and “They left together, and soon they (the same “they” at the

beginning of the sentence) came back.” Redoubling the pronoun that refers to a plural antecedent, in this case *na*, can clarify this kind of ambiguity. The following examples illustrate how redoubling changes the meaning of a sentence:

Nana smokjo nosnoplosli a **na** mam blosli.
They left together, and soon **he/she/it** came back.

Nana smokjo nosnoplosli a **nana** mam blosli
They left together, and soon **they** came back.

Ta fjetosli fejanplan as la.
You (singular) need my help.

Tata fjetosli fejanplan as la.
All of you need my help.

La blemasli lok lekanplan.
I finished all the work.

Lala blemasli lok lekanplan.
We finished all the work

Redoubling should be used only sparingly, when the question of whether a pronoun refers to multiple items is relevant information and not obvious from context.

Kja ki smepla bos smasmi jo nokok lekanplan? Ta fjetosli fejanplan as la.
How can only three people do so much work? You need my help.

The broader context makes it obvious the speaker is referring to multiple people with “ta.”

The Ethereal “You” and “They”

“You” in the ethereal, *ma*, can stand-in for unspecific persons or people in general. In such cases, “you” does not refer directly to whoever is being addressed or to anyone else in particular.

Ma jop fejasli kablan, **ma** tikosli jo blaklo as **kan**.

When **you** help others, **you** feel better about **yourself**.

You when help others (when people in general help), **you** (people in general) feel more good about **yourself** (themselves).

Ma jokipinosmabafajasli of plabeklebiplan am **ma** klebisli fosomeplan.

You have to press this button to turn on the computer.

You (not just you, but anyone) have to press this button in order that you turn on the computer.

Ma kabakjo kokipiklaslasli of.

You’re not supposed to take this internally.

You internally should not take (no one should take) this.

The third person ethereal, *pa*, can be used in a similar way where “they” does not refer to anyone in particular.

Ma tikosli nolafleklo **pa** on snaslikjo mal.

You feel stupid **they** like that talk to **you**.

When **they** talk to **you** like that, it makes **you** feel stupid.

Where "they" actually means people in general and "you" actually means whoever they are talking to

On slasli **pa** snabisliplan.

That's what they say.

That's what is said.

Pa snabisli of flobopla fejasliplan fla snosme.

They say these vitamins help prevent cancer.

They say these vitamins help against cancer.

Pa tosnatanasli joesmaplan.

They're trying to change the law.

The Reflexive

For reflexive pronouns, only case is inflected. While gender is not, the pronoun still implicitly takes the gender of its antecedent.

Case	Pronoun
Nominative	ka
Accusative	kan
Dative	kal

The usage of a reflexive pronoun depends on whether it is acting as the subject or object of a verb. As the subject, it becomes more like an indefinite pronoun or may take on the role of the passive voice.

Ka blakjo smasli nan.

It was done well.

[Indefinite] did well it.

Ka notakisli nan.

We were woken up.

[Indefinite] woke us.

If a passive verb already has a subject, *ka* can also become the object.

lok jososmepla pjonosli **kan** slakjo

all men are created equal

all men create themselves equally

Similarly, the reflexive is used where English would use the pronoun “one” as the subject.

Ka nilakjo snabisli on slasliplan meniklo.
One might say that’s true
[Indefinite] might say that equals true.

Otherwise, acting as the object, the reflexive pronoun takes on a more literal role, referring back to the subject.

Na smasli **kal** pan.
He did it to **himself**.

La flojisli **kan**.
I washed **myself**.

The clay is shaped like a cup.
Slofipla letasli kan ple koklekjafjapla.

Except when the reflexive is present, the object of a verb cannot refer back to the subject.

Na fejasli **kan**.
He helped **himself**.

Na fejasli **nan**.
He helped **him** (not himself, someone else)

Likewise, while the example *La smasli kal pan* would translate to “I did it to **myself**,” it would not be grammatical to say, on the other hand, “La smasli **lal** pan” (I did it **to me**).

Certain transitive verbs in Paklikale take a reflexive pronoun as their object by default. This makes it clear the subject performs the action on itself, not on someone or something else. Note the examples below:

Mary sli **lesiplan**.
Mary stopped **the ball**.

Mary sli **kan**.
Mary stopped [**herself**].

La flojisli **plapoplan as la**.
I washed **my car**.

La flojisli **kan**.
I washed [**myself**].

Other verbs, as in the following sets of examples, have variable meanings based on whether or not they have a reflexive pronoun as their object.

La tokesli **fokafoplan** sle sijipla.
I dropped **the lamp** down the stairs.
I dropped **the lamp** along the stairs.

Na nakjasli **lan**.
He hurt (injured) **me**.

Na bliklisi **lan**.
He hurt (caused pain to) **me**.

La leslasli **laloplan**.
I spun the **chair** around.

Klibloblepla nebasli **fokliplefjapla**.
The store sent **the package** by ship.

Tekiblepla tekisli kliklo **kloloplan**.
The nursery is increasing the number of **flowers** in stock.
The nursery increases in-stock **flowers**.

Jotibapla notekisli **sleloplan** as la.
Old age is reducing my **height**.
Old age reduces **height** of me.

La tokesli **kan** sle sijipla.
I fell down the stairs.
I dropped **myself** along the stairs.

Na nakjasli **kan**.
He got hurt.
He injured **himself**.

Na bliklisi **kan**.
He hurt (caused pain to) **himself**.

La leslasli **kan**.
I spun around.
I spun **myself**.

Bobenipla as klibloblepla nebasli **kan**.
The store's manager traveled by ship.
The store's manager sent **himself** by ship.

Klolopla josmajikjo tekisli **kan**.
The flowers are spreading quickly.
The flowers quickly increase **themselves**.

La notekisli **kan** al jotibapla as la.
I am shrinking in my old age.
I reduce **myself** during old age of me.

Adjectives

Typically, adjectives appear immediately before the nouns they modify.

Tofjeklo plofapla jotefisli.
The **brown** dog runs.

Kotibaklo miklatakepla as la job flesmi?
Where is my **new** shirt?
New shirt of me where exists?

Of slasli **fiklo** plapoplan la kliblosliklo.
This is the **first** car I bought.

However, adjectives may be postposed to emphasize the nouns they modify.

Plofapla **tofjeklo** jotefisli.
The **brown** dog runs.
Dog (**the brown one**) runs.

Miklatakepla **kotibaklo** as la job flesmi?
Where is my **new** shirt?
Where is my shirt, **my new one**?

Of slasli plapoplan **fiklo** la kliblosliklo.
This is the **first** car I bought.
This is the car I bought, **my first one**.

Deviating from normal word order should be avoided when it would create ambiguity, such as when the adjective could seem to be modifying another noun. For instance, saying *Nobokliblopla no'sli lipaplan tofloklo kleme' a klona'* when intending to say "The vendor sells onions—red ones—lettuce, and garlic" would be inappropriate as it could also mean "The vendor sells onions, red lettuce, and garlic."

To modify multiple nouns in a series, the adjective must appear before the first noun modified, but only the adjective suffix preceded by an apostrophe need appear before the remaining nouns. One adjective by itself does not modify multiple nouns.

Klokismopla joflasli **toklo kiliplan a 'klo keliplan**.
The garden is full of **red roses and tulips**.
The garden is full of **red roses and red tulips**.

Klokismopla joflasli **toklo kiliplan a keliplan**.

The garden is full of **red roses and tulips**.

The garden is full of **red roses and tulips (of indeterminate color)**.

Fanasni of blenofliboplan as **filiteliklo meflosnibipla a 'klo jomeflopla**.

Throw out this jar of **rusty nuts and rusty bolts**.

Fanasni of blenofliboplan as **filiteliklo meflosnibipla a jomeflopla**.

Throw out this jar of **rusty nuts and of bolts (that are not necessarily rusty)**.

Similarly, in a series of adjectives, only the first adjective must take an adjective suffix. In subsequent terms, an apostrophe may replace it.

Jotekliklo tofje' plofapla jotefisli.

The big, brown dog runs.

The order of adjectives in a series depends on their impact on the meaning of the noun. Demonstratives always come first because they tell exactly what is being discussed, "this one" or "that one." Whichever adjective refers to the object's deep-seated or inherent qualities (such as age, amount, shape, size, temperature, texture, and weight) comes before those that describe more superficial qualities (such as agreeability, color, outward appearance, origin, and nationality). If multiple adjectives fall into the same category, they may be arranged according to what the speaker or writer most wants to emphasize.^{vi}

Fanasni **on jotibaklo tofje'** klojeplan.

Get rid of **that old, brown** sponge.

demonstrative before age before color

Na slasli **jibaklo kotiba'** joposmeplan.

She's a **beautiful, young** woman.

She's a **young, beautiful** woman.

age before outward appearance

Of slasli **kobliklo plopi'** nefjaplan as klekjaklaslapla.

This is a **cold, disgusting** bowl of soup.

temperature before agreeability

Na takesli kal **jotekjeklo Aflika** slotoplan.

She wore **long African** robes.

size before origin

Ta slasli **jotekliklo bleno' nojiba'** noboflojiplan.

You're a **big, fat, ugly** slob.

OR

Ta slasli **blenoklo jotekli' nojiba'** noboflojiplan.

You're a **fat, big, ugly** slob.

size and size before outward appearance

Peslaklo nosmeta' melopla fejasmasbasli Klosleklo Nojosmisaplan I.

A **complicated alliance** system helped cause World War I.

Alliance complicated system helped cause World War I.

"Alliance" tells what kind of system it actually was, rather than just that it was "complicated."

La klaslasli **makjaklo jotekli'** klemiklasaplan

I ate a **big cucumber** salad.

I ate a **cucumber big** salad.

"Cucumber" tells what type of salad was eaten, while "big" only describes its size.

The rules described above hold true regardless of whether the adjectives are separated by a conjunction.

Klejaklaslapla slasli **kobliklo a plopi'**.

The soup was cold and disgusting.

temperature before agreeability

If an adjective does not fall into one of the above categories, it should be placed before any other adjectives.

With respect to suffixes, a term that is in fact acting as an adjective cannot keep a noun ending. Consider, for example, the sentence "My house has **wood floors**." It would be incorrect to translate it literally as *Pisepla as la klisli klonipla sakjaplan*. Instead, *kloni* should take an adjective suffix, as in *Pisepla as la klisli kloniklo sakjaplan* (My house has **wooden floors**). The alternative is to use the noun form of the adjective to create an adjective phrase with the preposition *as*: *Pisepla as la klisli sakjaplan as klonipla* (My house has floors of wood) (see p. 85).

Verbs

This section further explains the usage of the verbal suffixes introduced earlier. As discussed, each suffix denotes a respective verbal mood.

Indicative Mood

The suffix *sli* represents the indicative. Verbs always take the indicative except in commands and questions.

La **nosli** kliblobleplal.
I **went** to the store.

Plofapla **jotefisli** fla kotojapla.
The dog **ran** in the yard.

E la **slasli** tan, la **mo smasli** on.
If **were** you, I **wouldn't do** that.

Imperative Mood

When expressing a command, the verb takes the suffix *sni*.

Sni ta smasliplan.
Stop what you're doing.

Smabanosnopusni on nofolaliplan.
Hold that elevator.
Cause to remain that elevator.

Nosnopusni nofla pisepla.
Stay out of the house.
Remain outside of house.

However, as explained previously (see p. 42), the imperative suffix may drop in colloquial speech or on signs that give short instructions.

Lifle'!
Look out!
See!

Kom snoplo'
Enter here

Second Person Commands

The subject may drop with commands in the second person, as it is implicitly understood to be “you.”

[**Ta**] **nosni** kablaklo pjalal.
[**You**] **go** in the other room.

[**Ta**] **nofletasni** pleneplan fla satapla.
[**You**] **leave** the bag on the counter.

[**Ta**] **kabosni** sifaplan.
[**You**] **open** the door.

Retaining the subject, however, adds emphasis and sounds more abrupt.

Ta nosni kablaklo pjalal.
You (as opposed to someone else) go in the other room.

Ta nofletasni pleneplan fla satapla.
You (and not another person) leave the bag on the counter.

Ta kliblisni nan.
Get it **yourself**.

Adding the term *ok* (please) softens commands, though to a higher degree than “please” does in English.

Ok nofletasni pleneplan fla satapla.
Would you leave the bag on the counter?
Please leave bag on counter.

Ok kabosni sifaplan.
Would you mind opening the door?
Please open door.

Placing *jo* before *ok* expresses deference or even suggests begging.

Ta ja ok kipiosni kablaklo pjalal.
Would you please, if you don't mind, go in the other room?

First Person Commands

Using an imperative verb with a first person pronoun expresses the idea of “let’s [do something].”

La nosni besobleplal.
Let’s go to the bakery.

La sni la jotefisliplan.
Let’s stop running.
Let’s stop that we run.

Third Person “Commands”

The imperative used idiomatically with the third person expresses annoyance or dissatisfaction with the subject or suggests the outcome of the subject’s actions is expected to be contrary to what is stated.

Na toklakjo nosni nojasoplal.
He can go straight to Hell.
He directly go to Hell.

Jane noklebisni nan.
Jane could just turn it off. (But she’s not going to.)

Nana snoplosni.
Let them just try to get in here. (They won’t be able to.)
They enter.

Na nonakisni nan.
Let her try and fix it. (She won’t be able to.)
She fix it.

Interrogative Mood

All questions are formed by attaching the interrogative suffix *smi* to the stem of the verb. While questions may take a number of different forms superficially, they are all constructed in essentially the same way.

Questions often include interrogative adverbs, such as *jon* (who, what), *jop* (when), *job* (where), *bot* (why), *bos* (how), and *jok* (how many), positioned by default immediately before the verb (see p. 69) or, if the verb is negated, before *mo*.

Ta **jop snoplosmi**?
When will you **arrive**?
You **when arrive**?

Na **jop mo snoplosmi**?
Is he not coming?
He not coming?

Of **slasmi** pisepla as la?
Is this your house?
This **equals** your house?

Of fokolonabopla **bos noblenokabesmi** kan?
How did this vase **get cracked**?
This vase **how crack** itself?

Altering the position of the interrogative adverb affects emphasis.

Ta **job** flesmi?
Where are you?

Ta flesmi **job**?
You are around here, but **where**?

Job ta flesmi?
Where can you be?

The following are examples of yes/no questions:

Of **slasmi** meneklo najoplan?
Is this the right direction?
This **equals** right direction?

La **nosmabafajasm**i of plabeklebiplan?
Do I press this button?
I **press** this button?

Ta **jolalismi** fomiliplan as la fla plemipla?
Did you **put** my pen in the drawer?
You **put** pen of me in drawer?

When a question contains multiple verbs, only those directly involved in asking the question take the interrogative mood. The rest should be indicative.

Ta job **jokipinosmi slaslikjo** jo platiklo?

Where **do** you have to go that's so important?

You where **must go** that **equals** so important?

Only to which specific place the subject is going is being asked; that the place is important is being assumed, not asked about.

Jo **slasmi** bo **smasliklo** noklibloplan, a na job **flesmi**?

Is Joe the one who **handles** sales, and where **is** he?

Joe **equals** one who **does** sales, and where he **exists**?

Whether or not someone handles sales is not being asked, just whether Joe in particular does.

Fopla jon **slasmi** kan a na jok **klijasmi**?

What **is** the tool used for and how much did it **cost**?

Tool what **uses** itself and it how much **cost**?

This sentence asked both about the purpose of the tool and its cost.

Though it is grammatically feasible for a question to present itself as a command or statement, this is confusing, misleading, and generally bad style. These types of sentences are best reworded in the interrogative mood as normal questions. Consider the following translations:

Tell me when it **is** supposed to rain.

Klekapla bifkjo jop **snoplosmi**?

Rain likely when **come**?

Make me aware of the facts.

Fomenipla jon **slasmi**?

Facts what **equal**?

I want to know how you **got** the door open.

Ta bos **kabosmi** sifaplan?

You how **open** door?

To ask permission, the reflexive form of *masa'* (permit) is used.

La **smasasmi kan** la lam noslipla?

May I go now?

I **permit myself** that I now go?

Ta **smasasmi kan** ta fejaslipla lan?

Can you help me?

You **permit yourself** that you help me?

When the reflexive form of *jesesli* (wonder) appears in an independent clause, verbs in any dependant clauses take the interrogative.

La *jesesli* kan pikopla jok **flesmipla** fla jasopla.
I wonder how many stars **are** in the sky.
I ask myself stars how many **exist** in sky.

Negation

Mo immediately before the verb negates a sentence.

La **mo klisli** penoplan.
I **have no** money. / I **don't have** any money.
I **no have** money.

Konesopla as Jane **mo motisesli** lan.
Jane's attitude **doesn't surprise** me.
Attitude of Jane **no surprise** me.

Mo smasni on.
Don't do that.

La **mo klisli** fliplan i tisikipiplan.
I **have neither** the time **nor** the patience.
I **no have** time or patience.

Ta **mo slasli** smeplan la lafjasliklo.
You **are not** the person I was looking for.
You **no equal** person I look for.

Mo kabosni sifaplan.
Do not open the door.

Mo nosni kablaklo pjaaplal.
Do not go in the other room.

When other adverbs are present, *mo* stays closest to the verb by default. However, where *mo* appears relative to other adverbs ultimately depends on the intended meaning. When it really modifies the other adverbs and the verb together, it should appear before those adverbs.

La *jesisli* nal na **mo on josmajikjo tefisliplan**.
I asked him **not to walk so fast**.
I asked to him he **no quickly walk**.

The speaker is not saying not to walk but not to walk quickly

La **mo lam** kliblesli nan.

I wouldn't take it **now**.

The subject wouldn't take it right now, but may or may not take it eventually.

La **lam mo** kliblesli nan.

I wouldn't take it **now** (or ever).

The subject would never take it but just happens to be discussing not taking it now.

La **nam mo** tolisli slasliplan as la.

I **didn't** charge my phone **afterwards**.

The subject didn't charge the phone afterwards, but may or may not have at some other point.

Mo can only modify one verb at a time. Compare the following:

Mo kabosni sifaplan a **nosni** kablaklo pjalal.

Don't open the door and **go** in the other room.

Do not open the door and [**do**] **go** in the other room.

Mo kabosni sifaplan a **mo nosni** kablaklo pjalal.

Don't open the door and **go** in the other room.

Do not open the door and **don't go** in the other room.

A sentence generally cannot be made affirmative with a double negative. The rationale behind this rule comes from mathematical logic, where two negative numbers added also equal a negative number. Negatives “adding up” in the sentence would not make any of them less negative. Furthermore, if a negative pronoun is acting as the subject or object of the verb, the verb should not be negated as well, since the negation is already obvious.

Fon flinisli.

No one knows

Fon mo flinisli.

No one knows

This example has exactly the same meaning as the previous one, but “mo” is redundant.

Litiklo **motajapla** noflasasli kan.

Hardly **any** came off.

Almost **none** removed itself.

Sablisni nan **fon**.

Don't give it to **anyone**. / Give it to **no one**.

One apparent contradiction is when *mo* acts as a prefix of a verb. Because this negation is already part of the verb itself, if *mo* also appears separately before such a term, only a term that is itself inherently negative is being negated. In that specific case, *mo* technically is negating itself, but only in the sense a sentence like "I am not evil" can mean "I am good."

Jonajopla as na slasli meneklo kla na **mo motofisli**

His aim was true and so he **didn't miss**.

Aim of his equals correct therefore he **no miss** (he didn't not hit).

Noploklapla as na **mo motisesli** jon.

His dishonesty **didn't surprise** anyone.

Dishonesty of him **no surprise** (wasn't not expected by) anyone.

Clauses

Clauses and the sentences they form typically follow a subject-verb-object (SVO) word order in which the direct object comes before the indirect, if present.

La blisli kan.
I'm taking my temperature.
I temperature myself.

Ta klisli mijaplan.
You have a radio.

Sablisni nan lal.
Give it to me.

Deviating from SVO emphasizes whatever terms move ahead, while emphasis on whatever retains its normal position stays unchanged.

La sablisli klejaplan nal.
I gave him water.

Klejaplan la kliblasli nal.
Water (not something else) I gave him.

Nal la sablisli klejaplan. / La sablisli nal klejaplan.
To him (not somebody else) I gave water.

Na smasli pan lal.
He did it to me.

Pan na smasli lal.
It (not some other action) he did to me.

Lal na smasli pan. / Na smasli lal pan.
To me (not somebody else) he did it.

La sablisli on mafliplan bopesleplal as la.
I gave that apple to my friend.

On mafliplan la sablisli bopesleplal as la.
I gave that apple (not a different apple/something else) to my friend.

Bopesleplal as la la sablisli on mafliplan. / La sablisli bopesleplal as la on mafliplan.
I gave that apple to my friend (not to someone else).

La lolilisli plajaplan.
I like bread.

Plajaplan la lolilisli.
Bread (not some other food) I like.

Snabisli la nan.
I would just tell him.
Tell I him.

Fejasli ta.
You do help out.
Help you.

Dependant Clauses

By default, Paklikale does not use subordinating conjunctions or relative pronouns to introduce a dependant clause. Instead, the verbs of the clause take noun, adjective, or adverb suffixes, depending on the part of speech the clause itself.

La kofjotosli ta sliplan piseplal.
I want **you to go** home.
I want **that you go** home.

La kofjotosli la sliplan piseplal.
I want **to go** home.
I want **that I go** home.

Na snabisli lal ka slaslipla na tokesliklo nefiplan.
He told me **he's the one who dropped** the plate.
He told to me **that he himself equals** he who **dropped** the plate.

The Adjective Clause

An adjective clause is indicated by adding the adjective suffix *klo* to the verbs it contains. To avoid interrupting the flow of the sentence and ambiguity as to which

noun or pronoun being modified, the clause generally appears directly after that noun or pronoun.

Blepla **la nokliblislikjo nan** klisli tasiplan.
The place **where I lost it** was windy.

Jososmepla **laloliklo non** tikisli.
The man **who is sitting over there** says hi.
Man **sits over there** greets.

On smepla **jo jotekliklo nolilisliklo lan** josnasli lal.
That person, **who hates me enormously**, yelled at me.
That person **enormously hates me** yelled to me.
Plapopla **smenisliklo toklo fokafoplan** nosli on najoplal.
The car **that ran the red light** went that way.
Car **pass red light** go to that way.

On slasli **nan la lolilisliklo**.
That's the **one I like**.

The Adverb Clause

Where English might use “where,” “when,” or “while” to indicate an adverb clause, Paklikale usually adds the adverb suffix *kjo* to the clause’s verbs. In most cases, for the same reasons discussed for adjective clauses, adverb clauses immediately follow the objects of the verbs they modify or the verbs themselves when an object does not appear after them.

Ta nolalosni **ta snaslikjo**.
Stand up **when you speak**.

Ta nojokipikliblesli fonesoplan **ta noklibleslikjo Jeseteneplan C5J aj ‘plan Q78-1**.
You must provide identification **when you submit Form C5J and/or Form Q78-1**.

In all other instances, a subordinating conjunction must introduce an adverb clause, and it is not necessary to add the adverbial suffix to the verb.

Josnibisni sifaplan **jam ta nosnoplosli**.
Lock the door **before you leave**.

La jesesli nan **bot la jokipiflinisli**.
I asked him **because I had to know**.

This method should also be used with clauses describing “where” or “when” if leaving out the conjunction would make the sentence ambiguous, such as when there is insufficient context.

Snabisni lal **snaflepla as ta lesoslikjo**.
Tell me **when/where your performance will take place**.

Snabisni lal **jop snaflepla as ta lesosli**.
Tell me **when your performance is**.

Snabisni lal **job snaflepla as ta lesosli**.
Tell me **where your performance is**.

Adverbial clauses may be fronted to create a smoother transition with a previous sentence or to emphasize them.^{vii} In doing so, a comma when using the Roman alphabet or a separator when using Paklikale’s is required.

Jam ta nosnoplosli, josnabisni sifaplan.
Before you leave, lock the door.

Similarly, conditional clauses may be fronted to place the emphasis on the condition as opposed to its consequence.

E la slasli ta, la lam sli.
If I were you, I’d stop right now.

The Noun Clause

Noun clauses are denoted by the nominative, dative, or accusative suffixes attached to the verbs they contain, depending on which part of speech the clause takes.

10 maflipla os li la sablislipla Mari slasli **ni snoploslipla fa la**.
10 apples, less the four I gave Mary, **leaves me with six**.
10 apples less the four I gave Mary **equals six remain with me**.

Lesoslipla smabatetosli lon.
What happened made everyone happy.
What happened caused to be happy everyone.

Flimesni **flesliplan** fla nislopla.
Study **what is** on the test.
Study on test **exists**.

Going to school is a waste of time.
Noslipla flimobleplal slasli fliklo nojofletaplan.

For a clause acting as an object, where its subject is acting as part of the object of a verb in another clause, only the verb takes the accusative.

Ta kofjotosmi **sakipla nokafiklejasliplan**.

Do you want **the roof to leak**?

“Sakipla” comprises part of the object of “kofjotosmi” but only “nokafiklejasliplan” takes an accusative suffix because the question does not ask about wanting the roof but about wanting the roof to leak.

Elliptical Constructions

An elliptical construction may be used when what is to be omitted from a sentence was already mentioned and the context of the sentence makes clear exactly what was omitted. When using the Roman alphabet, an apostrophe replaces the missing word, and when using Paklikale’s native script, an excluder mark; however, either may be left out in unambiguous cases, especially in dialogue. The remaining terms in the sentence still take any suffixes they would have if no words had been omitted.

Ta kipiklaslasli lotajaklo slepoplan, moja mo ‘ flaslekjakoplan.

You can eat some celery, but [you cannot eat] cookies.

“You cannot” dropped, but the negative prefix remains, and flaslekjakoplan still takes the accusative.

Sonafopla klisli klakli, kablaklo ‘ klisli jiklakli.

One brother is 10, the other [brother] is 20.

One brother has 10, the other [brother] has 20.

“Brother” dropped, and kablaklo still takes an adjective suffix.

La lolaklakjo klisli ko tetapla ‘.

Years ago I weighed less [than now].

Years ago I had less weight [than now].

The first part of the comparative construction, ko tetapla, remains intact even though the rest dropped.

Ta takismi?

La kifosli ‘.

Were you sleeping?

I was pretending I was.

You were sleeping?

I pretended [that I was sleeping].

If the verb preceding the omitted one is negative, the implication is the latter verb is not, and vice versa.

Na mo nosmabakjobasli am la.
She doesn't get angry like me (I do get angry).

Blekipla as la jotefisli jo josmajipla im la.
My cat runs faster than I (I don't run fast).

In dialogue, a response to a statement may omit information referred back to as long as the context makes it clear what that information is.

La mo klisli on penoplan.
 La joesisli penoplan as la eb.
I don't have the money.
 I want my money whether or not you have it.
I don't have that money.
 I want money of me whether [or not you have it].

When a term in a dependant clause has the same part of speech and shares the same root as a term in its accompanying independent clause, the one in the dependant clause can drop.

Fonejepla smasliklo' nom flesli.
The recorder that made the recordings is over there.
Recorder that made [the recordings] over there exists.
"Nejeplan" ("recordings") dropped.

Likewise, when two contiguous clauses have the same subject or object, the one in the second clause may drop. Be advised, however, that elliptical constructions are very likely to cause ambiguity in general.

La lolilisli mafliplan jo im Mali lolilisli nan.
I like apples more than Mary likes them.
can be abridged as
La lolilisli mafliplan jo im Mali.
I like apples more than Mary.
which can mean either
La lolilisli mafliplan jo im Mali ' .
I like apples more than Mary [likes them]
or
La lolilisli mafliplan jo im ' Mali.
I like apples more than [I like] Mary.

In the above case, it would be better to at least include the second verb.
La lolilisli mafliplan jo im Mali lolilisli ' .

I like apples more than Mary likes [them].

or

La lolilisli mafliplan jo im ' lolilisli Mali.

I like apples more than [I] like Mary.

Whatever is to be omitted must still have an equivalent remaining in the sentence for elliptical constructions like this to be grammatically feasible. For example, *Na klisli fla pjolepla as na jo penopla im la* may literally translate to “She has more money in her bank account than I do” but is really like saying “She has more money in her bank account than I have in her bank account;” there was never any phrase “in my bank account” to which to refer back.

Adverbs

Typically, adverbs appear immediately before the words they modify.

La **tetokjo** fejasli.
I'd **gladly** help.

Na **kom** flesli nam nokamaklaslapla.
She will be **here** after dinner.
She **here** exists after dinner.

Slopekjo jo toslakjo nosni
Go **ahead very cautiously**.
Ahead very cautiously go.

Fosmesepla as la **kosmajikjo** pejasli.
My computer is running **slowly**.
Computer of me slowly **functions**.

Placing an adverb directly after the term it modifies emphasizes that term. Conversely, moving an adverb that modifies a verb to the front of a sentence emphasizes the adverb. This may also be used to create a smoother transition with a previous sentence.^{viii}

La **kosmajikjo** smasli nan.
I've slowly been doing it.

La smasli **kosmajikjo** nan.
I've been doing it, albeit **slowly**.

Kosmajikjo, la smasli nan.
Slowly, I've been getting it done.

La **kjom** klaslasli nokok nokofjetoklo klaslaplan. **Jo kobipokjo**, la jo klaslakjo tosnaklaslasli.
I **used to** eat a lot of junk food. **More recently**, I've been trying to eat more healthy.

Altered word orders should not be used too freely, as they run the risk of creating ambiguity as to what term is being modified. For example, the sentence “Kosatapla tokesli motisekjo klejaklo sakjaplal.” may translate to “The shelf fell suddenly to the wet floor.” or “The shelf fell to the suddenly wet floor.”

As for temporal adverbs, their positioning relative to *mo* modulates their meaning. Placing them before suggests it is impossible at any time. Placing them after suggests

that an action is possible, just not at the time being discussed. In the former case, *mo* can be thought of as negating the verb, while in the latter, it can be thought of as negating the adverb.

La **lam mo** kliblesli.

I wouldn't take it **now** (or ever).

La **mo lam** kliblesli.

I wouldn't take it **now** (but maybe another time).

One adverb cannot modify multiple verbs, adjectives, or adverbs. For the first term being modified, the adverb must appear, but for all subsequent terms, only the suffixes must.

Na klišli plelapla as **snonakjo** smepjaklo a 'kjo bakle' kjekepla.

It was covered in **shimmering** gold and silver paint.

It has cover of **shimmering** gold and **shimmering** silver paint.

Josmajikjo nosnoplosni a 'kjo blosni.

Leave and get back **quickly**.

Quickly leave and **quickly** return.

In a series, adverbs should appear in the following order: interrogative adverbs + adverbs indicating location + adverbs regarding time + *kjom* (used to), *blim* (about to), or *blem* (going to) + any other adverbs, which may themselves be arranged according to what the speaker or writer wants to emphasize. The position of *mo* depends on its exact function in the sentence as discussed above.

Josmosmepla **josmajikjo** a **nopleji'** lekasli.

The men worked quickly and carelessly.

Men quickly and carelessly worked.

When will the rain **likely** come?

Klekapla **jop bifo'** snoplosmi?

Rain **when likely** come?

Na **nam blem** klaslasli?

Will we be eating later?

We **later going to** eat?

Sosen **nom jam** nolalosli.

Susan was standing over there before.

Translating Verbals

Participles Acting as Adjectives

A verb with the adjective suffix *klo* added forms a participle that acts as an adjective.

Tekisliklo noplabetonipla fejasmbasli nojosmisaplan.

Increasing tensions helped cause the war.

Pisepla mo klisli **klekjasliklo** klejaplan.

The house has no **running** water.

Flesli fon fla **lafjasliklo** klokjasmopla.

There's nothing in the woods that were **searched**.

Exists nothing in **searched** woods.

Lala klaslasli **fepisliklo** bamoplan.

We ate **sliced** melon.

Aside from using the method above, when a participle would in English be acting as the predicate adjective, the speaker may express such with *klisli* ("have") + an adjective. Note the possible translations of the following English sentences:

I am insured.

La klisli pjojeplan.

I have insurance.

La slasli pjojesliklo.

I equal insured

I am bored.

La klisli nolepoplan.

I have boredom.

La slasli nolepoklo

I equal bored.

The baby is tired.

Kosmepla klisli takaplan.

The baby has tiredness.

Kosmepla slasli takasliklo.

The baby equals [having become] tired

In some contexts, one method may convey the meaning more clearly or be more appropriate than the other.

They were searched for.

Nana klisli lafjaplan.
They have [a] search.

Nana slasli lafjasliklo.
They equal searched for

Participial Phrases

Where a participle begins a participial phrase in English, there are two options for translating to Paklikale. The first is to reword the sentence using conjunctions:

La tilosli platiplan as jolasoblepla **bot** la slasli nokop noboplomeplan as na.
Having been a visitor to the museum, I'm aware of its importance.
I am aware of the importance of the museum **because** I equal frequent visitor of it.

Na kjofasli kal lan **if** na jotefisli sle plikipla.
He called out to me, running down the street.
He called out to me **while** he ran down the street.

The second option is to just convert the phrases into clauses. The guidelines for placement of participial phrases within a sentence are the same as those of dependant clauses (see p. 67).

Lon **fajasliklo kan sle pjapla** nolalosli fa nosmemaklo koklabopla.
Spread across the room, everyone stood in awkward silence.
Everyone **who was spread across the room** stood with awkward silence.

Plapopla lok lam kali nosnoplosliklo **plapolalisli sle plikiliblopla**.
Parked by the curb, the car stayed put all day.
The car [that] all this day stays **parks by the curb**.

Toniklo tasipla toklakjo nosliklo sle naboplelapla as la **smabanakjasli naboplan as la**.
The strong wind is going right through my gloves, **making my hands hurt**.
The strong wind (that) directly goes through my gloves **causes to hurt my hands**.

Tomapla 'sli kan am pa notekisli noplasmesaplan a nojesmaplan **losmisosliklo kan pal**.
The plan is designed to reduce drug use and the **crimes related to it**.
Plan designs itself in order that it reduces drug use and crimes [that] relate themselves to it.

Gerunds, Gerund Phrases, and Describing Activities

Words that describe the act of performing an action or doing an activity—words that would often be gerunds in English—are formed in Paklikale by adding *kle* to the beginning of the noun that names the action or activity.

Na jo lolilisli **klejekoplan**.

She really likes **dancing**.
She very likes **[the act of] dancing**.

Klejotefipla slasli fjetoklo.
Running is healthy.
[The act of] running is healthy.

Fon snabisli jon as **klenoslipla**.
No one said anything about **going**.
No one said anything about **[the act of] going**.

Sni ko **kletotipla**.
Stop **playing**.
Stop **[the act of] playing**.

Klejotefipla fa jojifepipla slasli nojobepjaklo.
Running with scissors is really dangerous.

To translate gerund phrases, they can be recast as dependant clauses.

Fon snabisli jon as lala **noslipla klaslableplal**.
No one said anything about **going to the restaurant**.
No one said anything about **that we go to the restaurant**.

Sni ta **totislipla** on 'plan.
Stop **playing** that game.
Stop **that you play that game**.

Na **nojokjofeslipla** meniklo tikoplan as na slasli el joplatiklo nomenepplan as na.
Ignoring his true feelings was his gravest mistake.
He **ignores** true feelings of him equals gravest mistake of him.

La blam nofletasli nofojosnoploklo fliplan fa ta **totislipla**
I've already spent too much time with you **playing**.

Na joflikjo **josnalislipla** slasli kokjobaklo.
Her constantly **yelling** is annoying.

Infinitives and Infinitive Phrases

Where English uses an infinitive as the subject or object of a verb, Paklikale often treats an infinitive the same way it does a gerund or participle, forming a dependant clause.

Nomeneslipla slasli kesoklo.

To **err** is human.

Jo **motisekjo koflimoslipla** slasli jomisloklo.

To **find out so suddenly** was traumatic.

Na kja kofjotosli **na fejasliplan tan**.

He just wants **to help you**.

He just wants **that he help you**.

La kofjotosli **la lekasliplan**.

I want **to work**.

I want **that I work**.

La kofjotosli **ta nosnoplosliplan**.

I want **you to get out**.

I want **that you leave**.

Dropping any subject in the second clause is permissible when both have the same subject; in this case, a Paklikale infinitive can essentially be formed by just adding the nominal suffix to a verb.

Na kja kofjotosli **fejasliplan tan**.

He just wants **to help you**.

He just wants **that he help you**.

La kofjotosli **lekasliplan**.

I want **to work**.

I want **that I work**.

When the “to” in the English infinitive means “in order to,” the sentence is constructed in Paklikale with the conjunction *am* (in order that).

Nosmabafajasni kom **am ta tafosli**.

Press here to agree.

Press here **in order that you agree**.

Translating “to be”

The lack of the verb “to be” in Paklikale complicates translating from English. The following are guidelines for translation of this term:

When “to be” literally means “to exist,” the latter verb, *flesli* in Paklikale, is used.

La toslasli kla la **flesli**.
I think therefore I **am**.

La **fleslipla** i la **mo fleslipla**...
To be or not **to be**...
That I exist, or that I do not exist...

Similarly, “exist” is used for “be” in describing location.

La **flesli** sa pisepla.
I **am** in the house.

Laslapla **flesli** sa sijapla.
The word **is** on the screen.

When “be” literally means “takes place” or “happens,” *lesosli* (“happen,” “occur”) is used.

Snabisni lal snaflepla as ta jop **lesosli**.
Tell me when your performance **is**.
Tell to me performance of you when **is**.

The verb *slasli* (“equals”) is used when a predicate nominative describes a quality of the subject.

La **slasli** kesoplan.
I **am** a human.
I **equal** human.

Of **slasli** kotibaklo fomiplan as la.
This **is** my new pen.
This **equals** new pen of me.

Jososomepla lalosliklo nom **slasli** botoflepla.
The man who is sitting over there **is** the boss.

The man who sits over there **equals** the boss.

When the predicate nominative is a proper noun telling what someone's or something's name is, translate using *kaslosli* ("name") + [the object] + *kal* (dative reflexive pronoun).

La **kaslosli** Pitin **kal**.

I **am** Petey.

I **name** Petey **to myself**.

Na **kaslosli** Jon **kal**.

He **is** John.

He **names** John **to himself**.

On pablepla **kaslosli** 'plan Efest **kal**.

That mountain **is** called Mount Everest.

That mountain **names** Mount Everest **to itself**.

When "be" would take a predicate adjective, either *klisli* ("to have") + the nominal form of the adjective or *slasli* + a prepositional phrase is used.

Na **klisli** jibaplan.

She **is** pretty.

She **has** beauty.

Klisni tetoplan.

Be happy.

Have happiness.

Mipapla **klisli** jotekliplan a teboplan.

The island **is** big and rocky.

The island **has** largeness and rocks.

In this vein, it should be noted that Paklikale is very flexible in terms of transitivity. Many verbs that are transitive in English may stand without objects in Paklikale.

Using the adverb *jolam* ("right now") with a predicate adjective adds the idea of "looks," "seems," or "appears."

Na **jolam** klisli sleloplan.

He **seems** tall.

He **right now** has height.

Na **jolam** klisli jibaplan.

She **looks** pretty.

She **right now** has beauty.

Fasopla **jolam** slasli kofatoklo.
It **appears** that the line is tangled.
Line **right now** equals tangled.

Snoplosli (“come”) + *it* (“from,” “out of”) is used in place of “to be” to express origin.

La **snoplosli it** Kotiba’ Jok.
I **am from** New York.
I **come from** New York.

Of foklolonabopla **snoplosli it** Jonjo.
This vase **is from** China.
This vase **comes from** China.

Where English uses the present progressive—to be + a present participle—Paklikale uses the indicative. If whether an action is occurring right now is unclear from the context or needs to be stressed for the sake of clarity, adverbs such as *lam* (now) are used.

La **lam tefisli** kliblobleplal.
I **am walking** to the store.
I **now walk** to store.

Koklekjafjapla **lam ’kesesli**.
The glass **is dripping**.
Glass **now drips**.

Prepositions and Conjunctions

Prepositions

Paklikale utilizes 20 core prepositions. Objects of prepositions always take the nominative case, so they are not confused with the direct object.

Prepositions only head prepositional phrases and thus cannot be the last word of a clause except as discussed on the next page. Paklikale prepositions are often “built into” verbs, and the concept of “to” is inflected using the dative, so the problem is avoided altogether in many cases where it might come up in English.

Lok lala **tilosli** nobaboplan.
We’re all **aware of** the difficulties.

La jokipinolafjasli kablaklo sitifepiplan **nosliplal**.
I got to find a new barber **to go to**.

A number of the terms comprising the four-dimensional system may also be used as prepositions relating to position in space and time (see p. 129).

Prepositions generally cannot be omitted without changing the meaning of a sentence:

Nana slasli jofi **as** sona a pona.
They is the plural **of** he and she.
They is the plural of he and she, not of he or of she alone.

Nana slasli jofi **as** sona a **as** pona.
They is the plural **of** he and **of** she.
They can be the plural of he, and it can be the plural of she.

Typically, as illustrated in the examples in this section, adjective phrases appear immediately after the nouns they modify, noun phrases appear where their single-word counterparts would, and adverbial phrases appear at the end of the sentence.

Prepositional phrases can be moved forward from their normal positions to place additional emphasis on them or to improve the flow of speech or text^{ix}, provided this does not confuse their meaning in a given situation. Adjective phrases are restricted to moving only immediately before the nouns they modify.

Finally, as with adjectives and adverbs, adjective and adverb phrases may be abridged for conciseness. If a single phrase repeats in a sentence, the object of the preposition may drop.

On slasli lijoplelapan **as la** a jomiklatake' **as** '.

That's my hat and my coat.

The rest of this section will list each preposition and its equivalents in English, where applicable, in bold. The specific usages of each preposition are then explained and examples given. Below is a table of Paklikale's core prepositions:^x

al	during, for, while
am	for example, for instance, in order that, like, so that, such as
as	about, of
at	at the rate of, for, for each, for every, per
el	(superlative preposition)
fa	among, with
fla	at, against, in, inside, inside of, on
il	by means of
im	(comparative preposition)
it	from, out of
mo ja	but not, except
no fa	without
no fla	outside, outside of
no ple	in a different way than, unlike
oj	additionally, also, furthermore, in addition to
os	although, despite, even though, in spite of
ple	as, in the same way that, like
pli	since
sa	in, through, until
sle	across, along, around, via

as (about, of)

Indicates the idea of pertaining to

Of milipla slasli **as** kalepla la smasliklo.

This text is **about** a language I made.

This writing equals **about** language I made.

Of slasli lesoplan **as** pinopla.
These are hard times.
This is time **of** problem.

Indicates having something

Koblasiplapopla **as** ji sifapla
A car **with** two doors

Kofofjapla **as** ji ko'pla.
A container **with** two compartments

Used to refer to the material of which something is composed, either literally or figuratively

Pislapla **as** teblipla, teba', a tebo'
A building **of** concrete, brick, and stone

Jososomepla **as** joblaklo jilekjepla
A man **of** very high morals

Note that this use of *as* is best reserved for situations where adjectives can become unwieldy. Otherwise, it is preferable to use adjectives to express the same idea. For example, *piseppla as tebapla* (a house of brick) is more efficiently put as *tebaklo piseppla* (a brick house), and *baleppla as tebopla* (a heart of stone) as *teboklo baleppla* (a stone heart).

This type of construction can be useful, however, when a whole phrase is acting as an adjective.

Flipla **as** klaslatisipla a fjoto'
A time **of** hunger and want

Expresses that which has, that which includes, or that which contains

La kofjotosli **as** jeblaklo fosibapla.
I want the one **with** the cherry filling.
I want **that which has** cherry filling.

Expresses possession

Of slasli piseplan **as** la.
This is my house.

This equals house **of** me.

Koblasiplapopla **as** John on flesli.

John's car is over there.

Car **of** John over there exists.

Takes on the role of the English "whose"

Kolabaliplopla slasli nan **as** kotojapla jofjasli sekaklokiplan.

My neighbor's the one **whose** yard is full of weeds.

Neighbor equal one **of** yard is full of weeds.

at (at the rate of, for, for each, for every, per)

Signifies that a certain quantity of one item exists, is accumulated, exchanged, gained, or given at the rate of another

Joposmepla flesli **at** jososmepla.

For every man there is a woman.

Woman exists **per** man

Jolalisni kloloplan **at** satapla.

Put flowers **on every** table.

Put flower **per** table.

La kliblisi nan **at** me dalel.

I got it **for** five dollars.

I got it **per** five dollar.

Smajiklo teklinoflelopla slasli miklakli majl **at** kapipla.

The speed limit is fifty miles **per** hour

Si dalel klijasli **at** on.

Those cost eight dollars **apiece**.

Eight dollars costs **per** that.

At is also used in multiplication problems.

4 **at** 5 slasli 20.

4 **times** 5 equals 20.

4 **at the rate** of 5 equals 20.

2 **at** 8 slasli klaklini.

2 **times** 8 equals sixteen.

6 **at** 5 slasli kikkakli.
6 **times** 5 equals thirty.

Tabesni tajaplan as satapla **at** li lalopla.
Multiply the number of tables **by** four chairs.

Jipla as sifiplelapla **at** sifipla slasli 18 jiplan.
A pair of curtains multiplied **by** every window is 18 sets.
Pair of curtains at the rate of window equals 18 sets.

Expresses dimensions

Pjapla slasli 12 **at** 15 tefaplan.
The room is 12 **by** 15 feet.

To express percentages, the term *at klafa* (per hundred) is used.

Nosalosli peklaklime **at** klafa
Seventy-five percent off
Reduces seventy-five percent

Snesmapla as niklakli **at** klafa
Sixty-percent participation
Participation of sixty percent

fa (among, with)

Signifies that an action is done among, by means of, with the assistance of, or at least in the presence of others

Bolekapla pjonosli saloplan **fa** bofejapla as na.
The worker built the addition **with** his assistant.

La nosli **fa** blekipla as la.
I went **with** my cat.

Na noplomesli **fa** peslepla as na.
He visited **with** his friend.

Describes existence with or among some other entity(s)

Na flesli **fa** la.
He is **with** me.

Ta kom flesli **fa** peslepla.
You're **among** friends here.
You here exist among friends.

Fokasnemilipla flesli ak plemipla **fa** tenepla
The pencils are in the drawer **with** the paper.

no | fa (without)

The direct opposite of fa: signifies existence in the absence of something or that an action is done in the absence of something

La nosnoplosli **nofa** blekipla as la.
I left **without** my cat.

Ta fanasli nan **nofa** smasapla.
You threw it away **without** permission.

fla (at, against, in, inside, inside of, on)

Being contained by, encircled by, on top of, or otherwise touching some other entity; existing in or at some location

Koklekjafjapla flesli **fla** satapla.
The glass is **on** the table.

Tefaplelapla as ta flesli **fla** plemipla.
Your socks are **in** the drawer.

La flesli **fla** plilepla.
We're standing **on** line.

Na flesli **fla** on pisepla.
He lives **in** that house.

Note that where English may use "at," "in" or "on" to describe when something occurs, Paklikale uses an adverb suffix attached to what would have been the object of the preposition to express the same concept. While it is grammatically feasible to use the preposition *fla* to describe positioning in time, the adverbial method is better style.

Na mikalikjo snoplosli.
He will come **on** Friday.
He Friday-ly come.

La mikjo **kapikjo** liflesli.
I will see her **at** five o'clock.
I fifthly hourly see her.

The adverb suffix also expresses that something is being translated into or out of a language.

Espanjakjo snabisni nan.
Say it **in Spanish**.
Spanish-ly say it.

Palikalekjo tana'sli of.
Translate this **to Paklikale**.
Palikale-ly translate this.

Na **Enlankjo** flesli.
It's **in English**.
English-ly it exists.

Fla denotes a place within a place as well. In this sense, it takes the role of a comma in English.

Albeni **fla** Kotibaklo Yok
Albany, New York

Loma **fla** Italja
Rome, Italy

Palis **fla** Flans
Paris, France

To express "in Heaven" or "in Hell," the terms *blam* and *plam* respectively maybe be used instead of *fla*.

As na Somamapla flesliklo **blam** jasopla...
Our Father, who art **in** heaven...

Klisli jo blaplan jeslaslipla **plam** nojasopla im sniklaslipla **blam** jasopla.
Better to reign **in** Hell, than serve **in** Heaven.

no | fla (outside [of])

The opposite of *fla*: existing beyond a particular location

Tefaplelapla as la flesli **nofla** plemipla.
My socks are **outside** the drawer.

La flesli **nofla** pisepla.
I am **outside of** the house.

il (by means of)

Expresses how or with what instrument an action is performed

Milikaslosni nan **il** of fomipla.
Sign it **with** this pen.

Na snoplosli **il** plileplapopla.
He's coming **by** train.

Na jotefisli **il** snopoblenoleslapla.
He's running **on** the treadmill.⁶
He's running **by** treadmill.

it (from, out of)

Explains the origin of a person, thing, feeling, or information

Na snoplosli **it** safipla.
He is **from** the city.
He comes **from** city.

Of takepla kliplesli kan **it** klinopla.
These clothes were imported **from** the north.
These clothes import themselves **from** north.

La flimosli on **it** 'blepla.
I learned that **at** school.
I learned that **out of** school.

Describes the location of one place relative to another

Job flesmi on **it** kom?
Where is that **from** here?

⁶ The preposition *fla* would be grammatically correct here as well; however, the sentence would then technically express where he is running rather than by what means.

Na flesli me majel **it** kosafipla.
It is five miles **out of** town.

Flesli jiklakli majl tekibleplal **it** kom.⁷
It is 20 miles **from** here to the farm.
Exist 20 miles to the farm **from** here.

Describes movement from one location to another

La blasiplaposli miklafa klafimitel **it** pisepla am la snoplosli kom.
I drove five hundred kilometers **from** home to get here.
I drive five hundred kilometers **out of** home in order that I arrive here.

Denotes a fraction or a portion of something

Li **it** me klisli nopejaplan.
Four **out of** five are defective.
Four **out of** five have a lack of function.

La kipiklismi fi **it** on flaslekjakopla?
Can I have one **of** those cookies?
I can have one **out of** that cookie?

Me smosmepla **it** smopla nojosnoplosli.
Five members **of** the committee resigned.

pe **it** si
seven eighths

ki **it** klaklini
three sixteenths

Denotes the operation of division

30 **it** me slasli ni.
30 **divided by** five equals six.

81 **it** ti slasli ti.
81 **divided by** nine is nine.

56 noboplomepla **it** pe satapla slasli si at satapla.
56 guests **divided by** seven tables means eight to a table.

⁷ Note that the second location (in this case *tekibleplal*) must take the dative.

Shows authorship

'Nojosmisapla o 'pla' it Lief Tolstoj
War and Peace by Leo Tolstoy

Done my means of or using some instrument or material

Boklonipjonopla joplablesli mefoplan **il** slakjapla.
The carpenter drove in the nails **with** a hammer.

Boflojipla sibasli klekjafjaplan **il** klejapla.
The maid filled the bucket **with** water.

oj (additionally, also, furthermore, in addition to)

Shows that additional information is to follow

Na klisli nokok toseblameniplan **oj** joslabapla as na.
He has a lot of self-righteousness **in addition to** his arrogance.

La jesisli kotibaklo foflasaplan **oj** kotibaklo noplilepla.
I ordered a new mounting bracket **in addition to** the new post.
I order new bracket **in addition to** new post.

Tekisliklo nojosmisasmapla fa bomasepla fla Jolopa nosli jam joflelopla as Klosleklo Nojosmisapla I **oj** nosmetaklo peslaklo melopla noplablesli nokok it na nosmisaplal.
Increasing militarism among the nations of Europe led up to the outbreak of World War I; **furthermore**, the complicated system of alliances drew most of them into the conflict.

In addition, *oj* can be used as an adverb.

Oj bloflinisni plajaplan.
Also, don't forget the bread.

Oj kipismasli kan jofajasmilopla slasliplan nojosmisaklo nojesmapla.
Additionally it can be argued that the bombing was in fact a war crime.

sle (across, along, around, via)

Describes motion around, by means of, or over or some other entity

La tefisli **sle** koplikipla.
I walked **along** the path.

Na nosli **sle** pisepla.
He went **through** the house.

Tefisni **sle** of plikipla a nosni fjom.
Walk **down** this street and go left.

Nosni **sle** on plikipla.
Take that road.
Go **by means of** that road.

The Superlative and Comparative

el (superlative preposition)

The superlative is constructed with the preposition *el* + the noun form of an adjective. *El* translates literally in most contexts as “with the most.”

La slasli **el blapla**.
I’m the **best**.
I am **with the most goodness**.

Na slasli **el tetopla**.
She is the **happiest**.
She is **with the most happiness**.

Na jotefisli **el smajipla**.
He runs the **fastest**.
He runs **with the most rapidity**.

On slasli klanaplan ta kipismasliklo **el noblapla**.
That is the **worst** thing you can do.
That equals thing you can do **with the most badness**.⁸

On slasli kojamiplan **el platipla**.
That’s the **most important** goal.
That equals goal **with most importance**.

In other cases, the superlative acts as an adjective.

Nojokjofeslipla meniklo tikopla as na slasli **el joplatiklo nomenepan** as ‘.

⁸ Note that the clause *ta kipismasliklo* (“that you can do”) is placed closer to the term it modifies *klanaplan* (“thing”) for the sake of clarity.

Ignoring his true feelings was his **gravest mistake**.
Ignoring true feeling of him equals **gravest mistake** of him.

Jon klaslablepla klisli **el blaklo** klaslan?
Which restaurant has **the best** food?

When discussing quantities, the construction *el + tajapla* (amount, quantity) signifies “the most” or “maximum” and *el + kotajapla* (few) signifies “the least” or “minimal.”

It lok totipla, la lolilisli of nan **el tajapla**.
Out of all the sports, I like this one **the most**.
Of all sports, I like this one **with the most quantity**.

Na lekasli **el kotajapla** im jon la kjo liflesliklo.
He works **the least** of anyone I’ve ever seen.
He works **with the most lack of quantity** compared to anyone I ever see.

When preceding a noun, the constructions take the form *el + tajapla + it + [noun]* and *el + kotajapla + it + [noun]* respectively.

On slasli **el tajapla it pinopla** as la.
That is **the most important** of my **problems**.
That is **with the most unimportance** out of my **problems**.

La kliblisli **el kotajapla it flaslekjakopla** bot na kliblesli litiklo lok it na.
I got **the least cookies** because he took almost all of them.
I got **with the fewest out of the cookies** because he took almost all out of them.

Lam fejaslipla tan slasli **el kotajapla la kipismaslipla**.⁹
Helping you now is **the least that I can do**.

im (comparative preposition)

Comparing things that are not equal, that is, when one shares in something to a greater or lesser degree than the other, calls for one of the constructions on the table on the next page. These are generally equivalent to “less than” and “more than” in English. In this context, the term *im* translates roughly as “compared to.”

⁹ Even though *la kipismaslipla* constitutes a noun phrase, it is handled the same as a single noun in this construction.

Part of Speech of What is being Compared	To Express "More Than"	To Express "Less Than"
Adjective	jo + noun form of adjective + im	ko + noun form of adjective + im
Adverb	jo + adverb + im	ko + adverb + im
Noun	jo + [adjective +] noun + im	ko + noun + im

Nouns being compared still take the accusative if they are acting as the direct object. Also, note that Paklikale uses *klisli* (have) and a noun where English would use "to be" and an adjective.

La klisli **jo blaplan im** ta.
I'm **better than** you.
I have more goodness compared to you.

Of najo klisli **ko nobaboplan im** nofosnoplopla.
This route is **less difficult than** the rest.
This route has less difficulty compared to the rest.

Ta takasli kan **jo josmajikjo im** jok kabla.
You tire **faster than** anyone else.
You tire more quickly compared to anyone else.

Jon lekasliklo **jo kosmajikjo im** of slasli nojolekasli.
Anyone who works **more slowly than** this is fired.
Anyone who works more slowly compared to this doesn't work.

Na nokok klisli **jo penoplan im** la.
She has a lot **more money than** I do.
She has a lot more money compared to me.

Modified nouns may also appear in these constructions.

Lon klisli **jo tesoklo tikoplan im** la.
Everyone had a **more pleasant experience** than I did.
Everyone has more pleasant experience compared to me.

Pisepla as ta klisli **ko bipoklo tomoplan im** na as la.
Your house has a **less modern design than** mine.
Your house has less modern design compared to it of me.

“More than” by itself translates as *jo tajapla im* (more quantity than) in Paklikale while “less than” translates as *ko tajapla im* (less quantity than). These constructions may be abridged by dropping *tajapla*.

Kjofeklabapla ‘sli e **jo tajapla im** 5,000 pond it klipleklanapla fjajetesli kan.
An alarm will sound if **more than** 5,000 pounds of cargo is loaded.
Alarm will sound if **more quantity than** 5,000 pounds out of cargo loads itself.

La nosnoplosli nam **ko tajapla im** fi kapipla.
I’ll be gone in **less than** an hour.
I leave after **less compared to** one hour.

Na smasli **jo ‘ im** lok kablaklo smepla lekasliklo fla of milipjapla
He does **more than** all the other people who work in this office.
He does **more [quantity] compared to** all other person who work in this office.

The comparative has the same basic structure when comparing clauses.

Ta kipiliflesli **jo jolabakjo im** la ‘.
You can see **further than** I can.
You can see **more distantly compared to** [how distantly] I [can see].

La lolilisli nan **jo ‘ im ‘** tan.
I like her **better than** you.
I like her **more than** [I like] you.

Im can also compare something to other members of its group. Again, the term translates roughly as “compared to.”

Im lok peslepla as la, ta slasli peslepla el blapla as la.
Out of all my friends, you’re my best friend.

Paklikale’s equivalent of the “as [adjective] as” construction in English is “*slasi* [adjective] *ple*”, literally, “equals [adjective] like.”

Na **slasli slatiklo ple** jon.
She’s as nice as anyone.

Fon it flimoblepla **slasli sleloklo ple** na.
No one in the school is as tall as him.

Mafli **slasli blaklo ple** mano.
Apples are as good as oranges.

Fon fejasli **im la**.

No one helps out **as much as I do**.

No one helps **like me**.

It should also be noted that the comparative implies nothing about whether an object actually has the quality being compared.

Maflipla slasli jo blapla im manopla.

Apples are better than oranges.

This says nothing about whether apples or oranges are good or bad, just that oranges are better relative to apples.

Kotibaklo fjanepa slasli jo matesliklo im jam na.

The new version is more developed than the previous one.

This says nothing about whether the new one or the previous one is well-developed or not, just that compared to the previous one, the new one is more developed.

The rationale behind this can be thought of in the following terms: you do not already have to be happy, for instance, to be happier than you were; you do not have to be sorry at all now to be sorrier later. Going from zero to a small amount counts as an increase just as much as going from a large amount to an even larger one. The amount or significance of the increase may vary, but it is still an increase.

Prepositions/Subordinating Conjunctions

The following words function as either prepositions or subordinating conjunctions, depending on the context. When used as prepositions, they introduce adverb phrases. When used as conjunctions, they introduce adverb clauses.

al (during, for, while)

Shows that an action occurs over the course of an event or for a certain period of time

Na nosnoploli **al** nojosmisapla.

He left **during** the war.

La lekasli **al** nam ji kapipla.

I'll work **over** the next couple of hours.

I work **for** two hours from now.

La fejasli **al** klakli kapjapla.

I'll help **for** ten minutes.

La liplosli kom **al** la nosnoploslikjo fla of fomasipla.
 I lived here **when** I was staying in this country.
 I live here **during** when I stay in this country.

Nobotatepla tateblekjo **flesli al me kaklapla**.
 The prisoner **spent five years** in jail.
 Prisoner jail-ly **exists during five years**.

It can also show that something occurs over a certain distance.

La joteflisli **al** majl.
 I ran **for** a mile.

La nosli **al** ji sijipla.
 I took two steps.
 I went **during** two steps.

Na sli **al** na flesli mom.
 He stopped **during** the time he was there.
 He stopped **for when** he existed there.

Similarly, it tells for how long something took place.

Kolabaliplopla as la slasli bobetoplan **al klaki kakla'**.
 My neighbor has been a chef **for 10 years**.
 Neighbor of me equals chef **during ten years**.

Acts as a conjunction to show that two actions occur simultaneously

Na notosnesli bot sijjasli **al** na flimesli.
 He failed because he watched TV **while** he studied.

Finally, it denotes certain markers of time and location, as listed in the following table:

	Time	Space
al flelopla [as]	at/in the beginning [of]	at/in [the] front [of]
al loflelopla as	in the midst of	between, in between
al noflelopla [as]	at/in the end [of]	at/in [the] back [of]

Laslasmopla flesli fla kosatapla **al loflelopla as** toklo beklipla a floklo 'pla.
 The dictionary's on the shelf **between** the red book and the blue book.
 Nokok it lafasmopla nosnoplosli **al noflelopla as** fiklo snaflepla.
 Most of the audience left **at** the end of the first performance.

am (for example, for instance, in order that, like¹⁰, so that, such as)

Precedes an example of or an elaboration on a statement

Nokon lolilisli nan **am** lon kom.
Many people like it; **for example**, everyone here does.
Many people like it **for example** everyone here.

Toslasli nokok najopla **am** on pa i of pa.
There are many ways, **such as** that one or this one.

Nokon smasli on **am** la.
Many people do that, **like** me.

Nonakisni on noblenokabeplan **am** na mo tekisli.
Fix that crack **so** it doesn't get any bigger.
Fix that crack **so** it doesn't grow.

Na blosli flimobleplal **am** na klibilisli nokoplijaklo lekaplan.
He went back to school **to** get a new job.
He returns to school **in order that** he get a new job.

os (although, despite, even though, in spite of)

Shows that an action has been performed without regard for circumstances related to it

Na smasli pan **os** nobepjapla.
He does it **in spite of** the danger.

Na nosli **os** lon la snablisliklo nan.
He went **in spite of** everything I told him.

Na nosnoplosli **os** lojesipla as la.
She left **despite** my pleas.

Signifies that certain circumstances exist despite mentioned facts that seem to contradict them

Na sli sle plikipla **os** plikisnasnapla mo tanasli.
He crossed the street **even though** the light hadn't changed.

¹⁰ *Am* may correspond to “like” in the sense of giving an example—“such as”—but not “like” as in making a comparison (see p. 100).

Os lesopla blakjo tipjasli, la fjo klisli lokjobaplan.
Though things are going well, I'm still upset.
Though events well continue, I still have upset-ness.

Denotes the operation of subtraction

10 **os** me slasli me.
10 **minus** five equals five.

30 **os** 10 slasli 15.
30 **minus** 10 equals 15.

10 maflipla **os** li la sablisliklo Mari slasli ni nosnoplosliplan fa la.
10 apples, **less** the four I gave Mary, leaves me with six.
10 apples **less** the four I gave Mary equals six remain with me.

mo | ja (but not, except)

Indicates that what follows is excluded from a preceding statement

Kabosni fofjaplan **moja** na klisliklo toploklo kobiboplan.
Open the boxes **but not** the one with the orange label.
Open boxes **but not** it that has orange label.

Ta kipiklaslasli lotajaklo slepoplan **moja** flaslekjakoplan.
You can eat some celery, **but no** cookies.

Na kjejesli of ji sifaplan **moja** on na.
He painted these two doors, **but not** that one.

Na flojisli lok pjaplan **moja** na flojisli jetepjaplan fla milipjapla.
He cleaned every room **except** that he never cleaned the closet in the office.
He cleaned every room **but not** he cleaned closet in office.

ple (as, in the same way that, like)

Precedes a description of something that has some defining characteristic(s) of or is similar to something mentioned previously

Na mo slasli **ple** la.
He is not **like** me.
He does not equal **like** me.

La kabosli nan **ple** lok fi smepla kabosli.
I opened **it the same way** everyone else does.
I opened it **in the same way that** every one person opens.

Na letasli kan **ple** pikopla.
It's shaped **like** a star.
It forms itself **like** a star.

Putting *ple* before *slasli* forms a construction equivalent to “is similar to.”

Na **ple slasli** lan.
He **is similar to** me.

Ple can also take the adjective suffix *kjo* to signify “alike.”

Ta a la mo slasli **plekjo**.
You and I are not **alike**.

The term is used to construct similes as well, signifying that two entities share equally in some quality or thing. Such a construction takes the form of [subject] + *klisli* (have) + the noun form of the quality/thing shared equally + *ple* + [object].

Na klisli sleloplan ple pablepla.
She is as tall as a mountain.
She has height/tallness like mountain.

Na klisli joklaboplan ple titepla.
It is as loud as thunder.
It has loudness like thunder.

Na klisli jibaplan ple klolopla.
She is as pretty as a flower.
She has beauty like flower.

Na jotefisli ple blekjapla.
He runs like a cheetah.

Finally, *ple* is used to construct analogies, in which it translates to “like” or “as.”

Slelopla slasli nosleloplan ple slelepla slasli nosleleplan.
Tall is to short as deep is to shallow.
Tallness equals shortness as deepness equals shallowness.

no | ple (in a different way than, unlike)

The direct opposite of *ple*

Na nokok snasli **nople** sonafopla as na.
She talks a lot, **unlike** her brother.

Bofinopla as la smasli **nople** kablapla.
Our teacher does things **differently than** the others.
Teacher of us does **differently than** other.

pli (since)

Shows something begins at some point in the past and continues into a later time in the past or to the present

Pli la snoposli kom, la kliblisli nokok bopesleplan.
Since I moved here, I've been making a lot of friends.

La slasli tetoklo **pli** jam kaklapla.
I had been happy **since** last year.

sa (in, through, until)

Shows that something occurred, occurs, or will occur after a defined span of space or time

Na kjakjo klisli 10 tefan **sa** na sli.
He only had 10 feet to stop.
He only had 10 feet **until** that he stop.

Na jokipitiblesli **sa** on 20-finabapla kabeppla.
He had to fit **through** that 20-inch opening.

Klanapla as na fop tiblesli **sa** 12 tefapla it pala'.
My stuff will never fit **in** 12 feet of space.

La flesli mom **sa** me kapja.
I'll be there **in** five minutes.

Na noflelosli kan **sa** fi kapipla.
It was finished **in** one hour.

Sa also indicates something is to end at a certain time or with the start of another event.

La nosnuposli **sa** nam kalipla.
I'll stay until tomorrow.

La lekasli **sa** folibloklabapla 'sli.
I'll work until the whistle blows.

Conjunctions

Unlike the conjunctions listed above, the ones below do not also function as prepositions (see also p. 124).

Conditional Conjunctions

The following conjunctions introduce conditional statements:

e	if
eb	whether
mo ja e	unless
no ja	even if

e (if)

Indicates the result of an action, assuming the action will in fact be carried out

E klaslapla plelasli kan, na slasli lobliklo.
If the food is kept covered, it will stay warm.
If food covers itself, it is warm.

Ta nosablisli blaklo snojeplan **e** ta tonikjo flimesli.
You'll get good grades **if** you study hard.
You get good grades **if** you strongly study.

E fokliplefjapla mo lam kalikjo snoplosli, la mo klisli nan al kristklaposmopla
If the package doesn't come today, I won't have it for Christmas.

Precedes a statement that would have to be true for a connected action to be carried out or for a connected statement to be valid

Jo snoplosni **e** sifapla nojosnibisli kan.

Go right in **if** the door's unlocked.
Very enter **if** the door unlocks itself.

E ta mo lolilisli pan, nosnoplosni.
If you don't like it, leave.

La mo smasli on **e** la slasli tan.
I wouldn't do that **if** I were you.

eb (whether)

Precedes a statement of what is possible but where the actuality of each point is unknown, and each is mutually-exclusive^{xi}

Mo snoplosni **eb** na kom flesli.
Don't come **whether** he's here or not.
Don't come **whether** he here exists.¹¹
It is possible that the subject is there though it is unknown whether or not he actually is.

Flimosni **eb** feja pla jo snoplosli.
Find out **whether** help is on the way.
Learn **whether** help very comes.
Help may be coming, but it is uncertain whether it is.

Eb na nokliblisli smoni' i smetakjo nolalo' kan a nosnoplosli, la mo flinisli.
Whether it was lost, or stolen, or just got up and walked away, I don't know.
Whether it lost stole or just raised itself and departed, I don't know.
All three are possibilities.

Na nilakjo snabisli lalal **eb** on slasli meniklo.
He might be able to tell us **whether** that's true.
It is possible that the subject can verify the truth of the statement, but he also might not be able to.

Eb cannot be used interchangeably with *e* (if).

Smabaflinisni lal **eb** ta kofjotosli ta kliblislipla klaslaplan.
Let me know **if** you want to get food.
Cause me to know **whether** you want that you get food.
The subject perhaps wants to get food, though it also may be that the subject does not, in which case "eb" is the appropriate conjunction.

Snabisni lan **eb** ta kofjotosli ta lam **i** nam kalikjo nosnoploslipla.

¹¹ With *eb*, it is understood the statement may be untrue; it never needs to be accompanied by "or not."

Tell me **if** you want to leave now **or** tomorrow.
Tell me **whether** you want that you now or tomorrow leave.
The subject could just as well want to leave now as tomorrow..

Also note that the phrase “or not” (as in “whether or not”) is unnecessary in Paklikale as *eb* itself encapsulates that concept.

mo | ja e (unless)

Indicates an exception that would render a connected previous statement untrue. Where *e* precedes a condition that would make a conjoined statement true, *moja e* precedes an exception that would make a conjoined statement false.

Fon blem fejasli **moja e** Jak tanasli konesoplan as ka.
No one will help **unless** Jack changes his attitude.

Tenepla slasli nokliblisliklo **moja e** ta fjo klisi nanan.
The papers are lost **unless** you still have them.

no | ja (even if)

Noja indicates that an action will not take place despite a condition that would seemingly trigger it or that a statement is true despite a seemingly contradictory accompanying statement. As “but” (*ja*) denotes a statement that would be true if not for some contravening point, *noja* denotes one that could not be true in spite of any other factor. As such, it can be thought of as more or less the opposite of *ja*.

La lam mo kliblesli nan **noja** na slasli nofleloklo nan fla Klosa’.
I wouldn’t take it now **if** it were the one last on Earth.
I don’t now take it **even if** it equals last one on Earth.
It may be assumed that the last of something in existence would be desirable, yet in the case above, it is not.

Klaposmopla slasli joblaklo **noja** la mo nokipiblemasli la smomasliplan.
The party will be great even **if** I can’t finish the decorations.
Party equals great even **if** I cannot finish that I decorate.
It might be assumed that the decorations not being finished would affect the quality of the party, but here it does not.

Noja is also similar to *os* (in spite of, even though) but appears in less definite circumstances. It is used in the same way but only when an action may or may not occur, rather than when an action has actually occurred.

Tosnasni pan **noja** pa slasli nobaboklo.
 Try it **even if** it is difficult.
It remains unknown whether the subject will actually try it or not.

Ta jokipifejasli nan **noja** bliklisi na tan.
 You have to help him **even if** he did hurt you.
 You have to help him **even if** hurt he you.
The subject "has to" help, but still it is uncertain whether this will actually happen..

Coordinating Conjunctions

Paklikale has six coordinating conjunctions:

a	and
o	
i	or, or else, otherwise
aj	and/or
ja	but, but rather
kla	for the sake of, therefore, thus, so

a, o (and)

The conjunctions *a* and *o* (and) connect parts of a sentence that play equivalent roles and have equal weight.^{xii}

The non-inclusive form, *a*, is the most common and is appropriate in almost all cases.

Mr. Smith **and** Mr. Jones gave science exams yesterday.
 Sosejapla Smith **a** 'pla Jones jam kalikjo pitokjo nislosli.

Nana jolekasli al sibaklo kalipla **a** menekjo smasli lon.
 They worked hard all day **and** did everything right.
 They worked during whole day and right-ly did everything.

Kok flesli fla smopjapla **a** fla betopjapla.
 There's some in the living room **and** in the kitchen.
 Some exists in living room and in kitchen.
 The non-inclusive form also expresses addition.

One **plus** two equals three.
 Fi **a** ji slasli ki.

Of ki fokafopla **a** ji 'pla fla kablaklo pjapla sibakjo slasli me ' .
These three lamps, **plus** the two in the other room, makes five all together.
This three lamp **and** two that exist in other room totally equal five [lamps].

The inclusive form, *o*, shows that seemingly separate items within a series are in fact acting as one unit.

La kliblekli klejafipofjaklo klanasmoplan fjasliklo klekjafjaplan plela' **o** fosmapli' **a** plene' as kotebopla.

I bought an aquarium kit that included the tank, lid, light, **and** filter, **and** a bag of gravel.
The kit included the tank, lid, light, and filter, but not the gravel, which was purchased separately.

Poploblapla **o** kamaneplipla **a** bifle'pla **o** joglejepla slasli liloklo kamaklaslapla as la.

Eggs and pancakes and waffles and syrup are my favorite breakfasts.

Eggs and pancakes are one distinct meal while waffles and syrup are another. Thus, the inclusive form is used to connect eggs to pancakes and waffles to syrup, and the non-inclusive form is used to connect the two phrases together while maintaining them as separate units.

Josmajisliklo nosnoploslipla lekaplal, la kliblekli al loflelopla kleflojipla **o** kletakepla **a** klekamaklaslasli.

Rushing to leave for work, I alternated between getting washed and dressed and eating breakfast.
Washing and dressing together are treated as one action alternated to and from, while eating breakfast is treated like another.

The contrast between the sets of examples below further illustrates the difference between the non-inclusive and inclusive and how the use of one or the other can change the meaning of a sentence:

Onjondel **a** Empsteb **a** Montak jolabakjo flesli it lok fi toselepla.
Uniondale **and** Hempstead **and** Montauk are all far apart from each other.
Uniondale **and** Hempstead **and** Montauk far exist from every one self.

Onjondel **o** Empsteb **a** Montak jolabakjo flesli it lok fi toselepla.
Uniondale **and** Hempstead **are** far from Montauk.

La nokamaklaslasli fesiblimiplan **a** pleta' .
I had macaroni and cheese **and** salad for dinner.
I dinner-ly ate macaroni, **and** I dinner-ly ate cheese.
In this example, macaroni and cheese are two separate foods.

La nokamaklaslasli fesiblimiplan **o** pleta' .
I had macaroni and cheese **and** salad for dinner.
I dinner-ly ate macaroni **and** cheese.

In this example, macaroni and cheese is one dish.

Flesli nokok noplabetoniplan fa la **a** Joj **a** Jon.

There's a lot of tension between me **and** George **and** John.

There's a lot of tension between me **and** George **and** John, between all three of us.

Flesli nokok noplabetoniplan fa la **a** Joj **o** Jon.

There's a lot of tension between me **and** George **and** John.

There's tension between me and George **and** me **and** John (no tension between George and John is implied).

The inclusive is also used in titles of works regardless of how they appear in a sentence, since a book, a film, etc. is always one thing. When the title contains the conjunction "and," it is setting up multiple terms as one unit, just as in the earlier examples.

Lief Tolstoj milisli 'Nojosmisapla **o** smisapla'.

Leo Tolstoy wrote War **and** Peace.

Lief Tolstoj milisli 'Nojosmisapla **o** smisapla' **a** 'Ana Kalenina'.

Leo Tolstoy wrote War and Peace **and** Anna Karenina.

War and Peace is one of the works written, not two separate works, and Anna Karenina is another. So the inclusive is used in the former, which is then connected to the latter with the non-inclusive.

i (or, or else, otherwise)

Connects multiple conditions to show that when one holds true, the remaining do not; denotes a series of mutually-exclusive possibilities

La moflinisli e na smasli pan **i** e kablapla klisli kjamoplan.

I don't know if he did it **or** if someone else is responsible.

Na blosli al of kaklapla **i** nam kakla'.

He's coming back either this year **or** next year.

He returns during this year **or** next year.

La nosli joklaslapjaplal **i** la nojoslelokjo kom klasasli.

I'll go to the cafeteria **or** I'll just eat here.

On fofjapla jo'sli Klistojena fosmomaplan **i** felokalipla fosmoma'.

That box is full of either Christmas **or** birthday decorations.

Indicates that only one particular item may be selected over the rest; denotes a list of possible, grammatically-equivalent choices

Kliplesni toklo klanaplan **i** floklo klana'.
Bring the red one **or** the blue one.

Ta kipilejisli it slijiklo bafli' **i** sapo'.
You can choose between chocolate, vanilla, **or** strawberry.

Ta jokipilejisli nan **i** lan.
You have to choose between her **and** me.
You have to choose her **or** me.

aj (and/or)

Shows that one or all of the given alternatives may play an equivalent role, be true, or be selected

Na kipiklisli of **aj** on.
He can have this **or** that **or** both. / He can have this **and/or** that.

Ta nojokipikliblesli fonesoplan ta noklibleslikjo Jeseteneplan C5J **aj** 'plan Q78-1.
You must provide identification when submitting Form C5J **and/or** Form Q78-1.

Aj in Paklikale can be used much more freely than "and/or" in English, since it is much less cumbersome. In English, for instance, "or" may be used in a sentence like "The test can detect tumors or cancers" even though it really means and/or, since some tumors are cancerous and not all cancers form tumors. In Paklikale, *aj* would have been used.

ja (but, but rather)

Indicates that a factual statement is about to follow a previously given counterfactual statement

Jak kofjotosli na fejaslipla **ja** na nojoslelokjo mo klisli smetekjo fliplan.
Jack wanted to help, **but** he just didn't have the time.
Jack wanted that he help **but** he just no have enough time.
Jack did not help despite wanting to.

Bopeslepla as la loflislokjo tosnasnoplosli **ja** plikipla klisli josibaplan.
My friend tried to get here on time, **but** the roads were jammed.
Friend of me on time tried to arrive **but** roads had congestion.
Despite attempting to, the friend, in fact, did not arrive on time.

Ta kojegasli na mo smasliplan pan **ja** na fjo smasli '.

You advised him not to do it, **but** he still did.
You advised that he not do it but he still did [it].
He did it even though the subject advised him not to.

Indicates circumstances different from those that were assumed to be^{xiii}

Na klekajko nosnoplosli nofa foklekafejipla as na **ja** na noklejakjo blosli piseplal.
He left without his umbrella in the rain, **but** he came home dry.
He rain-ly left without umbrella of him but he dry-ly returned to home.
One might have expected him to be wet aftering being in the rain without an umbrella.

La joflojisli plosoplan al kapipla **ja** nofoflojipla mo noflasasli kan.
I scrubbed the wall for an hour, **but** the dirt didn't come off.
One might have expected the wall to get clean after so much washing.

kla (for the sake of, therefore, thus, so)

La smasli pan **kla** ta.
I did it **for** you.

Ta snabisli pan **kla** kjaklo nolilipla.
You said it **out of** pure hate.

Snasni **kla** ka.
Do it **for** your own sake.
Do it **for** the sake of you.

This term can also express "in order to" but more dramatically than *am* (see p. 99).

La felosli kan **kla** snafaslipla.
I was born **to** sing.
I was born **for the sake of** singing

Interjections

Paklikale recognizes six major classes of interjection and expresses each with a single term, listed in the table below.

Interjections do not need to be set off by commas because just that they are interjections suggests they are interrupting the sentence.

The use of Palikale's interjections may vary depending on the cultural context. For example, one may opt just for silence instead of saying *ab* (uh, um) during a break in speech.

Term	Class	Emotions Expressed	English Approximations
Ob	Violent Distress	Anger, Pain	Ay, Damn, Ouch
Om	Non-violent Distress	Disgust, Fear, Surprise	Ah, Hey, Uh-oh, Whoa, Yuck
Ok	Strong Joy	Glee, Happiness	Yay
Ot	Weak Joy	Relief, Satisfaction	Ahh, Phew, [Sigh]
Ab	Filler	(used to fill a pause)	Gee, Really?, Uh, Um, Well, You know
Ak	Emphasizer	(used to request that someone take notice)	Alas, Behold, Bingo, Eureka, Indeed, Presto

Ob tal!

Damn you!

Damn to you!

Om ta bos kipiklaslasmi on?

Gross, how can you eat that?

Ok slasli flipla as slipla piseplal!

Yay, it's time to go home!

Yay, equals time of going to home!

Pe beko' me a ki beko ji slasli **ab** 10.7.

Seven point five and three point two is, **um**, 10.7.

Paklikale treats appositives as interjections; that is, what would be the nouns in the appositive do not take noun suffixes. No apostrophes replace the suffixes either because, as far as the language is concerned, the terms are not acting as nouns.

Sol fi it **safi** el **tekli** fla **kloslo** klisli jofi 20 loklaflo bosnipepla.
Seoul, one of the biggest cities in the world, has over 20 million inhabitants.

Bopeslepla **bosmoflimo** as la lam kali noplomesli.
My friend, a classmate of mine, is visiting today.

When proper nouns are used to address someone, they also are considered interjections in Paklikale. As such, any nominal suffixes should be dropped.

Ab **soseja Smet** ta jolam smenikipisli lan.
Well, **Mr. Smith**, it seems you have me outmatched.
Well, **Mr. Smith**, right now you outmatch me.

El blaklo klanapla ta kipismasliklo **Bob** slasli kja slasli kan.
The best thing you can do, **Bob**, is just be yourself.

Fon nosnoplosli kapaplan **Bojesa'**.
No one else is aboard, **Captain**.
No one remains inside, **Captain**.

Placing Emphasis without Changing Word Order

Normally, a word is emphasized by moving it ahead in the sentence, but placing the interjection *ak* in front of the word can achieve the same thing. This is especially useful with subjects, since they are already ahead by default. As a matter of style and efficiency, where possible, it is better to change the word order than to add the additional word.

Ak la tikosli of slasliplan kja lejiplan.
I personally feel that this is the only option.
I feel this equals only option.

Ak na slasli kjamoklo.
He's the one who's responsible.
He equals responsible.

Mo ak liblileslopla nakisli kan.
No, the sprocket itself broke.
Sprocket broke itself.

Of slasli **ak** plapoplan as kliblipla.
This is *the* car to get.
This is **the** car of getting.

Numbers

Formatting Numerals

Commas or spaces separate digits into groups of three starting on the right.

1,278 or 1 278

77,975 or 77 975

237,835,009 or 237 835 009

A period acts as the decimal marker.

4.6

37,849.43

2 580.1

Terms for Numbers

Cardinal		Ordinal	
bi	zero	bi klo	zeroth
fi	one	fi klo	first
ji	two	ji klo	second
ki	three	ki klo	third
li	four	li klo	fourth
me	five	me klo	fifth
ni	six	ni klo	sixth
pe	seven	pe klo	seventh
si	eight	si klo	eighth
ti	nine	ti klo	ninth
klakli	ten	klakli klo	tenth
klafa	hundred	klafa klo	hundredth
lo klafi	thousand	klafi klo	thousandth
klafi	ten thousand	lo klafi klo	ten thousandth
jo klafi	hundred thousand	jo klafi klo	hundred thousandth
lo klaflo	million	klaflo klo	millionth
klaflo	ten million	lo klaflo klo	ten millionth
jo klaflo	hundred million	jo klaflo klo	hundred millionth
lo klaje	billion	klaje klo	billionth
klaje	ten billion	lo klaje klo	ten billionth

Cardinal		Ordinal	
jo klaje	hundred billion	jo klaje klo	hundred billionth
lo klakja	trillion	klakja klo	trillionth
klakja	ten trillion	lo klakja klo	ten trillionth
jo klakja	hundred trillion	jo klakja klo	hundred trillionth

Numbers other than those listed in the table above are formed by compounding. When one of those terms is used as a suffix, it is literally being added to the term to which it is affixed. When one of them is attached as a prefix, it is literally being multiplied by it.

No more than three numeric terms may be affixed simultaneously, with no more than one prefix and one suffix. When only two terms are attached, they are being multiplied. The term *fi* (one) may drop when it is to appear at the beginning of a compound. *Bi* (zero) is never compounded as part of a term representing a number.

To give an example, the terms for numbers eleven through nineteen are formed using numbers one through nine as suffixes on the number ten:

eleven	klakli fi (10 + 1)
twelve	klakli ji (10 + 2)
thirteen	klakli ki (10 + 3)
fourteen	klakli li (10 + 4)
fifteen	klakli me (10 + 5)
sixteen	klakli ni (10 + 6)
seventeen	klakli pe (10 + 7)
eighteen	klakli si (10 + 8)
nineteen	klakli ti (10 + 9)

In the following examples, the terms for numbers twenty through ninety, counting by tens, are formed by using numbers two through nine as prefixes:

twenty	ji klakli (2 × 10)
thirty	ki klakli (3 × 10)
forty	li klakli (4 × 10)
fifty	me klakli (5 × 10)
sixty	ni klakli (6 × 10)
seventy	pe klakli (7 × 10)
eighty	si klakli (8 × 10)
ninety	ti klakli (9 × 10)

Prefixes and suffixes are also used simultaneously, to form all the intervening numbers:

twenty-three	ji klakli ki ($2 \times 10 + 3$)
thirty-nine	ki klakli ti ($3 \times 10 + 9$)
seventy-seven	pe klakli pe ($7 \times 10 + 7$)
eighty-four	si klakli li ($8 \times 10 + 4$)

As the numbers begin to get large, spaces must be added to separate the compounded terms into groups to avoid confusion. The spaces themselves indicate the separated compounds should be added. When any of the terms *klafi* (thousand), *klaflo* (million) *klaje* (billion), or *klakja* (trillion) repeat across subsequent, contiguous groups, they may be omitted after the first.

two hundred forty-eight	ji klafa li klakli si $2 \times 100 + (4 \times 10 + 8)$
seven thousand five hundred sixty-three	pe lo klafi me klafa ni klakli ki $7 \times 100 + 5 \times 100 + (6 \times 10 + 3)$
one hundred eighty eight thousand	jo klafi si klafi si lo' $100,000 + 80,000 + 8,000$
two hundred million three hundred sixty	ji jo klaflo ki klafa ni klakli $200,000,000 + 3 \times 100 + 6 \times 10$
two hundred fifty million nine hundred	ji jo klaflo me klaflo ti klafa $200,000,000 + 50,000,000 + 9 \times 10$

When cardinal numbers appear in a sentence, they do not take grammatical suffixes to denote their part of speech. At least where they act as the subject or object, the commutative property essentially makes it irrelevant which is which.

Klakli a fi slasli fi a klakli.
Ten plus one equals one plus ten.

Fi a klakli slasli klakli a fi
One plus ten equals ten plus one.

Ji a me slasli pe.
Two and five equals seven.

Pe slasli me a ji.
Seven equals five and two.

Ordinal numbers are formed by adding the adjective suffix *klo* when they are acting as an adjective or *kjo* when they are acting as an adverb. If multiple terms are compounded, only the final one takes a suffix. Otherwise, terms for ordinal numbers are formed through compounding in the same way those for cardinal numbers are

La liflesli of slasliplan **klaklifiklo** lesoplan la jolifleslikjo.
I saw this was the 11th time when I checked.

Of slasli **jiklo** plapoplan as la
This is my **second** car.

Na **fikjo** smasli.
She goes **first**.
She **first** does.

Ordinal numbers are also used as generational suffixes are in English, though preceding the rest of the name.

Fiklo Jon Smit
John Smith, **Sr.**
First John Smith

Jiklo Jon Smit
John Smith, **Jr.**
Second John Smith

Kiklo Jon Smit
John Smith **I**
Third John Smith

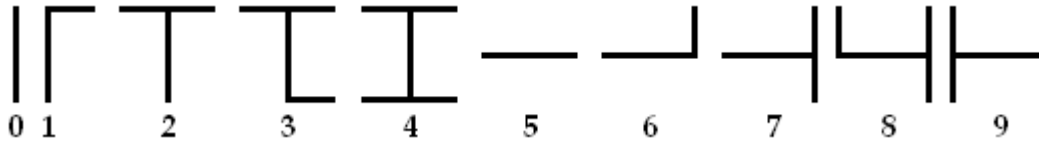
Strings of digits like telephone, ID, and account numbers should be pronounced whatever way is most efficient, that is, whatever way uses the least syllables, which in Paklikale usually means reading them one digit at a time rather than with the digits grouped together.

2297-2251-3267 ji ji ti pe ji ji me fi ki ji ni pe

Aside from Arabic numerals, numbers can be represented in Paklikale using the symbols on the next page. A single vertical bar represents 0, and a single horizontal bar represents 5. Each line added to the ends of those bars represents a 1; two such lines can be added on each end. For example, one line added to each side of the right end of the

horizontal bar (—), which, again, represents 5, and one line added to the left side (resulting in the symbol ⊣) makes an 8 (5 + 3 = 8).

Spaces are used as commas, and the decimal point is retained.



12.1	ΓΤ.Γ
1,000	Γ III
245,346,889	ΤΙ— ΤΙ— ⊣ 444

Fractions and Mixed Numbers

Fractions are read by inserting the preposition *it* (from, out of) between the numerator and denominator.

1/2	fi it ji (one out of two)
1/4	fi it li (one out of four)
2/3	ji it ki (two out of three)
15/16	klakli me it klakli ni (fifteen out of sixteen)
7/64	pe it ni klakli li (seven out of sixty four)

Mixed numbers are read by inserting the conjunction *a* (and) between the whole number and the fraction.

2 1/2	ji a fi it ji (two and one out of two)
87 1/4	si klakli pe a fi it li (eighty-seven and one out of four)
21 2/3	ji klakli fi a ji it ki (twenty-one and two out of three)
41 15/16	li klakli fi a klakli me it klakli ni (forty-one and fifteen out of sixteen)
1 7/64	fi a pe it ni klakli li (one and seven out of sixty-four)

Percentages

Percentages are read like fractions except that the number after *it* is always 100.

1%	fi it klafa (one out of one hundred)
67%	ni klakli pe it klafa (sixty-seven out of one hundred)
200%	ji klafa it klafa (two hundred out of one hundred)
12 1/2%	klakliji a fi it ji it klafa (twelve and one out of two out of one hundred)

28.8% jiklaklisi beko si it klafa (twenty-eight point eight out of one hundred)

Decimals

Decimals are read similarly to mixed numbers, but the terms referring to the numbers after the decimal point are constructed based on the table below. The phrase *bi a* (zero and) may be omitted when there is no whole number before the decimal point.

Paklikale	English
it klakli	tenths
it klafla	hundredths
it lo klafi	thousandths
it klafi	ten thousandths
it jo klafi	hundred thousandths
it lo klaflo	millionths

0.02 (two hundredths)	[bi a] ji it klafla (two out of one hundred)
2.1 (two and one tenth)	ji a fi it klakli (two and one out of ten)
23.87 (twenty-three and eighty-seven hundredths)	jiklakliki a siklaklipe it klafla (twenty-three and eight hundred seventy-six out of one hundred)

As a shorthand method, decimals may also be read after the decimal point as a series of digits following the word *beko* (point). Again, *bi* (zero) may be omitted before the decimal point.

0.01	beko bi ji
2.1	ji beko fi
23.876	jiklakliki beko si pe ni

Negative Numbers

Numbers less than zero are pronounced with the prefix *no* before the number.

-0.02	no ji it klafla
-30	no ki klakli
-87 1/4	no si klakli pe a fi it li
-188,000	no jo klafi si klafi si lo'

Arithmetic

The non-inclusive form of “and,” *a*, is used for addition.

$1 + 2 = 3$ Fi **a** ji slasli ki. (One **plus** two equals three.)
 $20 + 30 = 50$ Jiklakli **a** kijklakli slasli meklakli. (Twenty **plus** thirty equals fifty.)

The preposition *os* is used for subtraction.

$10 - 5 = 5$ Klakli **os** me slasli me. (Ten **minus** five equals five.)
 $20 - 7 = 13$ Jiklakli **os** pe slasli klakliki. (Twenty **minus** seven equals 13.)

At is used for multiplication.

$4 \times 5 = 20$ Li **at** me slasli jiklakli. (Four **times** five equals twenty.)
 $100 \times 4 = 400$ Klafa **at** li slasli liklafa. (One hundred **times** four equals four hundred.)

Finally, *it* is used for division.

$30 / 5 = 6$ Kiklakli **it** me slasli ni. (Thirty **divided by** five equals six.)
 $81 / 9 = 9$ Siklaklifi **it** ti slasli ti. (81 **divided by** 9 equals 9.)

Roots and Exponents

Roots are expressed with the term *lali'* (down). Square roots are pronounced *x lali' ji* (x down two) while cubed roots are pronounced *x lali' ki* (x down three). It is not necessary to add a suffix to *lali'* in this case.

$\sqrt{9}$ ti lali' ji (the square root of nine, literally “nine down two”)
 $\sqrt{25}$ jiklaklime lali' ji (the square root of twenty-five, literally “twenty-five down two”)
 $2^{1/3}$ ji lali' ki (the cube root of two, literally “two down three”)
 $8^{1/3}$ si lali' ki (the cube root of eight, literally “eight down three”)

Conversely, exponents are expressed with the term *nolali'* (up). A number squared is pronounced as *x nolali' ji* (x up two), a number cubed as *x nolali' ki* (x up three), a number raised to the fourth power as *x lali' li* (x up four), and so on.

2^2 ji nolali' ji (two squared, literally “two up two”)
 5^3 me nolali' ki (five cubed, literally “two up three”)
 7^4 pe nolali' li (seven to the fourth power, literally “two up four”)
 3^9 ki nolali' si (three to the ninth power, literally “two up nine”)

Scientific Notation

Numbers expressed in scientific notation are pronounced as x at *klakli nolali'* y (x times ten to the y power, literally “ x at the rate of ten up y ”).

3.6×10^4	ki beko ni at klakli nolali' li
7.1×10^8	pe beko fi at klakli nolali' si
9.91×10^6	ti beko ti fi at klakli nolali' ni
8.83×10^7	si beko si ki at klakli nolali' pe

Miscellaneous Terms and Expressions

Cause to be and Become

Where English might use the term “to make” before a verb in the sense of “to make someone or something be a certain way,” Paklikale affixes *smaba* to the beginning of the verb. Below are examples of verbs using *smaba*:

smaba|fepi|sli
sharpen
make sharp

smaba|no|snopo|sli
immobilize
cause not to move

smaba|sla|sli
equalize, equate
make equal

smaba|pima|sli
naturalize
make native

smaba|faja|sli
disseminate, spread out
cause to expand

smaba|pino|sli
mess up, screw up
make a problem

The way *smaba* can change the meaning of a sentence can be seen by comparing the examples below:

Jososmepla **pesnasli** joposmeplan.
The man **married** the woman.

Bolebejesapla **smabapesnasli** jismoplan.
The preacher **married** the couple.
The preacher caused to be married the couple.

The use of the prefix *smaba* is not exclusive to verbs.

Fokasnemiliklo **fosmabafepi**pla flesli on.
The pencil **sharpen**er is over there.
The pencil make-sharp exists over there.

Nopinosli of **smabaslaplan**.
Solve this **equation**.
Solve this make-equal.

La jokipikliplesmi **smabapimaklo** fopjojeplan as la?
Do I need to bring my naturalization certificate?
I need to bring make-citizen certificate of me?

Standing alone, *smaba* means “entail” or “constitute.”

Of klepla **smabasli** jo nokojesmaplan.
These actions **constitute** a gross violation.

The prefix *pifo* basically has the opposite meaning of *smaba*, translating to “become” or “make oneself a certain way.” Terms using *pifo* are constructed in the same way as those using *smaba*:

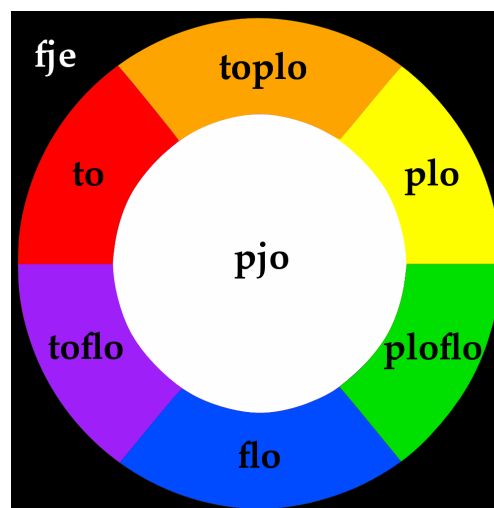
pifo|fepi|sli
sharpen
get sharp

pifo|slal|sli
become equal, equalize
become equal

pifo|faja|sli
blow up, inflate, stretch out
become expanded

Colors

Most words describing colors in Paklikale derive from those describing the three primary colors, *to* (red), *flo* (blue), and *plo* (yellow), as well as *fje* (black) and *pjo* (white). As red, blue, yellow, black, and white can be mixed to form any color, so too can the terms that describe them be compounded to describe any color. This system can be visualized on a color wheel:



Some examples are:

to|plo'
orange (yellow red)

fje|plo|flo'
forest green (black green)

to|flo'
purple (red blue)

pjo|flo'
sky blue (white blue)

plo|flo'
green (yellow blue)

pjo|fje'
gray (white black)

The diminutive and augmentative prefixes *jo* and *ko* can further modulate the description of a color.

Jo can be added to increase the intensity.

jo|fje|pjo'
dark gray (very black white)

jo|flo|plo'
teal, bluish green (very blue yellow)

jo|pjo'
stark white (very white)

jo|to|flo'
magenta (very red blue)

jo|to|plo'
burnt orange, rust (very red yellow)

jo|flo|to'
violet (very blue red)

Reversing the order of the terms after *jo* reverses the intensity, emphasizing the effect of whichever color comes first.

pjo|fje'
light gray (white black)

fje|pjo'
dark gray (black white)

Ko weakens the colors, often with a negative connotation.

ko|pjo'
dingy white (not very white)

ko|plo|flo'
sickly green (weak green)

ko|to'

pale red (weak red)

Jo or *ko* appear first when used in a compound describing a color, followed by *pjo* (white) or *fje* (black). When the terms for multiple primary colors appear, they are typically arranged in order of intensity, that is, in order of which components have the most apparent impact.

In a sentence, terms for color should take an appropriate suffix.

Liloklo kjekapla as la slasli **topla**.
My favorite color is **red**.

Floklo koklekjafjapla nakisli kan.
The **blue** glass broke.

Finally, it is possible to describe colors by adding terms from outside the system.

nati | plo | flo'
copper green

filiteli | to | plo'
rusty orange

jaso | flo'
sky blue

Correlatives

The terms comprising Paklikale's correlative system are listed below. Italicized text indicates terms derived from them. With respect to word order, these terms appear in a sentence in the same positions typical adverbs, pronouns, etc. would.

Term	Meaning
bot	because (before clause in the indicative)
	why (before a clause in the interrogative)
	because of (before a noun)
bos	the way that (before a clause in the indicative)
	by what means, how (before a clause in the interrogative)
	by means of (before a noun)
<i>jok bos</i>	<i>however, in any way</i>
lop	always

Term	Meaning
kop	sometimes
mokop	few times, infrequently
nokop	frequently, many times, often
jop	anytime (before a clause in the indicative)
	when (before a clause in the interrogative)
<i>jok jop</i>	<i>whenever</i>
fop	never
lon	everyone, everything
kon	someone, something
mokon	few people, few things
nokon	many people, many things
jon	that which (before a dependent clause)
	anyone, anything (before an independent clause)
	what, who (before a clause in the interrogative)
fon	nobody, no one, nothing
<i>jok na</i>	<i>whatever, whichever</i>
lob	everywhere
kob	somewhere
mokob	few places
nokob	many places
job	anywhere (before clause in the indicative)
	where (before a clause in the interrogative)
fob	nowhere
<i>jok job</i>	<i>wherever</i>
lok	all, all of the, every
<i>lok fi</i>	<i>each (literally "every one")</i>
<i>lok fi tose pla</i>	<i>each other, one another (literally "each self")</i>
kok	some (less than half)
mokok	a little, few
nokok	a great deal, a lot, many
<i>jo nokok</i>	<i>most, the majority of</i>
jok	any, whatever amount (before a clause in the indicative)
	how much, how many (before a clause in the interrogative)
<i>jok kabla pla</i>	<i>anyone else, anything else (literally "any other")</i>
fok	none

Note the following examples:

Ta **bot** fletasmi klebislikjo fobetaplan?
Why did you leave the stove on?
You **why** kept turned-on stove?

La fletasmi klebaslikjo nan **bot** folejopla slasli nojosnopoklo.
I left it on **because** the knob is stuck.
I kept turned-on it **because** knob equals stuck.

La fletasmi klebaslikjo nan **bot** plapejapla.
I left it on **because of** the malfunction.
I kept turned-on it **because of** malfunction.

La **jop** nokipisnoplosmi?
When can I leave?
I **when** can leave?

Ta **jop** nokipisnoplosni.
You can leave **anytime**.
You **anytime** can leave.

Lon nosnoplosni pislapan.
Everyone left the building.

Mokob slasli jibapla as of safipla.
Few places match the beauty of this city.

Nabameslopla **jok** klijasmi?
How much did the ring cost?
Ring **how much** cost?

Expressing Ability

Paklikale expresses the possibility, necessity, or urgency of an action through various forms of the root *kipi*'. It may be affixed to the beginning of a verb either alone to express "can" or with the augmentative or diminutive prefixes *jo* or *ko* to express "should" and "have to" respectively.

Kipi by itself is neutral, suggesting only that the action is possible, the equivalent of "can," "could," "is able to," or "may." "To have to" and "must" are considered the augmentative forms of "to be able" while "should" and "ought to" are considered the diminutive forms, so adding *jo* or *ko* changes the meaning as such. *Jo* increases the

intensity, expressing not only that an action can be done but that it must be done. Similarly, *ko* reduces the intensity, expressing that the action should be done, not necessarily that it can or will be.

Ta **kipisli**
You **can** stop.

Ta **kokipisli**.
You **should** stop.

Ta **jokipisli**.
You **have to** stop.

Jo or *ko* are attached to *kipi* if they are modifying *kipi* itself, that is, if they are expressing the idea of “have to” or “should.” If *jo* or *ko* are instead modifying the root *kipi* is attached to, they are placed directly before the root. Compare the following sets of examples:

Ta **jokipifejasli** nan.
You have to help him.

Ta **kipijofejasli** nan.
You can help him a lot.

Ta **kokipislejisli** tefeplan as la.
You should scratch up your shoes.

Ta **kipikoslejisli** tefeplan as la.
You can polish your shoes.

Of **kokipikjobasli** nan.
This should anger him.

Of **kipikokjobasli** nan.
This could annoy him.

The verb *kipi* modifies can drop if that verb was already mentioned and what is being stated is obvious from the context anyway.

La kofjotosli ta **sliplan** flimobleplal.
La **mo jokipi'sli**.

I want you **to go** to school.
No, I don't **have to**.

Kipi affixed to nouns, adjectives, and adverbs corresponds to the “-able” and “-ible” suffixes in English.

Jon slasli **kipismaklo**.
Anything is **possible**.

Nokoplijaklo kolabaliplopla slasli jo **kipikoliliklo**.
The new neighbors are very **likable**.

Expressing Age and Weight

The verb *klisli* (“to have”) with a unit of measure can express how much someone or something weighs.

La **klisli** 185 pond.
I **weigh** 185 pounds.
I **have** 185 pounds.

Similarly, it can express age.

La **klisli** 22 kaklaplan.
I **am** 22 years old.
I **have** 22 years.

La **klisli** kijklakli kaklapla.
I **am** thirty years old.
I **have** thirty years.

Of pisepla kja **klisli ni kami**.
This house is only **six months old**.
This house only **has six months**.

In practice, however, to make speech more efficient, the term *kaklapla* (“year”) can drop when referring to age in years.

La **klisli** 22.

Expressing Here is/Here are

Sentences formed in English with “here is” are handled the same way in Paklikale as “there is” (see p. 132) except that the adverb *kom* (here) is added.

Kom flesli nojosnoploplan as la.
Here is my resignation.

Kom flesli tefeplan as ta.
Here are your shoes.

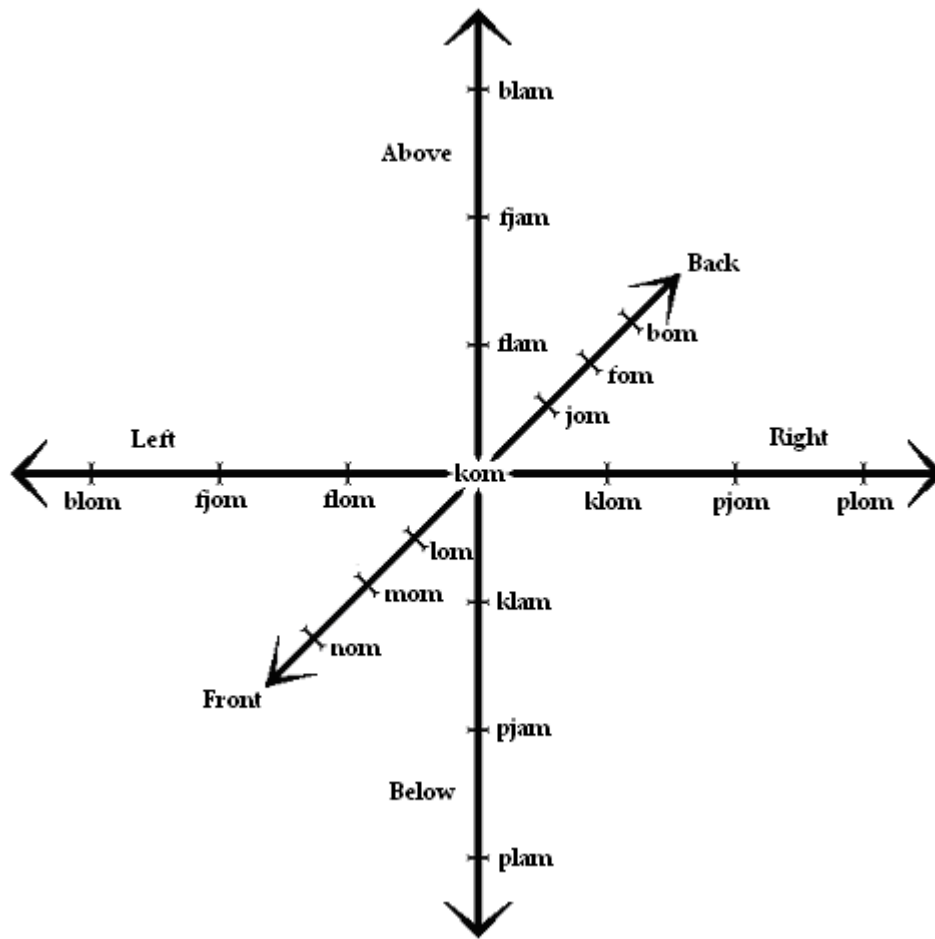
Alternatively, the verb *liflesni* (“notice,” “see”) can express the same idea, albeit more emphatically. Literally, this construction tells someone to look or take notice.

Liflesni nojosnoploplan as la.
Here is my resignation.
Take notice of my resignation.

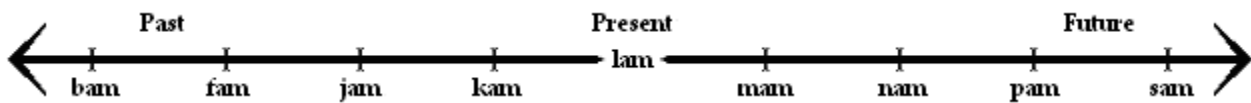
The Four-dimensional System

The Four-dimensional System is a collection of specialized adverbs, prepositions, and nouns used to describe positioning in the four dimensions of space and time. These terms do not take suffixes.

The terms that relate to an object’s position in space can be visualized in three dimensions, as shown on the next page:



Similarly, words describing positioning in time can be visualized on a timeline:



The English approximations of these terms appear in the table below. Italicized lines correspond to the center points on the previous diagrams.

Paklikale	English
bam	back in history
fam	a while ago, much earlier
jam	before, earlier, last (as in “last year”), previous
kam	just, just now
jo lam	right now
<i>lam</i>	<i>now</i>
mam	soon
nam	after, next, later
pam	much later
sam	in the future
bom	back there, way behind
fom	back <i>n.</i> , behind
jom	at (as in “at the door”), right behind
jo kom	right here
<i>kom</i>	<i>here</i>
lom	front <i>n.</i> , <i>adj.</i> , just ahead [of]
mom	there
nom	over there
blam	way above, way up there
fjam	above, top <i>n.</i>
flam	just above
<i>kom</i>	<i>here</i>
klam	right below
pjam	below, bottom <i>n.</i> , down, under
plam	way down there
blom	way over on the left [of]
fjom	left, the left side <i>n.</i> , on/to the left [of]
flom	just to the left [of]
<i>kom</i>	<i>here</i>
klom	just to the right [of]
pjom	right, the right side <i>n.</i> , on/to the right [of]
plom	way over on the right [of]

Jolam nosnoplosni!
Get out **right now!**

Joklaslaklibloblepla **lom** flesli.
The supermarket is **just ahead.**

Jon lom slasmi **fjam**?
Which side is **the top?**

Fisnopa flesli **blom** fojetesli.
The salt is **way over on the left of** the cabinet.

Multiple terms may be used simultaneously to give the “coordinates,” the more specific location, of an object, as in the examples below:

lom pjom	just ahead and over to the right [of]
jom fjam	just behind and above
kom plam	here, but way down below
plom fjam	way over on the right and above

Some terms are derived more loosely from the four-dimensional system, such as those listed below.

the day before yesterday	fam kali'
yesterday	jam kali'
today	lam kali'
tomorrow	nam kali'
the day after tomorrow	pam kali'

Such terms may take an appropriate suffix.

Lam kalipla slasli joblaklo kaliplan.
Today is a wonderful day.

La **nam kalikjo** smasli pan.
I'll do it **tomorrow.**

Impersonal Expressions

In Paklikale, the verbs of impersonal expressions stand without subjects.

Klekasli.
It is raining.

Lam kalikjo slasli nolotetoklo.
It's gloomy today.

The verb *flesli* (exist) without a subject expresses the idea of "there is." Adding the adverb *kjom* (used to) explicitly expresses "there was."

Flesli nan!
There it is!

Kjom flesli ji nabimesloplan fla of fofjapla.
There were two bracelets in this case.
Used to exist two bracelets in this case.

The other option is to just recast the sentence in a more conventional way.

Ji nabimesloplan kjom flesli fla of fofjapla.
There were two bracelets in this case.
Two bracelets used to exist in this case.

Before a noun or at the end of a clause, *mo* can take the place of "there is no" and "there are no," though this makes text or speech more informal.

Plemikjo **mo** penopla.
There's no money in the drawer.
Drawer-ly **no** money.

Kom **mo**.
There's no one/nothing here.
Here **no one/nothing**.

Mo la kipismasliklo.
There's nothing I can do.

"The" and "What" as "That Which"

Where "the" or "what" in English could be replaced with "that which is" or "the one that/who is," Paklikale adds the suffix *klopla* to the end of the term that that would follow.

Lala liflesni **flokloplan**.
Let's see **the blue [one]**.
Let's see **the one that is blue**.

Na slasli el **noblaklopla** it el **noblaklopla**.

He is the **worst** of the **worst**.

He is **that which has the most badness** out of **that which has the most badness**.

Of slasli **platikloplan**.

This is what's **important**.

This equals **that which is important**.

Time and Dates

The adjective *lolaklaklo* immediately followed by the amount of time that has passed since an event tells how far in the past it occurred.

La **lolaklaklo kaklapla** klisli ko tetaplan.

Years ago I weighed a lot less.

I **in past years** had less weight.

La **lolaklaklo klakli kaklapla** blemasli.

I finished **ten years ago**.

I **in the past ten years** finished.

Slasipla **lolaklaklo me kapja** semisli.

The phone rang **five minutes ago**.

Phone **in the past five minutes** rang.

The expression *kalipla klisli x kapipla a y kapja* ("the day has x hours and y minutes"), is analogous to "It is x o'clock" in English. In practice, however, the terms "*kapipla*," "hours," and "*kapja*," "minutes," and the noun suffix on *kali'* usually should be dropped, especially in dialogue, for the sake of efficiency.

In expressions of time, the term *likesepla* (quarter) may be used for y to express "one quarter hour" and *jikesepla* (half) to express "one half hour." In the 12-hour format, the abbreviation *j'j'k'* (*jam jokamapla*, "before noon") signifies a.m. and *n'j'k'* (*nam jokamapla*, "after noon") signifies P.M.

Kalipla klisli klakliki a jikesepla kapipla a pe kapja.

It is thirteen thirty-seven.

The day has thirteen and half hours and seven minutes.

Kali' klisli ti j'j'k'.

It is nine o'clock A.M.

The day has nine A.M.

Na snoplosli al klaklifi a jikesepla.
He will arrive at half past eleven.
He arrives at eleven and half.

Snaflepla flelosli al si a liklaklime.
The show begins at eight forty-five.
Show begins at eight and forty-five

Feloflipla as la slasli si a jiklakli n'j'k'.
My time of birth is eight-twenty P.M.
Birth-time of me equals eight and twenty P.M.

Be here before 7:15.
Kom flesni jam pe a likesepla.

Dates on the Gregorian calendar are formatted as day-month-year.

12 apelile 1988
April 12, 1988

31/12/10
12/31/10

The abbreviations j'k' (*jam Klistos*, "before Christ") and n'k' (*nam Klistos*, "after Christ") signify B.C. and A.D. respectively. They are placed immediately after the year.

27 j'k'
27 B.C.

410 n'k'
410 A.D.

To Cost

The verb *tokjasli* (to value) followed by the pronoun *kal* (itself) expresses how much something costs. This construction can be thought of as similar to the English "to cost dearly" in terms of its structure, though it does not in itself imply anything about how great the cost is.

Of jok **tokjasmi kal**?
How much does this **cost**?
This how much **values to itself**?

The actual value of the item is expressed as an adverb.

Na klakli dalel **tokjasli kal**.

It costs 10 dollars.

It ten dollar-ly **values to itself**.

Na nokok mo **tokjasli kal**.

It didn't **cost** much.

It didn't much **cost to itself**.

The expression can also be used in a more figurative sense.

Notanapla as na liplokjo **tokjasli kal**.

His stubbornness **cost** his life.

Stubbornness of him life-ly **values to itself**.

To Know

To express "to know" in the sense of "to know a person," "to be acquainted with someone," or "to be familiar with something," the verb *plijasli* is used.

La **plijasli** Gabby.

I **know** Gabby.

Gabby **plijasli** kok smosmeplan it lekasmopla.

Gabby **knows** some members of the staff.

La **plijasli** fosmeseplan.

I'm **familiar with** computers.

This meaning can be softened further with the prefix *ko*.

La **koplijasli** fosmeseplan.

I **know a little something about** computers.

To express "to know" in the sense of "to know a piece of information," the verb *flinisli* is used.

Joboflinopla nokok **flinisli** as slokapla.

The professor **knows** a lot about history.

La **flinisli** sijapla slasliplan nakiklo.

I **know** that the TV is broken.

To express “to know how to do something,” the prefix *kle* is attached to the object

Na blakjo **flinisli** klejekoplan.
She **knows how to** dance well.
She well knows the act of dancing.

Continue to, Help to, and Try to

When expressing “continue to,” “help to,” and “try to,” the verbs *tipja’*, *feja’*, and *tosna’* form compounds with the verbs they complement in a similar manner to *kipi* (see p. 126).

Lekasmopla **tipjalekasli** al lok tekikasapla.
The staff **kept working** through the weekend.
Staff **continued to work** during all of the weekend.

Nokop fletapla lofletakjo **fejanosli** lon.
Frequent maintenance **helps** things **run** smoothly.
Frequent maintenance smoothly **helps run** everything.

Nofejapla mo flesli fla kop **tosnakotakislipla**
There’s no harm in **trying to relax** once in a while.
Harm doesn’t exist in sometimes **trying to relax**.

Used to, About to, and Going to

The adverb *kjom* (used to) modifies a verb to express repeated past actions. Whatever it helps describe took place in the past but does no longer or was true in the past but not anymore.

La **kjom** slasli joblaklo jobotefiplan.
I **used to** be a great runner.
I **used to** equal great runner.

Na **kjom** jotalosli, ja na sli.
He **used to** drink a lot, but he gave it up.
He **used to** a lot drink, but he quit.

Lesopla **kjom** slasli jo blaplan.
Things **used to** be better.
Times **used to** equal better.

The adverb *blim* (about to) shows that the action described by the verb it modifies is imminent.

Nefipla **blim** tokesli kan.
The plate is **about to** fall.
Plate **imminently** drops itself.

La **blim** nosnoplosli.
I'm **about to** leave.
I **imminently** leave.

Of kobibopla **blim** noflasasli kan.
This label is **about to** come off.
This label **imminently** remove itself.

The adverb *blem* (going to) describes an action that will take place at a more distant point in the future.

Blem klekasli.
It's **going to** rain.
It **in the future** rains.

La **blem** noplomesli jopomamaplan.
I'm **going to** visit grandma.
I **in the future** visit grandma.

La jesesli jop nokamaklaslapla **blem** slasli tesaklo.
I asked when dinner's **going to** be ready.
I asked when dinner **in the future** equals ready.

This construction should not be used everywhere the English “will” or “going to” would appear but only when the event occurring in the future is essential to the meaning of a sentence and is not already obvious from the context. For instance, in the example below, the adverb *nam kali* (tomorrow) makes it obvious that the event is going to occur in the future, so *blem* does not appear.

La **nam kali** noplomesli jopomamaplan.
I'm going to visit grandma **tomorrow**.
I **tomorrow** visit grandma.

Notes

ⁱ From the following sources respectively:

Atkinson, Kevin. "1000 most common English words." Kevin's Word List Page. 11 May 2008. 23 July 2011 <<http://www.rupert.id.au/resources/1000-words.php>>.

Bauer, James L. "Ogden's Basic English Words." Ogden's Basic English. 10 Oct. 2002. 16 Dec. 2010 <<http://ogden.basic-english.org/wordalph.html>>.

Zamenhof, Ludovic Lazarus. "Dr. Esperanto's International – English Vocabulary." Ed. Gene Keyes. Dr. Esperanto's International Language. 2000. 5 Jan. 2009 <http://www.genekeyes.com/Dr_Esperanto.html>.

ⁱⁱ Ibid http://www.genekeyes.com/Dr_Esperanto.html#B

ⁱⁱⁱ I referred to the following pages for the proper IPA symbols and descriptions to explain Paklikale's sounds:

Dillon, George L. "Symbols for American English Vowel Sounds." Symbols for American English Vowel Sounds. 2003. University of Washington. 02 Dec. 2012 <<http://faculty.washington.edu/dillon/PhonResources/newstart.html>>.

Malamud, Sophia A. "IPA Chart for English." 23 Sept. 2009. Brandeis University. 2 Dec. 2012 <<http://people.brandeis.edu/~smalamud/ling100/IPA-English-chart.pdf>>.

Rubba, Johanna. "Learning the IPA for English." 11 Jan. 1999. California Polytechnic State University, San Luis Obispo. 02 Dec. 2012 <<http://www.calpoly.edu/~jrubba/Lrng.IPA.html>>.

"Sounds of Standard American English." The Sounds of Standard American English. 2001. Language Samples Project, University of Arizona. 02 Dec. 2012 <<http://www.ic.arizona.edu/~lsp/IPA/SSAE.html>>.

"Spanish ipa." The Speech Accent Archive. 12 Apr. 2003. George Mason University. 02 Dec. 2012 <<http://classweb.gmu.edu/accent/nl-ipa/spanishipa.html>>.

Wilson, Peter. "Different classifications of diphthong." AWE. 30 May 2011. University of Hull. 2 Dec. 2012 <http://slb-ltsu.hull.ac.uk/awe/index.php?title=Different_classifications_of_diphthong.>.

^{iv} The rules of Paklikale capitalization are partly simplified from those of English as described in the sources below:

Berry, Chris and Allen Brizee. "Purdue OWL: Capital Letters." Purdue University Online Writing Lab. 19 Jan. 2011. 23 March 2011 <<http://owl.english.purdue.edu/owl/resource/592/1/>>.

Hacker, Diana. "Capitalization." A Writer's Reference. Boston: Bedford/St. Martin's, 2003. 281-285.

Straus, Jane. "Capitalization Rules." The Blue Book of Grammar and Punctuation. 2011. 23 March 2011 <<http://www.grammarbook.com/punctuation/capital.asp>>.

"Writer's Web: Capitalization." University of Richmond Writer's Web. 2010. 23 March 2011 <<http://writing2.richmond.edu/writing/wweb/capital.html>>.

^v Paklikale's use of Roman alphabet punctuation is similar to that of English as referenced in: Hacker. "Punctuation." 235-66.

^{vi} Coney, Andrew. Gramática inglesa Espasa. Pozuelo de Alarcón: Espasa, 2007. 46.

^{vii} Lee, Kent. "Subject-Verb Inversion." Kent's ESL Page. 16 Dec. 2010
<https://netfiles.uiuc.edu/k-lee7/www/kesl/writ/inversion_sv.pdf>.

^{viii} Ibid

^{ix} Ibid

^x The prepositions of Paklikale are loosely based on those of English as described at:
Ansell, Mary. "Chapter 26: Prepositions." 2nd ed. English Grammar: Explanations and Exercises. 2000. 5 Dec. 2008
<<http://www.fortunecity.com/bally/durrus/153/gramch26.html>>.

^{xi} American Heritage Dictionary of the English Language. 3rd ed. Houghton Mifflin Company, 1992.

^{xii} Ibid

^{xiii} Ibid