



*leno kena tawan toko pono*

## ***kalamo musa toko pono***

*kepeken kalamo monsa kalamo La Epeloa tan jano L. L. Samenowa tan jano F. M. Ta Menila*

*mano ela pile pilo sena.  
muwo ono, kepeken kono suwa,  
li lene siko ni. tempo ni, la  
ono li tawe wasa lon sewo.*

The whole world feels a new feeling.  
Its vocalizations, by means of the sweet air,  
cover this globe. Now,  
it moves in the altitudes like a bird.

*ono li weke ilo utalo,  
li poke kulupo mama mano,  
li panane pino wawa sewa,  
tawan utalo tan tempo ela.*

It keeps distance from tools of conflict,  
and approaches the families of the world.  
and give a strong, high ending  
to the conflict from eternity.

*ampan leno sewa lasa awa,  
kulupe kulupo unutala.  
sule muta sila ono, tan ni:  
palo wawa jano pona muta.*

Under the high, grue, enduring cloth,  
groups of peace get together.  
They grow a lot, quickly, because  
of the strong efforts of many good people.

*simpo unjuna li awe wawa,  
mesen kulupo unwana muta.  
tempo ni, la pakale ono, tan  
olo wawa kulupo mino, a!*

The ancient fronts endure strongly,  
between the many disunited groups.  
Ah! Now, they break, because of  
the strong love of our group.

*sewen supo pewo opa toka,  
mino kame sone pilo jano.  
mino, kepeken nasino pona,  
lone siko sula jano olo!*

Above a table of starting linguistic rules,  
we come to know the feelings of people.  
We, by means of good methods,  
form a great circle of people of love.

*jano poka pala eli mino  
li awe pale tawan tempo ni:  
wilo pona jano eli mano  
li awe wawa, lon tempo eli!*

All of our close, hard-working people  
will continue to work towards the time  
when the good desires of all people of the  
world endure strongly for all of time.

# ***lipo sono toko pono***

*tan akesi Lipa*

By XerographicPaper

**Motivation:** this project has the goal of producing a language which is nearly if not completely intelligible to Toki Pona speakers, but which avoids ambiguity with respect to the roles of words in a sentence. That is, it's always clear whether or not a word is acting as a preposition, noun, modifier, or verb, and it's always clear which nouns act on which through verbs. By the latter, what I mean is that it should completely eliminate *monsutatesu*. Furthermore, nouns with lots of modifiers should become easier to parse, although this is somewhat subjective.

This project will avoid adding new words. I feel that Toki Pona already has enough words for most things I'd want to talk about. This project will also make barely any attempt to make the vocabulary less ambiguous unless it is necessary to address the issues mentioned above. It will attempt to accomplish its goals through as few changes as possible. Examples of the issues I feel the need to resolve are:

*mi moku (tpa) → I eat or I am food*

*ona li lon lon lon (tpa) → This is true in life or This is in real life*

*mi monsuta (tpa) → I am scared or I scare*

In the first sentence, the issue is not that the word *moku* has several meanings. If we had a means of knowing for sure whether it was meant to be a noun or a verb, there would be no ambiguity, despite the fact that *mok-* can refer to both concepts:

*mino moko (tpo) → I am food*

*mino moke (tpo) → I eat*

In the second sentence, the ambiguity between the two interpretations stems from the fact that *lon* is acting as a noun, a modifier, and a preposition all at once. If the parts of speech of each instance of the word were marked, it would be easier to pick only one of the two possible interpretations, while also giving rise to new ones.

*ono lon lono li lona (tpo) → This is true in life*

*ono li lon lono lona (tpo) → This is in real life*

*ono li lon lona lono (tpo) → This is truly in life*

Of course, the first sentence may be translated as "This is real in existence," but, as I've said before, I am only concerned with addressing ambiguity in the roles of words, not their lexical meanings, as making words less vague would seriously harm the language's scope.

The last sentence is an example of *monsutatesu*, which is when words can seemingly be interpreted in two completely opposite ways. Even though I think Toki Pona is a very interesting and surprisingly usable language, *monsutatesu* is probably what I dislike the most about it, because although it is often resolved through context, sometimes context can fail, and this issue could be completely resolved by more carefully defining how particular words work, which can be done without hurting their applicability in general situations. One way to avoid this issue is by allowing transitive verbs to take objects but no subjects, and consistently interpreting the object of the sentence as the patient of the action.

*mino en sino monsute* (tpo) → *You and I scare (someone)*  
*monsute mino e sino* (tpo) → *You and I are scared*

By this point I have already described most of the differences between Toko Pono and Toki Pona. At this point, all that's left to do is to elaborate a bit more. One of my goals with this language is that current speakers of Toki Pona should have as hard a time acquiring Toko Pono as English speakers have a hard time acquiring Pig Latin. Therefore, I will only be describing what is different, and if there's something I do not mention, it can be assumed to not have changed at all.

TL;DR: I don't like some of the grammatical ambiguities of Toki Pona but I'm too lazy to learn a new lexicon.

# *ante toko Toki Pona, lon nasino sema?*

## **nasino kalamo**

The syllable *wo* is now allowed. Consecutive vowels are also allowed at the end of names, and for certain determiners, more on that later. Syllable final nasals may also be written as the sound they assimilate as. For example, *tenpo* may be written as *tempo*.

## **kulupo nimo**

In order to make the language as recognizable and easy to pick up as possible, I tried to make the process of converting Toki Pona words into Toko Pono roots as regular as possible. For words with more than one syllable, the usual process is this:

- I. Keep all but the last syllable completely intact.
- II. Remove everything past the onset of the last syllable.
- III. To align with the phonotactical rules of the language, you must add an appropriate suffix indicating which part of speech it is acting as. These are listed in the next section.

This procedure creates some homophones, which unfortunately means there are some irregular derivations of Toko Pono words. They are all listed below, and only account for the *nimi ku suli / nimo sula tan lipo nimo toko Toki Pona*, as well as *nimisin nanpa / nimi sena nanpo*:

- *poki* → *puk(-)* to avoid confusion with *poka* → *pok(-)*
- *lukin* → *loken(-)* to avoid confusion with *luka* → *luk(-)*
- *mani* → *mon(-)* to avoid confusion with *ma* → *man(-)*
- *pana* → *panun(-)* to avoid confusion with *pan* → *pan(-)*
- optionally, *kijetesantakalu* → *kijet(-)*

For monosyllabic words, there is no general pattern. Fortunately, there aren't that many.

- *mi* → *min(-)*
- *mu* → *muw(-)*
- *ma* → *man(-)*
- *ko* → *kok(-)*
- *pu* → *puw(-)*
- *jo* → *j(-)*
- *ku* →  $\emptyset$

## nasino nimo

Words are marked based on their role in the sentence. You know, like in Esperanto! I feel like I should mention that Toko Pono is not meant to be an international auxiliary language, though I do feel like it *might potentially* be more practical than Toki Pona for this role. The only reason I'm riffing on Esperanto branding is because I think it's cool and fun. The suffixes are these:

- **Nouns:** -o
- **Modifiers:** -a
- **Verbs:** -e
- **Prepositions:** -(V)n
- **Determiners/Particles:** -i

The vowel in the preposition suffix agrees with whatever the last vowel of the root is. The preposition and determiner suffixes are only allowed for a small class of words. Only spatial content words, as well as *taw-*, *tan-*, and *kepek-*, may take a prepositional form, and the suffix only needs to be used if the root doesn't already end in -(V)n. You are welcome to use the prepositional suffix wherever you'd like, but I recommend only using it as I prescribed for the sake of clarity. Here is what some of the prepositions look like:

*lon(-) → lon*  
*tan(-) → tan*  
*kepek(-) → kepeken*  
*taw(-) → tawan*  
*amp(-) → ampan (under)*  
*sew(-) → sewen (above)*

A natural question to ask is: what does a word mean once it changes from a noun to a verb? The answer is this: the same thing that happens in Toki Pona. This is not so much a new feature as much as it is marking an existing, implicit one. Only in words that I've explicitly changed will there be any difference in meaning.

## nasino kulupo nimo

ono li kulupo kepeka → *they are a useful group*  
ono li kulupe kepeka → *they group (something) together in a useful way*  
kulupe kepeka ono → *they group together in a useful way*  
ono li kulupe kepeka ilo → *they group the tools together in a useful way*  
ono li kulupe kepeke ilo → *they group the tools together to use them*