

LANGUAGE COURSE

# Esperanto Reading 1

Learn to read Esperanto: notices, letters, participles, a short story, Zamenhof's own words, proverbs, poetry and the original literature.

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ESPERANTO READING 1

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# Esperanto Reading 1

Chapter 1 · Reading Strategies

## 🔍 Reading Strategies — Legostrategioj

*Grammar 1 taught you how Esperanto works and Basic 1 taught you what to say. This course is about reading, and it starts with the most useful habit: you do not need to know every word to understand a text. Esperanto gives you the tools to work out most of the rest.*

THE IDEA IN A BOX

Read to the end of the sentence first. Use the **endings** to find the verb and the nouns, take unknown words apart into **root + affixes**, and let the **context** fill the gaps. Translate only when you have to.

## Step 1: Read the endings

Every Esperanto word announces its job by its last letters, so before you look up anything you can sort a sentence into parts:

| ENDING | JOB | EXAMPLE |
|---|---|---|
| -o | noun | **lern**o learning |
| -a | adjective | **bon**a good |
| -e | adverb | **bon**e well |
| -i | verb: infinitive | **lern**i to learn |
| -as, -is, -os | verb: present, past, future | **lern**as, **lern**is, **lern**os |
| -us, -u | verb: conditional, command | **lern**us, **lern**u |
| -j | plural | **libr**oj books |
| -n | object (or direction) | **libr**on a book (as object) |

So in a sentence you have never seen, look for the verb first (**-as**, **-is**, **-os**), then the nouns, then the words that describe them. The **-n** tells you which noun is the object, even if it comes first.

## Step 2: Take the word apart

An unfamiliar word is often a familiar root with a familiar affix. Cut off the ending, look for the suffix or prefix, and read what is left:

| WORD | PARTS | MEANING |
|---|---|---|
| **lernejo** | **lern** (learn) + **-ej-** (place) + **-o** | school |
| **instruisto** | **instru** (teach) + **-ist-** (person with the job) + **-o** | teacher |
| **knabino** | **knab** (boy) + **-in-** (female) + **-o** | girl |
| **malbona** | **mal-** (opposite) + **bon** + **-a** | bad |
| **manĝejo** | **manĝ** (eat) + **-ej-** + **-o** | a place to eat, a canteen |
| **interreto** | **inter** (between) + **ret** (net) + **-o** | the internet |

Chapter 5 of Esperanto Grammar 1 listed the common affixes. In a reading text the skill is to apply them quickly, without a table in front of you.

## Step 3: Spot the roots you already know

Much of Esperanto's vocabulary comes from the Romance and Germanic languages, so many roots are close to English, French or German. Words like **teatro**, **muziko**, **telefono**, **universitato** and **restoracio** can be read at sight, and a stranger-looking word is often a compound of two of them: **stacidomo** is **stacio** (station) + **domo** (house), a station building.

> **Watch out: two look-alikes that mislead**
>
> **aktuala** means *current*, not *actual*, and **eventuala** means *possible*, not *eventual*. When a word looks like an English word but the sentence does not fit, drop the English meaning and use the context.

## Step 4: Use the context, and keep going

- **Read to the full stop.** The word you are stuck on is often explained by the end of the sentence.
- **Find the verb, then ask who does it.** The subject has no **-n**.
- **Guess, then check.** Put your guess into the sentence. If it makes sense, move on.
- **Look a word up only when it blocks you.** Keep a short list of those words.

## 📖 A First Text — Unua teksto

*Read the text once without looking at the word list. Then read it again with the list. A translation is at the end, to check your reading.*

### Mia taga vojo

Saluton! Mia nomo estas Maria kaj mi loĝas en malgranda urbo apud Edinburgo. Mi laboras en lernejo, kie mi instruas la francan lingvon. Matene mi iras al la lernejo per trajno. La vojaĝo daŭras tridek minutojn, kaj dum la vojaĝo mi ofte legas. Vespere mi estas laca, sed mi ĝojas, ĉar la infanoj estas tre amikaj.

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **loĝi** | to live (somewhere) | **apud** | near, beside |
| **urbo** | town | **labori** | to work |
| **kie** | where | **instrui** | to teach |
| **mateno** | morning | **trajno** | train |
| **vojaĝo** | journey | **daŭri** | to last |
| **tridek** | thirty | **minuto** | minute |
| **dum** | during | **legi** | to read |

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **vespero** | evening | **laca** | tired |
| **ĝoji** | to be glad | **infano** | child |

▼ Show a translation

Hello! My name is Maria and I live in a small town near Edinburgh. I work in a school, where I teach the French language. In the morning I go to the school by train. The journey lasts thirty minutes, and during the journey I often read. In the evening I am tired, but I am glad, because the children are very friendly.

## Taking it apart

| PART OF THE TEXT | WHAT TO NOTICE |
|---|---|
| **Mia nomo estas Maria** | **mia** is the possessive of **mi** with the adjective ending **-a**, and **estas** is the present of **esti**. |
| **loĝas**, **laboras**, **instruas** | Three verbs with the same ending **-as**: present tense, whoever the subject is. |
| **lernejo** | **lern** + **-ej-** + **-o**, a place of learning. |
| **la francan lingvon** | Adjective and noun both end in **-n**, so both belong to the object of **instruas**. |
| **Matene**, **Vespere** | Adverbs from **mateno** and **vespero**: "in the morning", "in the evening". |
| **tridek minutojn** | **tri** + **dek** (three tens); the **-n** on **minutojn** shows how long the journey lasts. |
| **amikaj** | Adjective from **amiko** (friend), plural to agree with **infanoj**. |

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Name the part of speech of each word from its ending: *rapide, libroj, legas, granda, skribi.*

▼ Show answer

**rapide** adverb, **libroj** plural noun, **legas** present-tense verb, **granda** adjective, **skribi** infinitive.

**2.** Take *vendisto* apart, given that *vendi* means "to sell".

▼ Show answer

**vend** + **-ist-** + **-o**: a person who sells, a seller or shop assistant.

**3.** A trinkejo is a place to drink. Which root and which suffix?

▼ Show answer

**trink** (drink) + **-ej-** (place) + **-o**: a bar or pub.

**4.** In *Matene mi iras al la lernejo per trajno*, find the verb and the subject.

▼ Show answer

The verb is **iras** (ending **-as**) and the subject is **mi**.

**5.** In *Mi instruas la francan lingvon*, which words are the object, and how do you know?

▼ Show answer

**la francan lingvon**. Both **francan** and **lingvon** end in **-n**.

**6.** Guess the meaning of *stacidomo* from its parts.

▼ Show answer

**stacio** (station) + **domo** (house): a station building.

**7.** Answer in English about the text: Where does Maria work? How does she travel? How long does the journey take?

▼ Show answer

She works in a school. She travels by train. The journey takes thirty minutes.

**8.** Why is Maria glad in the evening, even though she is tired?

▼ Show answer

Because the children are very friendly (**ĉar la infanoj estas tre amikaj**).

**9.** A newspaper says *La aktuala situacio*. Does it mean "the actual situation" or "the current situation"?

▼ Show answer

The current situation: **aktuala** means *current*.

**10.** List the four steps of the reading method from this chapter in your own words.

▼ Show answer

Read the endings to find the verb and the nouns; take unknown words apart into root and affixes; recognise roots you already know; use the context and keep reading.

## Words used in this chapter

**loĝi** live · **apud** near · **urbo** town · **labori** work · **kie** where · **instrui** teach · **mateno** morning · **trajno** train · **vojaĝo** journey · **daŭri** last · **tridek** thirty · **minuto** minute · **dum** during · **legi** read · **vespero** evening · **laca** tired · **ĝoji** be glad · **infano** child · **vendi** sell · **trinki** drink · **manĝi** eat · **ret-** net · **inter** between · **stacio** station · **aktuala** current · **eventuala** possible

**Coming up in Chapter 2: Notices and Everyday Texts.** Signs, adverts, timetables and short messages, and the fixed phrases that keep appearing in them.

# 🪧 Notices and Everyday Texts — Avizoj kaj ĉiutagaj tekstoj

*Chapter 1 gave you a method. Here you try it on the shortest kinds of text: signs, adverts, timetables, menus and messages. These are written in a few fixed patterns, so once you know them you can read a whole page of notices at a glance.*

THE IDEA IN A BOX

In a short text, read for the **main point** first: what is it for, and what does it want you to do? The same few patterns keep returning: a bare noun or adjective (**Eniro**), a polite request (**Bonvolu atendi**), a command ending in **-u** (**Tiru**), or a short statement.

## Signs

A sign often has one word and no verb. Treat it as a label:

| SIGN | MEANING | PARTS |
|---|---|---|
| **Eniro** | Entrance | **en-iri**: to go in, so the noun is "going in" |
| **Eliro** | Exit | **el-iri**: to go out |
| **Malfermita** | Open | **mal-** + **ferm-** + **-ita**: "unclosed" |
| **Fermita** | Closed | **ferm-** + **-ita**: "closed" |
| **Tiru** / **Puŝu** | Pull / Push | commands from **tiri**, **puŝi** |
| **Atentu!** | Be careful! | command from **atenti** |
| **Libera** / **Okupita** | Free / Occupied | adjective and a participle |
| **Fumado malpermesita** | No smoking | "smoking forbidden": **mal-** + **permes-** + **-ita** |

Two patterns to notice. A word ending in **-ita** (**fermita**, **okupita**, **malpermesita**) describes a state that has been brought about, and Chapter 4 explains this participle fully. A word ending in **-u** is a command or request.

## Polite requests: Bonvolu + infinitive

The most common formula on public notices is **Bonvolu** followed by an infinitive. It means "please" and is the polite way to ask for something:

| NOTICE | MEANING |
|---|---|
| **Bonvolu atendi.** | Please wait. |
| **Bonvolu silenti.** | Please be quiet. |
| **Bonvolu ne fumi.** | Please do not smoke. |
| **Bonvolu fermi la pordon.** | Please close the door. |

To forbid something, put **ne** before the infinitive, as in **Bonvolu ne fumi**.

## Adverts

Adverts are short, factual and often leave out the verb "to be". Here are two, with the words to help you:

① Vendiĝas

Vendiĝas malnova biciklo. Ĝi estas ankoraŭ en bona stato. Prezo: dek kvin pundoj. Skribu al Petro.

② Kurso

Nova kurso de Esperanto komenciĝas lunde. Ĉiuj estas bonvenaj! La kurso okazas en la biblioteko ĉiun semajnon.

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **vendiĝi** | to be for sale | **biciklo** | bicycle |
| **stato** | condition | **prezo** | price |
| **pundo** | pound | **skribi** | to write |
| **kurso** | course | **komenciĝi** | to begin |
| **lunde** | on Monday | **bonvena** | welcome |
| **okazi** | to take place | **semajno** | week |

The ending **-iĝ-** means "become" or "happen to itself": **vendi** is "to sell" and **vendiĝi** is "to be sold", so **Vendiĝas biciklo** is "a bicycle is for sale". In the same way **komenci** is "to begin (something)" and **komenciĝi** is "to begin (by itself)". The day-adverb **lunde** comes from **lundo** (Monday); every weekday works the same way.

## Timetables

A timetable is mostly names and numbers, with a few verbs and adverbs to know:

| TRAJNO AL GLASGOVO | FORIRAS | ALVENAS | VETURAS |
|---|---|---|---|
| Frua trajno | 8.15 | 9.05 | ĉiutage |
| Posttagmeza trajno | 14.30 | 15.20 | ne dimanĉe |

- **foriras** departs; **alvenas** arrives; **veturas** runs, travels.
- **ĉiutage** every day (**ĉiu** + **tago** + **-e**); **ne dimanĉe** not on Sundays.
- **frua** early; **posttagmeza** afternoon (**post** "after" + **tagmezo** "midday" + **-a**).

## Menus

Menus are lists of nouns, and the nouns are mostly familiar-looking roots:

Manĝejo — menuo

Supo de la tago · Pano kun butero · Fromaĝo · Kuko · Kafo · Teo · Lakto

Soup, bread and butter, cheese, cake, coffee, tea and milk. The phrase **de la tago** means "of the day". Take **manĝejo** apart: **manĝ** (eat) + **-ej-** (place) + **-o**, a place to eat.

## Short messages

A text message is a real piece of writing in miniature. Read for who, what and when:

Mesaĝo

Saluton, Petro! Mi alvenos morgaŭ per la trajno de la oka. Bonvolu atendi min ĉe la stacidomo. Ĝis morgaŭ! Maria

| PART | WHAT TO NOTICE |
|---|---|
| alvenos | Future tense (**-os**): she will arrive. |
| per la trajno de la oka | "by the train of the eighth hour", that is the eight o'clock train. |
| atendi min | **mi** + **-n** = **min**, "me" as the object of **atendi**. |
| Ĝis morgaŭ! | "Until tomorrow", the usual goodbye when you will meet again. |

**Watch out: do not translate every word**

A notice is meant to be understood in a second. If you see **Fermita** on a door, you need only "closed". Practise reading the sign and getting the point, not building a full English sentence.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** What do *Eniro* and *Eliro* mean, and which two parts make the difference?

▼ Show answer

Entrance and exit. The prefixes **en-** (in) and **el-** (out) differ, with the same root **ir-** (go).

**2.** A door says *Tiru*. What should you do?

▼ Show answer

Pull. **Tiru** is the command form of **tiri**.

**3.** Translate *Bonvolu ne fumi.*

▼ Show answer

Please do not smoke.

**4.** Write the Esperanto for "Please close the door."

▼ Show answer

**Bonvolu fermi la pordon.** The door is the object, so it takes **-n**.

**5.** Read the advert: *Vendiĝas malnova biciklo. Prezo: dek kvin pundoj.* What is for sale and how much does it cost?

▼ Show answer

An old bicycle, for fifteen pounds (**dek kvin** = ten five).

**6.** What is the difference between *komenci* and *komenciĝi*?

▼ Show answer

**komenci** is to begin something (someone does it); **komenciĝi** is for something to begin on its own, as in a course that begins on Monday.

**7.** In the timetable, when does the early train to Glasgow depart, and does it run on Sundays?

▼ Show answer

It departs at 8.15 and runs every day (**ĉiutage**), so yes. The afternoon train is the one that does not run on Sundays (**ne dimanĉe**).

**8.** Read the message again. When does Maria arrive and what is Petro asked to do?

▼ Show answer

She arrives tomorrow, on the eight o'clock train. Petro is asked to wait for her at the station building.

**9.** Make the adverb "on Tuesday" from *mardo*, and "on Friday" from *vendredo*.

▼ Show answer

**marde** and **vendrede**.

**10.** Write a two-line notice for a café that is closed on Sundays.

▼ Show answer

One possibility: **Kafejo. Fermita dimanĉe.** Another: **La kafejo ne estas malfermita dimanĉe.**

## Words used in this chapter

**eniro** entrance · **eliro** exit · **fermita** closed · **malfermita** open · **tiri** pull · **puŝi** push · **atenti** pay attention · **libera** free · **okupita** occupied · **fumi** smoke · **malpermesita** forbidden · **bonvolu** please · **atendi** wait · **silenti** be quiet · **pordo** door · **vendiĝi** be for sale · **biciklo** bicycle · **stato** condition · **prezo** price · **pundo** pound · **kurso** course · **komenci(ĝi)** begin · **okazi** take place · **semajno** week · **foriri** depart · **alveni** arrive · **veturi** travel · **ĉiutage** every day · **frua** early · **supo** soup · **pano** bread · **butero** butter · **fromaĝo** cheese · **kuko** cake · **lakto** milk · **ĝis** until · **ĉe** at

**Coming up in Chapter 3: Letters and Messages.** Postcards, letters, emails and forum posts, with the openings and closings that frame them.

# ✉ Letters and Messages — Leteroj kaj mesaĝoj

*Much real Esperanto is written to a person: a postcard, an email, a note on a forum. These texts have a frame (an opening and a closing) and a middle that says something. This chapter shows you the frames so you can see through them to the message.*

THE IDEA IN A BOX

A letter has three parts: **an opening** (**Kara Anna,**), **the message**, and **a closing** (**Kore,**). The opening and closing show how well the writer knows the reader, from *friend* to *stranger*, so learn to read them first.

## Openings and closings

| TONE | OPENING | CLOSING |
|---|---|---|
| Friends and family | **Kara Anna,** (Dear Anna)<br>**Saluton, Petro!** (Hello, Peter!) | **Kore,** (warmly)<br>**Amike,** (in friendship)<br>**Ĝis baldaŭ!** (See you soon!) |
| Polite, to someone you know a little | **Kara kolego,** (Dear colleague) | **Kun salutoj,** (with greetings) |
| Formal, to a stranger | **Estimata sinjoro,** (Dear Sir)<br>**Estimata sinjorino,** (Dear Madam) | **Kun saluto,**<br>**Atendante vian respondon,** (awaiting your reply) |

Notice that **kara** (dear) and **estimata** (esteemed) are adjectives, and the closings **kore** and **amike** are adverbs. The ending **-ante** in **atendante** is a participle (Chapter 4): "while waiting for your reply".

### Greetings that take -n

Many wishes end in **-n**, because they are the object of an unspoken "I wish you":

| ESPERANTO | ENGLISH |
|---|---|
| **Bonan tagon!** | Good day! |
| **Dankon!** | Thank you! |
| **Gratulon!** | Congratulations! |
| **Feliĉan naskiĝtagon!** | Happy birthday! |
| **Bonan legadon!** | Enjoy your reading! |

## A postcard

**Poŝtkarto**

> Kara Anna, saluton el Edinburgo! La vetero estas malvarma, sed la urbo estas tre bela. Hodiaŭ ni vizitis la malnovan kastelon, kaj morgaŭ ni iros al la muzeo. Mi sendas al vi multajn salutojn. Kore, Petro

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **poŝtkarto** | postcard | **vetero** | weather |
| **vizitis** | visited | **kastelo** | castle |
| **muzeo** | museum | **sendi** | to send |
| **saluto** | greeting | **multaj** | many |

Look at the tenses: **vizitis** (**-is**, past) for what happened today, **iros** (**-os**, future) for tomorrow, and **sendas** (**-as**, present) for what he is doing now.

## An email

Retpoŝto

Temo: Kunveno de la klubo
Kara Petro, ĉu vi povas veni al la kunveno vendrede vespere? Ni kunvenos en la biblioteko je la sepa. Bonvolu respondi baldaŭ. Amike, Maria

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **retpoŝto** | email | **temo** | subject |
| **kunveno** | meeting | **klubo** | club |
| **povi** | to be able, can | **je la sepa** | at seven o'clock |
| **respondi** | to reply | **baldaŭ** | soon |

Take **retpoŝto** apart: **ret-** (net) + **poŝto** (mail), "net mail". **Kunveno** is **kun-** (together) + **veno** (coming), a coming-together. The question begins with **ĉu**, the word that opens a yes/no question.

## A formal letter

Formala letero

Estimata sinjoro, mi skribas pro via anonco en la gazeto. Mi interesiĝas pri la malnova biciklo. Ĉu ĝi ankoraŭ vendiĝas? Atendante vian respondon, Kun saluto, Maria Brown

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **pro** | because of, on account of | **anonco** | announcement, advert |
| **gazeto** | newspaper | **interesiĝi pri** | to be interested in |

This is the "bicycle" advert from Chapter 2 seen from the buyer's side. A formal letter is polite and complete: it says why you are writing (**pro via anonco**), what you want to know and when you hope to hear back.

## A forum post and a reply

Online, Esperanto speakers meet on forums and in chat groups. The tone is friendly and short:

**Forumo**

**Ruth:**

> Saluton ĉiuj! Mi lernas Esperanton jam du monatojn kaj mi serĉas bonan libron por legi. Ĉu iu havas konsilon? Dankon antaŭe!

**Tomaso:**

> Saluton, Ruth! Mi rekomendas legi facilajn rakontojn. Provu iun malgrandan libron kaj legu malrapide. Bonan legadon!

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **forumo** | forum | **ĉiuj** | everyone |
| **jam** | already | **monato** | month |
| **serĉi** | to look for | **iu** | someone, anyone |
| **konsilo** | advice | **antaŭe** | in advance |
| **rekomendi** | to recommend | **rakonto** | story |
| **provu** | try (command) | **legado** | reading |

Note **Mi lernas Esperanton jam du monatojn**: **Esperanton** is the object of **lernas**, and **du monatojn** carries the **-n** that shows how long.

### Abbreviations you will meet

| ABBREVIATION | FULL FORM | MEANING |
|---|---|---|
| ktp | kaj tiel plu | and so on, etc. |
| s-ro | sinjoro | Mr |
| s-ino | sinjorino | Mrs, Ms |
| UEA | Universala Esperanto-Asocio | Universal Esperanto Association |

**Watch out: "ĉu" is not "who" or "what"**

**Ĉu** only opens a yes/no question. A question about a person or thing uses the **ki-** words (**kiu** who, **kio** what), which you met in Esperanto Grammar 1 Chapter 6.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Which opening would you use for a friend, and which for a stranger: *Kara Anna* or *Estimata sinjoro*?

▼ Show answer

**Kara Anna** for a friend; **Estimata sinjoro** for a stranger.

**2.** Rank these closings from the warmest to the most formal: *Kun saluto, Kore, Amike*.

▼ Show answer

**Kore** and **Amike** are warm, and **Kun saluto** is the formal one.

**3.** Why does *Bonan tagon* end in *-n*?

▼ Show answer

It is the object of an unspoken "I wish you", so both words take the object ending.

**4.** In the postcard, which verbs are past, present and future?

▼ Show answer

Past: **vizitis**. Present: **estas**, **sendas**. Future: **iros**.

**5.** What is the subject of the email, and when and where is the meeting?

▼ Show answer

The subject is the club meeting (**Kunveno de la klubo**). It is on Friday evening, at seven, in the library.

**6.** Take *retpoŝto* and *kunveno* apart.

▼ Show answer

**ret** + **poŝto** (net mail); **kun** + **ven** + **-o** (a coming together).

**7.** Why does Maria write to the owner of the bicycle in the formal letter?

▼ Show answer

She saw an advert in the newspaper (**pro via anonco en la gazeto**), is interested in the old bicycle and asks if it is still for sale.

**8.** What does Ruth ask for on the forum, and what does Tomaso advise?

▼ Show answer

She asks for advice on a good book to read. Tomaso advises easy stories, a small book, and reading slowly.

**9.** Expand the abbreviation *ktp* and say what it means.

▼ Show answer

**kaj tiel plu**: and so on.

**10.** Write a short postcard of two sentences from a place you know, with an opening and a closing.

▼ Show answer

One possibility: **Kara Anna, saluton el Glasgovo! La urbo estas granda kaj interesa. Kore, Petro**

## Words used in this chapter

**kara** dear · **estimata** esteemed · **kore** warmly · **amike** in friendship · **saluto** greeting · **atendi** wait for · **respondo** reply · **dankon** thank you · **gratulon** congratulations · **feliĉa** happy · **naskiĝtago** birthday · **poŝtkarto** postcard · **vetero** weather · **viziti** visit · **kastelo** castle · **muzeo** museum · **sendi** send · **retpoŝto** email · **temo** subject · **kunveno** meeting · **klubo** club · **povi** can · **respondi** reply · **baldaŭ** soon · **pro** because of · **anonco** announcement · **gazeto** newspaper · **interesiĝi pri** be interested in · **forumo** forum · **monato** month · **serĉi** look for · **konsilo** advice · **rekomendi** recommend · **rakonto** story · **provi** try

**Coming up in Chapter 4: Participles in Real Text.** The six participles and the compound tenses, and how to read a long sentence by finding the verb first.

# 🧩 Participles in Real Text — Participoj en vera teksto

*In the first three chapters you met endings like **-ita** (**fermita**) and **-ante** (**atendante**) and were told to wait. This chapter explains them. Participles pack a whole clause into a word, and a reader who recognises them can unpack long sentences quickly.*

THE IDEA IN A BOX

A participle is built from a verb root with one of six markers: **-ant-, -int-, -ont-** (active: the noun *does* the action) and **-at-, -it-, -ot-** (passive: the noun *receives* it). The vowel says the time (**a** = during, **i** = before, **o** = after). Then add **-a**, **-e** or **-o** as for any word.

## The six participles

| MARKER | VOICE AND TIME | WITH LEGI (TO READ) | MEANING |
|---|---|---|---|
| -ant- | active, during | la leganta viro | the man who is reading |
| -int- | active, before | la leginta viro | the man who has read |
| -ont- | active, after | la legonta viro | the man who is about to read |
| -at- | passive, during | la legata libro | the book that is being read |
| -it- | passive, before | la legita libro | the book that has been read |
| -ot- | passive, after | la legota libro | the book that will be read |

The pattern is regular. Take the root, add the marker and add the ending. The same marker also helps you read the sentence from Chapter 2: **Fermita** on a door means "closed", that is, something that *has been* closed.

### The three uses: -a, -e, -o

| ENDING | JOB | EXAMPLE |
|---|---|---|
| -a | adjective: describes a noun | **la dormanta infano** the sleeping child |
| -e | adverb: describes the verb | **Malfermante ĝin, mi trovis fotojn.** (While) opening it, I found photos. |
| -o | noun: the person who does it | **paroli → parolanto** a speaker<br>**legi → leganto** a reader |

An **-anto** is the person doing the action, an **-into** is the one who did it, and an **-ato** is the one it is being done to. Zamenhof's own pen-name, **Doktoro Esperanto**, is "Doctor Hopeful" (**esper-** hope + **-anto**): the language was named after it.

## Compound tenses

Together with **esti**, a participle makes a compound tense. The time of **esti** and the time of the participle combine:

| ESPERANTO | ENGLISH |
|---|---|
| **La letero estas skribita.** | The letter is written (done). |
| **La letero estis skribita de Maria.** | The letter was written by Maria. |
| **La domo estas konstruata.** | The house is being built. |
| **Mi estis lerninta Esperanton.** | I had learned Esperanto. |
| **La pordo estas fermita.** | The door is closed. |

> **Watch out: fermita or fermata?**
>
> **La pordo estas fermita** means the door is shut, a state. **La pordo estas fermata** means someone is closing it right now, an action. Signs use **fermita** because they describe a state.

The simple tenses cover almost every situation, so the compound tenses are used when the writer wants to stress the time or the stage of the action. When you read them, treat **estas** as a signpost and the participle as the real content.

## Reading a long sentence

Long sentences are usually a main clause with extra information attached. Use the endings to separate them:

Du manieroj

① La viro, kiu sidas apud la fenestro kaj legas la gazeton, estas mia instruisto.
The man who sits by the window and reads the newspaper is my teacher.

② La viro sidanta apud la fenestro kaj leganta la gazeton estas mia instruisto.
The man sitting by the window and reading the newspaper is my teacher.

1. Find the main verb: **estas**, the only verb not inside a participle or a **kiu** clause.
2. Find its subject: **La viro**, and its complement: **mia instruisto**.
3. Everything between them is extra information about the man: where he sits and what he reads.

The two versions mean the same. Sentence ① uses a relative clause with **kiu** and ordinary verbs. Sentence ② replaces it with participles, which is shorter. You will see both in real texts.

## 📖 A Short Text — Mallonga teksto

La letero

Hieraŭ mi trovis leteron en la poŝtkesto. La letero, skribita de mia amiko Petro, estis ankoraŭ fermita. Malfermante ĝin, mi trovis foton de malgranda kastelo. La homoj ĉirkaŭ la kastelo estis ridantaj kaj parolantaj. Legante la leteron, mi sentis, ke Petro estas tre feliĉa.

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **trovi** | to find | **poŝtkesto** | letterbox |
| **foto** | photo | **ĉirkaŭ** | around |
| **homo** | person | **ridi** | to laugh |
| **senti** | to feel | **ke** | that (conjunction) |

▼ Show a translation

Yesterday I found a letter in the letterbox. The letter, written by my friend Petro, was still closed. Opening it, I found a photo of a small castle. The people around the castle were laughing and talking. Reading the letter, I felt that Petro is very happy.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Make the active present participle (adjective) of *dormi* (to sleep) and use it with *infano*.

▼ Show answer

**la dormanta infano**, the sleeping child.

**2.** What is the difference between *skribinta* and *skribita*?

▼ Show answer

**skribinta** is active: the person who has written. **skribita** is passive: the thing that has been written.

**3.** Make a noun for "a person who listens" from *aŭskulti*.

▼ Show answer

**aŭskultanto**, a listener.

**4.** Translate "The book that will be read" using a participle.

▼ Show answer

**la legota libro**.

**5.** Explain the difference between *La pordo estas fermita* and *La pordo estas fermata*.

▼ Show answer

The first says the door is shut (a state). The second says the door is being closed right now (an action).

**6.** In *La viro, kiu sidas apud la fenestro kaj legas la gazeton, estas mia instruisto*, find the main verb.

▼ Show answer

**estas**. The other verbs, **sidas** and **legas**, belong to the **kiu** clause.

**7.** Rewrite that sentence with participles instead of the *kiu* clause.

▼ Show answer

**La viro sidanta apud la fenestro kaj leganta la gazeton estas mia instruisto.**

**8.** In the text, what was the state of the letter when the writer found it, and which word tells you?

▼ Show answer

It was still closed. The word is **fermita**.

**9.** What did the writer find inside the letter, and what did he or she feel while reading it?

▼ Show answer

A photo of a small castle. The writer felt that Petro is very happy.

**10.** What does *Doktoro Esperanto* mean, and which participle ending does *Esperanto* contain?

▼ Show answer

"Doctor Hopeful". It contains **-anto** (**esper-** + **-anto**), the person who hopes.

## Words used in this chapter

**legi** read · **dormi** sleep · **paroli** speak · **aŭskulti** listen · **skribi** write · **konstrui** build · **fermi** close · **malfermi** open · **sidi** sit · **fenestro** window · **gazeto** newspaper · **instruisto** teacher · **trovi** find · **poŝtkesto** letterbox · **foto** photo · **ĉirkaŭ** around · **homo** person · **ridi** laugh · **senti** feel · **ke** that · **esperi** hope · **kiu** who, which

**Coming up in Chapter 5: A Short Story.** A graded story written for the course, and how to follow the plot without translating word for word.

# 📚 A Short Story — Mallonga rakonto

*So far the texts have been a few lines long. This chapter has a real story, with a beginning, a problem and an ending. The skill is to follow the plot without stopping to translate each word, and to keep track of who is doing what.*

THE IDEA IN A BOX

Read a story in three passes. **First**, read straight through for the plot and ignore what you do not know. **Second**, read again with the word list and fill the gaps. **Third**, ask yourself the questions: who, where, what happened, how did it end?

## Before you read: signposts

Stories use small words to show the order of events and who is speaking. Learn to spot them:

| WORD | JOB |
|---|---|
| **Estis** … | "There was …": the usual way to open a story (past of **esti**) |
| **Sed** | but: the problem begins |
| **Tiam** | then: a new event |
| **Poste** | afterwards |
| **antaŭ** / **post** | before / after |
| **li diris**, **ŝi diris** | he said, she said: marks speech |

## The story

### La perdita ŝlosilo

Estis frua mateno en Edinburgo. Petro rapide eliris el sia domo, ĉar li devis atingi la trajnon. Sed antaŭ la stacidomo li haltis. Li ne trovis sian ŝlosilon!

Li serĉis en la poŝoj de la mantelo. Li serĉis en la sako. Nenie estis ŝlosilo. "Mi certe lasis ĝin hejme," li pensis.

Tiam alvenis Maria, lia najbarino. "Saluton, Petro! Ĉu vi serĉas ion?" "Jes, mi perdis la ŝlosilon de mia domo." Maria ridetis. "Rigardu vian manon," ŝi diris. Petro rigardis. La ŝlosilo estis tie, en lia mano!

"Dankon!" li diris, kaj ili ambaŭ ridis. Poste Petro kuris al la trajno kaj ĝustatempe eniris la lastan vagonon.

## Words to help

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **perdita** | lost | **ŝlosilo** | key |
| **devis** | had to | **atingi** | to reach, to catch |
| **halti** | to stop | **poŝo** | pocket |
| **mantelo** | coat | **sako** | bag |
| **nenie** | nowhere | **certe** | surely |
| **lasi** | to leave (behind) | **hejme** | at home |
| **pensi** | to think | **najbarino** | (female) neighbour |
| **perdi** | to lose | **rideti** | to smile |
| **rigardi** | to look at | **mano** | hand |
| **ambaŭ** | both | **kuri** | to run |
| **ĝustatempe** | in time | **vagono** | carriage |

▼ Show a translation

It was early morning in Edinburgh. Petro quickly left his house, because he had to catch the train. But in front of the station he stopped. He could not find his key! He searched in the pockets of his coat. He searched in the bag. There was no key anywhere. "I surely left it at home," he thought. Then Maria arrived, his neighbour. "Hello, Petro! Are you looking for something?" "Yes, I have lost my house key." Maria smiled. "Look at your hand," she said. Petro looked. The key was there, in his hand! "Thank you!" he said, and they both laughed. Afterwards Petro ran to the train and got into the last carriage in time.

## Following who does what: sia and lia

Two small words matter a great deal in a story, and the difference between them is a favourite thing to misread:

| WORD | MEANING | EXAMPLE |
|---|---|---|
| lia | his (someone else's) | **Maria, lia najbarino** Maria, his neighbour |
| sia | his / her / their own (the subject's) | **Petro eliris el sia domo** Petro left his (own) house |

The word **sia** always refers back to the **subject of its own clause**. So in **Petro ne trovis sian ŝlosilon** the key is Petro's own. If the writer had meant someone else's key, the sentence would say **lian** or **ŝian**. In English "his" is ambiguous; Esperanto is not, and a careful reader uses this to follow the story.

> **Watch out: sia is never used for "my", "your" or "our"**
>
> **Sia** only replaces **lia**, **ŝia**, **ĝia** and **ilia** when the owner is the subject. For "I … my" you simply use **mia**: **Mi perdis mian ŝlosilon.**

## Story map

| PART | WHAT HAPPENS |
|---|---|
| Beginning | Early morning. Petro is leaving to catch a train. |

| PART | WHAT HAPPENS |
|---|---|
| Problem | He cannot find his key. |
| Complication | He searches his pockets and bag in vain. |
| Turning point | His neighbour Maria arrives and tells him to look at his hand. |
| Ending | The key is in his hand, they laugh, and he catches the train. |

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Where and when does the story begin?

▼ Show answer

In Edinburgh, early in the morning (**frua mateno en Edinburgo**).

**2.** Why does Petro leave the house quickly?

▼ Show answer

He has to catch the train (**li devis atingi la trajnon**).

**3.** What is the problem?

▼ Show answer

He cannot find his key (**li ne trovis sian ŝlosilon**).

**4.** Where does Petro look for the key, and where does he think it is?

▼ Show answer

He looks in his coat pockets and in his bag. He thinks he left it at home (**hejme**).

**5.** Who is Maria and what does she suggest?

▼ Show answer

Maria is his neighbour (**lia najbarino**). She suggests he look at his hand (**Rigardu vian manon**).

**6.** Answer in Esperanto: *Kie estis la ŝlosilo?*

▼ Show answer

**La ŝlosilo estis en la mano de Petro.** (Or: **en lia mano.**)

**7.** Choose *lia* or *sia*: *Petro perdis ____ ŝlosilon.* (Petro lost his own key.)

▼ Show answer

**sian**. The owner is the subject, Petro.

**8.** Choose *lia* or *sia*: *Maria vidis Petron kaj ____ ŝlosilon.* (Maria saw Petro and Petro's key.)

▼ Show answer

**lian**. The key belongs to Petro, not to the subject Maria.

**9.** What does *ĝustatempe* tell you about the ending?

▼ Show answer

Petro caught the train just in time: he did not miss it.

**10.** Write a three-line summary of the story in Esperanto.

▼ Show answer

One possibility: **Petro perdis sian ŝlosilon. Maria diris, ke li rigardu sian manon. La ŝlosilo estis tie.**

## Words used in this chapter

**perdita** lost · **ŝlosilo** key · **devi** must · **atingi** reach · **halti** stop · **poŝo** pocket · **mantelo** coat · **sako** bag · **nenie** nowhere · **certe** surely · **lasi** leave · **hejme** at home · **pensi** think ·

**najbarino** neighbour · **perdi** lose · **rideti** smile · **rigardi** look at · **mano** hand · **ambaŭ** both · **kuri** run · **ĝustatempe** in time · **vagono** carriage · **tiam** then · **poste** afterwards · **antaŭ** before · **sia** own · **lia** his

**Coming up in Chapter 6: Zamenhof's Own Words.** Extracts from the creator of Esperanto, and how his style differs from modern usage.

# 🖋 Zamenhof's Own Words — La vortoj de Zamenhof

*Until now the texts were written for this course. In this chapter you read the real thing: two short pieces by L. L. Zamenhof (1859–1917), the creator of Esperanto. Both are in the public domain, and the text below is taken from the Esperanto Wikisource (Vikifontaro) pages for them. You already have the tools; the point of the chapter is to see that a century-old text is still readable.*

THE IDEA IN A BOX

Zamenhof's Esperanto is the same language you have been reading. What differs is the **style**: longer sentences, the apostrophe of elision (**l'homaro** for **la homaro**), and a poet's word order. Read for the endings, as in Chapter 1, and the text opens up.

## 1. La Espero — the poem

"La Espero" (The Hope) is a poem by Zamenhof. It is now the best-known hymn of the Esperanto movement, usually sung to a march composed by Félicien Menu de Ménil in 1909. Sources give its date of writing as around 1890 or 1891, so treat the year as approximate. It has three verses; read each one, then check the word list.

### La Espero

En la mondon venis nova sento,
tra la mondo iras forta voko;
Per flugiloj de facila vento
nun de loko flugu ĝi al loko.
Ne al glavo sangon soifanta
ĝi la homan tiras familion;
Al la mond' eterne militanta
ĝi promesas sanktan harmonion.

Sub la sankta signo de l’ espero
kolektiĝas pacaj batalantoj,
Kaj rapide kreskas la afero
per laboro de la esperantoj.
Forte staras muroj de miljaroj
inter la popoloj dividitaj;
Sed dissaltos la obstinaj baroj,
per la sankta amo disbatitaj.

Sur neŭtrala lingva fundamento,
komprenante unu la alian,
La popoloj faros en konsento
unu grandan rondon familian.
Nia diligenta kolegaro
en laboro paca ne laciĝos,
Ĝis la bela sonĝo de l’ homaro
por eterna ben’ efektiviĝos.

## Words to help

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **sento** | feeling | **voko** | call |
| **flugilo** | wing | **vento** | wind |
| **loko** | place | **glavo** | sword |
| **sango** | blood | **soifi** | to thirst |
| **tiri** | to draw, pull | **milito** | war |
| **promesi** | to promise | **sankta** | holy |
| **signo** | sign | **kolekti** | to gather |
| **batalanto** | fighter | **kreski** | to grow |

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **afero** | matter, cause | **muro** | wall |
| **miljaro** | millennium | **popolo** | people, nation |
| **obstina** | obstinate | **baro** | barrier |
| **salti** | to jump | **bati** | to hit, strike |
| **neŭtrala** | neutral | **fundamento** | foundation |
| **kompreni** | to understand | **konsento** | agreement |
| **rondo** | circle | **diligenta** | diligent |
| **kolegaro** | body of colleagues | **laciĝi** | to grow tired |
| **sonĝo** | dream | **beno** | blessing |

▼ Show a translation

**Verse 1.** A new feeling has come into the world; a strong call goes through the world. On the wings of an easy wind, let it now fly from place to place. Not to a sword thirsting for blood does it draw the human family; to the eternally warring world it promises a holy harmony.

**Verse 2.** Under the holy sign of hope, peaceful fighters gather, and the cause grows quickly through the work of the hopers (the Esperantists). The walls of millennia stand strong between the divided peoples; but the obstinate barriers will leap apart, shattered by holy love.

**Verse 3.** On a neutral language foundation, understanding one another, the peoples will form in agreement one great family circle. Our diligent body of colleagues will not grow tired in peaceful work, until humanity's beautiful dream comes true for an eternal blessing.

## Taking it apart

| IN THE POEM | WHAT TO NOTICE |
|---|---|
| **En la mondon venis** | The object-ending **-n** after **en** shows direction ("into the world"). The verb comes after the place, which is a poet's order. |

| IN THE POEM | WHAT TO NOTICE |
|---|---|
| **mond’**, **ben’**, **l’** | The apostrophe marks an omitted letter: **mond’** = **mondo**, **ben’** = **beno**, **l’** = **la**. |
| **soifanta**, **militanta** | Active participles (Chapter 4): the sword "thirsting", the world "warring". |
| **dividitaj**, **disbatitaj** | Passive participles: the peoples that have been divided, the barriers that have been shattered. **dis-** means "apart", so **dissaltos** is "will leap apart". |
| **kolektiĝas** | **kolekti** + **-iĝ-**: "to gather (oneself)". |
| **esperantoj** | **esper-** + **-anto** + **-j**: "those who hope". This is where the name of the language comes from. |
| **komprenante unu la alian** | An adverbial participle: "understanding one another". |

## 2. A preface — Dua Libro de l’ Lingvo Internacia

The *Dua Libro* (Second Book) of 1888 was the first book written entirely in Esperanto, and it came out in notebooks over the year. The passage below is from its preface (**Antaŭparolo**), in the 1892 edition on Wikisource. That edition prints the words split into roots and endings with commas (**viv,u**, **hom,ar,o**); the commas are removed here so you can read the text as ordinary Esperanto. Three sentences are extracted:

**Antaŭparolo (eltiraĵo)**

① Elirante ankoraŭ unu fojon antaŭ la estimata publiko, mi sentas la devon antaŭ ĉio danki la legantan publikon por la viva kunsento, kiun ĝi montris por mia afero.

② La bona genio de l’homaro vekiĝis: de ĉiuj flankoj al la laboro ĉiuhoma venas amasoj … junaj kaj maljunaj, viroj kaj virinoj—rapidas porti ilian ŝtonon por la granda, grava kaj utilega konstruo.

③ Vivu l’homaro, vivu la frateco de l’popoloj, vivu eterne!

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **elirante** | coming out, appearing | **fojo** | time (occasion) |
| **devo** | duty | **danki** | to thank |
| **kunsento** | sympathy | **genio** | spirit |
| **vekiĝi** | to wake up | **flanko** | side |
| **amaso** | crowd, mass | **porti** | to carry |
| **ŝtono** | stone | **konstruo** | construction, building |
| **frateco** | brotherhood | **utilega** | very useful |

▼ Show a translation

① Appearing once more before the esteemed public, I feel the duty above all to thank the reading public for the lively sympathy that it has shown for my cause. ② The good spirit of humanity has awoken: from all sides crowds are coming to the work of all humankind ... young and old, men and women hasten to carry their stone for the great, important and very useful building. ③ Long live humanity, long live the brotherhood of the peoples, long live (it) forever!

## What differs from modern style

- **Elision with an apostrophe. l’homaro** is **la homaro**, and **de l’popoloj** is **de la popoloj**.
- **Long sentences with participles.** Sentence ① starts with **Elirante**, an adverbial participle, and has its verb **sentas** well into the sentence. Find the verb first, as in Chapter 4.
- **-eg- for "very". utilega** is **utila** (useful) + **-eg-** (augmentative), "very useful".
- **The command Vivu! Vivu** (from **vivi**) ends in **-u**, so it is a wish: "may it live", "long live".

**About these texts**

These extracts were taken from the Esperanto Wikisource (Vikifontaro) pages "La Espero (Zamenhof)" and "Dua Libro de l’ Lingvo Internacia/Antaŭparolo". The preface page is a scan

transcription and contained a few transcription slips, so the passage here was checked for sense and typed out in plain letters. If you need the exact wording for study, consult the scan itself.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** In "La Espero" verse 1, what does the "new feeling" promise to the world?

▼ Show answer

A holy harmony (**sanktan harmonion**) for the world that is always fighting.

**2.** Expand the apostrophes: *mond'*, *ben'*, *de l' espero*.

▼ Show answer

**mondo**, **beno**, **de la espero**.

**3.** Take *dissaltos* and *disbatitaj* apart.

▼ Show answer

**dis-** + **salt-** + **-os**: "will leap apart"; **dis-** + **bat-** + **-it-** + **-aj**: "shattered" (plural adjective).

**4.** What does *esperantoj* literally mean and why?

▼ Show answer

"Those who hope": **esper-** (hope) + **-ant-** (the one doing it) + **-o-j**. The language was named after Zamenhof's pen-name, Doktoro Esperanto.

**5.** In verse 3, what will the peoples do "on a neutral language foundation"?

▼ Show answer

They will form, in agreement, one great family circle, understanding one another.

**6.** Which word in the first sentence of the preface is an adverbial participle, and what does it mean?

▼ Show answer

**Elirante**: "(while) appearing", from **eliri** + **-ante**.

**7.** Find the main verb of sentence ① and its subject.

▼ Show answer

The verb is **sentas**; the subject is understood, **mi** (I).

**8.** Why does *utilega* mean "very useful"?

▼ Show answer

Because **-eg-** makes a word bigger or stronger: **utila** + **-eg-**.

**9.** Translate *Vivu la frateco de la popoloj!*

▼ Show answer

Long live the brotherhood of the peoples!

**10.** In your own words, name two ways Zamenhof's style differs from the everyday Esperanto of the earlier chapters.

▼ Show answer

Examples: the apostrophe of elision (**l'**, **mond'**); longer sentences built with participles; a poet's word order in verse.

## Words used in this chapter

**sento** feeling · **voko** call · **flugilo** wing · **vento** wind · **glavo** sword · **sango** blood · **soifi** thirst · **promesi** promise · **sankta** holy · **signo** sign · **kolekti** gather · **batalanto** fighter · **kreski** grow · **afero** matter · **muro** wall · **popolo** people · **baro** barrier · **salti** jump · **bati** strike · **neŭtrala** neutral · **fundamento** foundation · **konsento** agreement · **rondo** circle ·

**diligenta** diligent · **sonĝo** dream · **beno** blessing · **devo** duty · **danki** thank · **genio** spirit · **vekiĝi** wake · **amaso** crowd · **porti** carry · **ŝtono** stone · **konstruo** building · **frateco** brotherhood · **dis-** apart · **-eg-** very

**Coming up in Chapter 7: Idiom and Style.** Idioms, proverbs and fixed expressions, and the difference between formal and informal Esperanto.

# 💬 Idiom and Style — Idiomoj kaj stilo

*Word-building lets you take a word apart, but an idiom is a whole phrase whose meaning is more than its parts. Proverbs are the best place to meet idioms, because they are short, rhythmic and meant to be remembered. This chapter reads fourteen proverbs from the Proverbaro Esperanta, and then looks at how the tone of Esperanto changes from friendly to formal.*

THE IDEA IN A BOX

A proverb is read as a unit. Work out the literal meaning first, from endings and roots as in Chapter 1, then ask what situation it is for. Most Esperanto proverbs are short, balanced in two halves and often **rhyme**, which also helps you remember them.

## The Proverbaro Esperanta

The proverbs below come from the *Proverbaro Esperanta*, a collection of Esperanto proverbs and phrases arranged by L. L. Zamenhof from the work of his father, Marko Zamenhof, and published in Paris in 1925 (second edition). Zamenhof's text is in the public domain, and these lines were taken from the Esperanto Wikisource copy of that edition. The meanings are given in English below each group.

### Proverbs about beginnings and effort

| PROVERB | MEANING |
|---|---|
| **Komenco bona — laboro duona.** | A good beginning is half the work. |
| **Ĉiu komenco estas malfacila.** | Every beginning is difficult. |
| **Kiu ne riskas, tiu ne gajnas.** | Nothing ventured, nothing gained. (Whoever does not risk, that one does not gain.) |

| PROVERB | MEANING |
| --- | --- |
| Per pacienco venas scienco. | Through patience comes knowledge. |
| Rajdi sur ĉevalo oni ne lernas sen falo. | You do not learn to ride a horse without a fall. |
| Nur tiu ne eraras, kiu neniam ion faras. | Only the one who never does anything makes no mistakes. |

## Proverbs about people and friends

| PROVERB | MEANING |
| --- | --- |
| Mano manon lavas. | One hand washes the other. |
| Amu domon novan kaj amikon malnovan. | Love a new house and an old friend. |
| Unu amiko malnova pli valoras ol du novaj. | One old friend is worth more than two new ones. |
| Parolo estas arĝento, oron similas silento. | Speech is silver; silence is like gold. |

## Proverbs about values

| PROVERB | MEANING |
| --- | --- |
| Pli valoras propra ĉemizo ol fremda plena valizo. | Your own shirt is worth more than a stranger's full suitcase. |
| Unu vido taŭgas pli ol dek aŭdoj. | One sight is worth more than ten hearsays. |
| Venas rido post minaco, kaj paciĝo post malpaco. | Laughter comes after a threat, and reconciliation after discord. |

## A fixed expression

Not everything in the collection is a proverb. It also lists phrases for situations, such as ways of saying you do not understand something:

| PHRASE | MEANING |
| --- | --- |
| **Ĝi estas por mi ĥina scienco.** | It is Chinese science to me: I cannot make head or tail of it. (The nearest English idiom is "It's all Greek to me.") |

## How the proverbs are built

- **Balanced halves. Komenco bona — laboro duona** has two halves of the same length, joined by a dash, and the two endings rhyme (**bona** / **duona**).
- **Rhyme. pacienco / scienco**, **ĉevalo / falo**, **paciĝo / malpaco**. Notice that **paciĝo** (from **pac-** + **-iĝ-** + **-o**, "becoming peaceful") and **malpaco** (**mal-** + **paco**) are both word-built.
- **Kiu … tiu. Kiu ne riskas, tiu ne gajnas** uses the correlatives **kiu** (whoever) and **tiu** (that one) in a pair: a pattern you will meet again and again.
- **Oni. oni ne lernas** uses **oni**, "one" or "people in general", which has no English equivalent as handy.
- **Inverted order.** The adjective follows its noun in **komenco bona**, **domon novan**, **amikon malnovan**. This is allowed (an adjective can go before or after) and in proverbs it helps the rhythm.
- **Commands. Amu** ends in **-u**: a command or advice.
- **Comparison. pli valoras … ol** is "is worth more than" (Esperanto Grammar 1 Chapter 3).

## Formal and informal

Esperanto does not have a separate formal and informal grammar, but the tone changes with the words you choose. This is from the general practice of the language, not from the proverbs above:

| SITUATION | FRIENDLY | FORMAL |
| --- | --- | --- |
| Greeting | **Saluton!** | **Bonan tagon.** |
| Leaving | **Ĝis! / Ĝis baldaŭ!** | **Ĝis revido.** |

| SITUATION | FRIENDLY | FORMAL |
|---|---|---|
| Asking | Helpu min, bonvolu. | Ĉu vi povus helpi min? |
| Letter closing | Kore, | Kun saluto, |

The conditional ending **-us** softens a request: **povus** "could" is more polite than **povas** "can". There is also a singular "you", **ci**, but it is rarely used, and **vi** is the normal word for one person or many.

> **Watch out: do not translate a proverb word for word**
>
> **Mano manon lavas** is not about washing. If the literal meaning makes no sense in the situation, look for the idea behind it: here, "we help each other".

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Give the English meaning of *Komenco bona — laboro duona*.

▼ Show answer

A good beginning is half the work.

**2.** Which two words rhyme in *Rajdi sur ĉevalo oni ne lernas sen falo*?

▼ Show answer

**ĉevalo** and **falo**.

**3.** In *Kiu ne riskas, tiu ne gajnas*, which words are the correlatives and what do they mean?

▼ Show answer

**kiu** (who, whoever) and **tiu** (that one).

**4.** Take *paciĝo* and *malpaco* apart and give their meanings.

▼ Show answer

**pac-** + **-iĝ-** + **-o**: becoming peaceful, reconciliation. **mal-** + **pac-** + **-o**: the opposite of peace, discord.

**5.** Why does *Amu domon novan kaj amikon malnovan* end its two nouns and adjectives in *-n*?

▼ Show answer

They are the objects of **Amu** (love), so each noun and each adjective takes the object ending.

**6.** What is *oni* in *oni ne lernas*?

▼ Show answer

The pronoun "one", meaning people in general: "one does not learn".

**7.** Explain the idea behind *Mano manon lavas*.

▼ Show answer

People who help each other get help in return: one favour repays another.

**8.** What does *Ĝi estas por mi ĥina scienco* say about the speaker?

▼ Show answer

The speaker does not understand something at all ("it's Chinese science to me").

**9.** Make the request *Helpu min, bonvolu* more polite using *povus*.

▼ Show answer

**Ĉu vi povus helpi min?**

**10.** Choose a proverb from the chapter for a friend who is afraid to start a new project, and say why.

▼ Show answer

One possibility: **Kiu ne riskas, tiu ne gajnas**, because it encourages taking the first step. Another: **Ĉiu komenco estas malfacila**, because it admits that starting is hard.

## Words used in this chapter

**komenco** beginning · **duona** half · **riski** risk · **gajni** gain · **pacienco** patience · **scienco** knowledge · **rajdi** ride · **ĉevalo** horse · **falo** fall · **eraro** mistake · **lavi** wash · **amiko** friend · **malnova** old · **parolo** speech · **arĝento** silver · **oro** gold · **silento** silence · **similas** resembles · **ĉemizo** shirt · **fremda** foreign, someone else's · **valizo** suitcase · **taŭgi** be worth, suit · **aŭdo** hearing · **minaco** threat · **paciĝo** reconciliation · **malpaco** discord · **oni** one · **ĥina** Chinese · **ci** thou

**Coming up in Chapter 8: Poetry and Song.** Rhythm and stress in Esperanto verse, and how poets use free word order.

# 🎼 Poetry and Song — Poezio kaj kantoj

*Esperanto has a large body of original poetry, and Zamenhof wrote some of it himself. Verse is the hardest kind of text to read, because the poet moves words about to fit the rhythm and the rhyme. It is also where the language's sound is most obvious. This chapter shows how the stress rule gives Esperanto its rhythm, and how to read a poem whose word order is not the prose order.*

THE IDEA IN A BOX

Esperanto stress falls on the **second-to-last syllable** of every word, so the endings **-o, -a, -e, -as, -is, -os** produce a natural stressed-unstressed beat. Poets build lines from it, rhyme the endings, and rely on **-n**, **-j** and the word endings to show the grammar when the order is changed.

## Stress and rhythm

In a word of two syllables the first syllable is stressed (**MON-do**, **VE-nis**, **SEN-to**). In a longer word the stress stays on the second-to-last syllable (**fa-mi-LI-on**, **flu-GI-loj**). Because every noun, adjective, adverb and verb has a regular ending, the stressed syllables fall at regular distances. Here is the first line of "La Espero", with the stressed syllable of each long word in capitals:

> en la MON-don VE-nis NO-va SEN-to

The line has ten syllables, with the stress on the third, fifth, seventh and ninth: **MON**, **VE**, **NO**, **SEN**. Count the second line the same way and you find the same pattern: **tra la MON-do I-ras FOR-ta VO-ko**. This even beat is what makes the poem easy to sing.

### Counting syllables

Every vowel letter is a syllable, except in the diphthongs **aŭ, eŭ** and the combinations with **j** (**aj, ej, oj, uj**), which count as one:

| WORD | SYLLABLES | STRESSED |
|---|---|---|
| sento | sen-to (2) | SEN |
| flugiloj | flu-gi-loj (3) | GI |
| familion | fa-mi-li-on (4) | LI |
| soifanta | so-i-fan-ta (4) | FAN |

## Rhyme

Both poems below rhyme in the pattern **ABAB**: the first and third lines rhyme, and the second and fourth. In "La Espero" verse 1:

| LINE | ENDS IN | RHYME |
|---|---|---|
| 1 | nova sento | A |
| 2 | forta voko | B |
| 3 | facila vento | A (sento / vento) |
| 4 | al loko | B (voko / loko) |

The next four lines of the verse follow a second pair, **soifanta / militanta** and **familion / harmonion**. It is easy to find rhymes in Esperanto, because words in the same class end alike, but a good poet makes the rhyme carry meaning: **sento** (feeling) and **vento** (wind) are in the same sentence of the poem.

## Free word order

In prose you might say **Ĝi tiras la homan familion**. In "La Espero" the poet writes:

Ne al glavo sangon soifanta
ĝi la homan tiras familion;

Here **familion** is moved to the end of the line, so that it rhymes with **harmonion** two lines below. You can still tell what is going on, because **la homan** and **familion** both carry **-n**: they are the object of **tiras** ("draws"), whatever the order. The phrase **Ne al glavo sangon soifanta** comes first, to set up the contrast: **soifanta** ("thirsting") agrees with **glavo** and takes its own object **sangon**, so it means "not to a sword thirsting for blood".

> **How to read a line of verse**
>
> **1.** Find the verb (**tiras**). **2.** Find the words with **-n**: these are the object (and any direction). **3.** Group each noun with the adjective or participle whose ending matches it (same **-j**, same **-n**), however far apart they are. **4.** Read the line again in prose order.

## A second poem: Mia penso

"Mia penso" (My thought) is also by Zamenhof and appears in the 1903 *Fundamenta Krestomatio*. It is quieter and more personal than "La Espero". Here are its first two verses:

**Mia penso (verses 1–2)**

Sur la kampo, for de l'mondo,
Antaŭ nokto de somero
Amikino en la rondo
Kantas kanton pri l' espero.
Kaj pri vivo detruita
Ŝi rakontas kompatante, —
Mia vundo refrapita
Min doloras resangante.

« Ĉu vi dormas? Ho, sinjoro,
Kial tia senmoveco?
Ha, kredeble rememoro

El la kara infaneco? »
Kion diri? Ne ploranta
Povis esti parolado
Kun fraŭlino ripozanta
Post somera promenado!

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **kampo** | field, countryside | **somero** | summer |
| **amikino** | (female) friend | **kanti** | to sing |
| **detrui** | to destroy | **rakonti** | to tell |
| **kompati** | to pity | **vundo** | wound |
| **dolori** | to hurt | **sango** | blood |
| **dormi** | to sleep | **kial** | why |
| **kredeble** | probably | **rememoro** | memory |
| **infaneco** | childhood | **plori** | to weep |
| **fraŭlino** | young lady | **ripozi** | to rest |
| **promenado** | walk, stroll | **senmoveco** | stillness |

▼ Show a translation

**Verse 1.** In the countryside, far from the world, before a summer night, a friend in the circle sings a song about hope. And she tells, with compassion, of a ruined life — my wound, struck again, pains me, bleeding anew.

**Verse 2.** "Are you asleep? Oh, sir, why such stillness? Ah, probably a memory from dear childhood?" What can I say? Without weeping, there could be conversation with a young lady resting after a summer stroll! (The sense is probably ironic: the speaker cannot talk without tears. The line can be read in more than one way.)

## Taking it apart

| IN THE POEM | WHAT TO NOTICE |
|---|---|
| **vivo detruita**, **vundo refrapita** | The passive participle comes *after* its noun and tells what happened to it: a life that has been destroyed, a wound that has been struck again. **re-** means "again". |
| **kompatante**, **resangante** | Adverbial participles: "(while) pitying", "(while) bleeding again". They give the line its ending rhyme (**-ante**). |
| **Min doloras** | The wound is the subject and **min** ("me") is the object, so the sentence means "hurts me", not "I hurt". |
| **Ne ploranta povis esti parolado** | Inverted order: the noun **parolado** comes last, after **ne ploranta** ("not weeping") and the verb. The meaning of this line is open to more than one reading, so compare a published translation. |
| Rhyme scheme | Both verses are ABAB CDCD: **mondo / rondo**, **somero / espero**, **detruita / refrapita**, **kompatante / resangante**. |

**About these texts**

The lines of "La Espero" and "Mia penso" were taken from the Esperanto Wikisource (Vikifontaro) pages "La Espero (Zamenhof)" and "Fundamenta Krestomatio (1903)/Mia penso". The English translations are this course's own reading, not a published translation, and a poem can be read in more than one way.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** Which syllable is stressed in *flugiloj*, *familion* and *soifanta*?

▼ Show answer

**flu-GI-loj**, **fa-mi-LI-on**, **so-i-FAN-ta**: always the second-to-last syllable.

**2.** Count the syllables in *tra la mondo iras forta voko*.

▼ Show answer

Ten: tra-la-mon-do-i-ras-for-ta-vo-ko.

**3.** Which line-ending words rhyme with *mondo* and with *espero* in "Mia penso"?

▼ Show answer

**rondo** rhymes with **mondo**, and **somero** with **espero**.

**4.** In "La Espero" verse 1, which two words rhyme at the end of lines 6 and 8?

▼ Show answer

**familion** and **harmonion**.

**5.** In *ĝi la homan tiras familion*, find the verb and the object.

▼ Show answer

The verb is **tiras**. The object is **la homan familion** (both words end in **-n**).

**6.** Rewrite that line in prose order.

▼ Show answer

**Ĝi tiras la homan familion.**

**7.** What does *refrapita* mean, and how is it built?

▼ Show answer

"Struck again": **re-** (again) + **frap-** (strike) + **-ita** (passive participle).

**8.** In *Min doloras*, who hurts and who feels the hurt?

▼ Show answer

The wound (**vundo**) is the subject; **min** (me) feels it.

**9.** Who sings the song at the start of "Mia penso", and what is it about?

▼ Show answer

A female friend (**amikino**) in the circle sings a song about hope (**pri l’ espero**).

**10.** Name two ways verse differs from prose in these poems.

▼ Show answer

Examples: rhyme at the ends of lines (ABAB); words moved out of their prose order to fit rhyme and rhythm; elision with the apostrophe (**l’**, **mond’**); a steady count of syllables per line.

## Words used in this chapter

**kampo** field · **nokto** night · **somero** summer · **amikino** female friend · **rondo** circle · **kanti** sing · **kanto** song · **detrui** destroy · **rakonti** tell · **kompati** pity · **vundo** wound · **frapi** strike · **dolori** hurt · **sango** blood · **dormi** sleep · **kial** why · **kredeble** probably · **rememoro** memory · **infaneco** childhood · **plori** weep · **fraŭlino** young lady · **ripozi** rest · **promenado** stroll · **senmoveco** stillness · **re-** again · **rimo** rhyme

**Coming up in Chapter 9: The Original Literature.** A guided tour of Esperanto's own writing: authors, forms and where to find the works.

# 📖 The Original Literature — La originala literaturo

*Esperanto is more than a language for travellers and meetings. People have been writing poems, novels and plays in it for well over a century. This chapter is a map: where the literature began, who the main writers are and how to find their books. It quotes no modern authors, only gives their titles, so it gives you names to look for and a short text of its own to read.*

THE IDEA IN A BOX

**Original** literature means works written in Esperanto, not translated into it. It is a small literature (about 130 novels, according to one summary), so a reader can get to know its landmarks. Read in order of difficulty: a simple novella first, then stories, and poetry last.

## How it began

- **Zamenhof's start.** The language's creator translated poetry and prose into Esperanto while he was developing it, as a test of whether it could express everything. He published several translations and a short original poem as an appendix to his first book, the *Unua Libro* (1887).
- **Early novelists.** Henri Vallienne was the first to write novels in Esperanto. The first woman to publish a novel in it was Edith Alleyne Sinnotte, with *Lilio* (1918).
- **The first two decades.** Apart from a handful of poems, the literature of those years is now seen mainly as historical.
- **Between the world wars.** A group of writers produced the first work of outstanding quality in the young language. They include Julio Baghy, Eŭgeno Miĥalski, Kálmán Kalocsay, Heinrich Luyken and Jean Forge.
- **Modern authors.** Among them Claude Piron and William Auld, with Sten Johansson, Trevor Steele, Marjorie Boulton and many others.

## Some writers to know

| WRITER | WHO | WORKS TO LOOK FOR |
|---|---|---|
| Kálmán Kalocsay | Hungarian poet, translator and editor (1891–1976), also a surgeon; strongly shaped Esperanto culture | *Mondo kaj Koro* (1921, "World and Heart"); *Strečita Kordo* ("A Taut String"); *Rimportretoj* ("Portraits in Rhyme") |
| Julio Baghy | Hungarian actor (1891–1967); wrote novels, and is noted especially for poetry | novels and poems; check a bibliography for titles |
| William Auld | British poet (1924–2006), raised and educated in Glasgow, a teacher who lived in Alloa; the first person nominated for the Nobel Prize in Literature for work in Esperanto (1999, 2004, 2006) | *La infana raso* ("The Infant Race", 1956), his masterpiece |
| Marjorie Boulton | British author and poet (1924–2017), writing in both English and Esperanto | *Rimleteroj* (with Auld, 1976) |
| Claude Piron | Swiss psychologist, translator and writer; a prolific Esperanto author who spoke it from childhood | *Gerda malaperis!* ("Gerda Has Disappeared!", 1983), a novella often used in language courses |

William Auld is of particular interest to a learner in Scotland. His personal collection of nearly 5,000 books in and about Esperanto was donated in 2001 to the National Library of Scotland, where it is housed. He is buried at Dollar.

## A reading ladder

This is a suggestion from this course, not from a source: it follows the order in which the texts in this course became harder.

| STEP | READ | WHY |
|---|---|---|
| 1 | A graded novella such as *Gerda malaperis!* | Plain vocabulary, a story that pulls you on, and widely used in courses. |
| 2 | Short stories and articles in magazines such as *Monato* | Real prose on varied topics, in short pieces. |

| STEP | READ | WHY |
|---|---|---|
| 3 | Poems of Zamenhof, then Kalocsay | You have already read two of Zamenhof's poems (Chapters 6 and 8). |
| 4 | Longer poems such as *La infana raso* | The hardest: long, dense and full of invented compounds. |

## Where to find the books

- **UEA book service.** The Universal Esperanto Association's book service lists around 4,000 books, according to a summary of the literature.
- **Free online.** Esperanto Wikisource (Vikifontaro) has older texts, such as the poems and proverbs in Chapters 6 to 8. Project Gutenberg has writings in Esperanto, and Faded Page (Canada) has Esperanto books.
- **Magazines.** *Literatura Foiro* and *Beletra Almanako* are literary magazines; *Monato* is a news magazine that also publishes some fiction.
- **A guide.** Geoffrey Sutton's *Concise Encyclopedia of the Original Literature of Esperanto* is described as the most comprehensive guide to the field.

> **A note on copyright**
>
> Zamenhof died in 1917, so his works are in the public domain and can be quoted freely, as in Chapters 6 to 8. Most of the writers in this chapter published in the twentieth and twenty-first centuries, and their works may still be in copyright. For that reason the chapter gives only titles and facts about them, and sends you to the books themselves.

## 📖 A Short Text — Mallonga teksto

Here is a short text written for this course about the same material. Try to read it without the list first:

**La esperanta literaturo**

Oni skribas en Esperanto jam pli ol cent jarojn. Poetoj, romanistoj kaj tradukistoj verkis multajn librojn. Inter la poetoj estas William Auld, instruisto en Skotlando, kies granda poemo La infana raso aperis en 1956. Pli facila por komencantoj estas la novelo Gerda malaperis! de Claude Piron, kiu aperis en 1983 kaj estas ofte uzata en kursoj. Oni povas trovi multajn librojn ĉe la libroservo de UEA.

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **romanisto** | novelist | **tradukisto** | translator |
| **verki** | to write (a work) | **kies** | whose |
| **aperi** | to appear, be published | **komencanto** | beginner |
| **novelo** | novella, short story | **libroservo** | book service |

▼ Show a translation

People have been writing in Esperanto for more than a hundred years. Poets, novelists and translators have written many books. Among the poets is William Auld, a teacher in Scotland, whose great poem *La infana raso* appeared in 1956. Easier for beginners is the novella *Gerda malaperis!* by Claude Piron, which appeared in 1983 and is often used in courses. Many books can be found at the book service of UEA.

## 🖍️ Try It Yourself — Ekzercoj

*Say the answer first, then click to check.*

**1.** What does "original literature" mean in this chapter?

▼ Show answer

Works written in Esperanto, as opposed to works translated into it.

**2.** What did Zamenhof publish in the *Unua Libro* besides the grammar?

▼ Show answer

Several translations and a short original poem, as an appendix.

**3.** Who wrote *Lilio* (1918), and what was notable about it?

▼ Show answer

Edith Alleyne Sinnotte. She was the first woman to publish a novel in Esperanto.

**4.** Name two writers of the period between the world wars.

▼ Show answer

For example Julio Baghy and Kálmán Kalocsay (also Eŭgeno Miĥalski, Heinrich Luyken, Jean Forge).

**5.** What is special about William Auld?

▼ Show answer

He was the first person nominated for the Nobel Prize in Literature for work in Esperanto (1999, 2004 and 2006). His masterpiece is *La infana raso*.

**6.** Which book does this course suggest as a first novel to read?

▼ Show answer

*Gerda malaperis!* by Claude Piron, a novella often used in language courses.

**7.** Where might you read Zamenhof's poems online for free?

▼ Show answer

On the Esperanto Wikisource (Vikifontaro), among other sites.

**8.** Why does this chapter not quote from the books of Auld or Piron?

▼ Show answer

Their works may still be in copyright. Zamenhof's are in the public domain.

**9.** Take *tradukisto* and *libroservo* apart.

▼ Show answer

**traduk-** (translate) + **-ist-** + **-o**: a translator. **libr-** + **serv-** + **-o**: a book service.

**10.** Write two sentences in Esperanto about a book you would like to read.

▼ Show answer

One possibility: **Mi volas legi la novelon Gerda malaperis! Ĝi estas facila kaj interesa.**

## Words used in this chapter

**literaturo** literature · **poeto** poet · **romano** novel · **romanisto** novelist · **tradukisto** translator · **verki** write a work · **kies** whose · **aperi** appear · **komencanto** beginner · **novelo** novella · **libroservo** book service · **originala** original · **verko** work · **poemo** poem

**Coming up in Chapter 10: Reading on Your Own.** Graded readers, online libraries, news and community sites, dictionaries and a reading plan, plus the Course Complete recap.

# 🧭 Reading on Your Own — Legi memstare

*The first nine chapters gave you a method and a range of texts. This last chapter is about what comes next: the dictionaries to keep at hand, the places where Esperanto is written every day, a plan for regular reading and a review of everything you have practised.*

THE IDEA IN A BOX

You become a reader by reading. Choose texts that are slightly too hard, read a little every day, look a word up only when it blocks you, and keep going. The method of Chapter 1 is the whole system.

## Your toolkit: dictionaries

| DICTIONARY | WHAT IT IS |
|---|---|
| **Reta Vortaro** (ReVo) | A free multilingual online dictionary launched in 1997. Each headword is defined in Esperanto, with examples, and has translations into various national languages. It grew out of the printed *Plena Vortaro de Esperanto* (1930). |
| **Plena Ilustrita Vortaro** (PIV) | The standard monolingual reference dictionary, first compiled in 1970 and freely consultable online since 2010. |

Both define words in Esperanto, so they double as reading practice. Because the definitions use the same word-building you know, you can often follow them: a **lernejo** is explained with words you can take apart. For quick translations you can also use a bilingual dictionary, but try the Esperanto definition first.

## Where to read

- **Free texts.** Esperanto Wikisource (Vikifontaro) holds older texts, such as the poems and proverbs of Chapters 6 to 8. Project Gutenberg and Faded Page (Canada) also carry

Esperanto writings.

- **Magazines.** *Monato* is a news magazine that also publishes some fiction; *Literatura Foiro* and *Beletra Almanako* are literary magazines.
- **Books.** The Universal Esperanto Association's book service offers around 4,000 titles. See Chapter 9 for authors.
- **Your own writing.** Write a postcard, a forum post or a short story (Chapters 3 and 5) and exchange it with another reader.

## A reading plan

This plan is a suggestion from this course. It assumes about fifteen minutes a day:

| WEEK | READ | FOCUS |
|---|---|---|
| 1 | Short notices and messages (Chapters 2 and 3) | Speed: get the point in seconds. |
| 2 | A graded story or novella (Chapter 5, Chapter 9) | Follow the plot without translating. |
| 3 | An article from *Monato* or another magazine | Participles and long sentences (Chapter 4). |
| 4 | A poem by Zamenhof, then one by a modern poet | Rhythm, rhyme and word order (Chapters 6 and 8). |

## A last reading

Here is a text written for this course. It repeats the advice of the chapters, so reading it is also a review. Read it once without help, then check the list:

**Kiel legi en Esperanto**

Kiam vi legas novan tekston, ne maltrankviliĝu. Unue legu ĝis la fino de la frazo. Poste trovu la verbon kaj la subjekton. Se vi ne konas vorton, dividu ĝin en radikon

kaj afiksojn. Uzu la vortaron nur kiam la vorto baras vian vojon. Legu ĉiutage, eĉ se nur dek minutojn, kaj post kelkaj monatoj vi rimarkos, ke la legado fariĝis facila.

| ESPERANTO | ENGLISH | ESPERANTO | ENGLISH |
|---|---|---|---|
| **maltrankviliĝi** | to become anxious, to worry | **subjekto** | subject |
| **dividi** | to divide | **afikso** | affix |
| **bari** | to block | **vojo** | way, road |
| **rimarki** | to notice | **fariĝi** | to become |

▼ Show a translation

When you read a new text, do not worry. First read to the end of the sentence. Then find the verb and the subject. If you do not know a word, divide it into a root and affixes. Use the dictionary only when the word blocks your way. Read every day, even if only ten minutes, and after a few months you will notice that reading has become easy.

## What you have learned

| CHAPTER | SKILL |
|---|---|
| 1 Reading Strategies | Read the endings, take words apart, use known roots and context. |
| 2 Notices and Everyday Texts | Signs, adverts, timetables, menus and messages; the **Bonvolu** request. |
| 3 Letters and Messages | Openings, closings and forum posts. |
| 4 Participles in Real Text | The six participles and finding the main verb. |
| 5 A Short Story | Following a plot, and **lia** versus **sia**. |
| 6 Zamenhof's Own Words | Reading *La Espero* and a preface from the *Dua Libro*. |
| 7 Idiom and Style | Proverbs from the *Proverbaro Esperanta*, and formal and friendly tone. |

| CHAPTER | SKILL |
| --- | --- |
| 8 Poetry and Song | Stress, rhyme and free word order in verse. |
| 9 The Original Literature | Authors, works and where to find them. |

**Where to go next**

Return to Esperanto Grammar 1 whenever a rule feels shaky, and to Esperanto Basic Conversation 1 for spoken situations. Beyond that, the best next step is a real book: a graded novella first, then whatever draws you in.

## 🖍️ Try It Yourself — Ekzercoj

*A review of the whole course. Say the answer first, then click to check.*

**1.** Name the four steps of the reading method from Chapter 1.

▼ Show answer

Read the endings; take unknown words apart into root and affixes; recognise roots you already know; use the context and keep reading.

**2.** A sign says *Fermita*. What does it mean and what ending does it have?

▼ Show answer

"Closed". The ending **-ita** marks a passive participle of a completed action.

**3.** Which opening and closing suit a formal letter?

▼ Show answer

**Estimata sinjoro,** to open, and **Kun saluto,** to close.

**4.** Make the active present participle of *dormi* and the passive past participle of *skribi*.

▼ Show answer

**dormanta** and **skribita**.

**5.** Choose *lia* or *sia*: *Petro perdis ____ ŝlosilon.*

▼ Show answer

**sian**: the key is the subject's own.

**6.** Complete the proverb: *Komenco bona — laboro ____.*

▼ Show answer

**duona**.

**7.** Which syllable of *familion* is stressed, and what is the rule?

▼ Show answer

**li** (fa-mi-LI-on): the second-to-last syllable.

**8.** Who first wrote the poem "La Espero", and what is it often used as?

▼ Show answer

L. L. Zamenhof. It is often used as an unofficial anthem or hymn of the Esperanto movement.

**9.** Name one author and one book from Chapter 9.

▼ Show answer

For example William Auld and *La infana raso*, or Claude Piron and *Gerda malaperis!*.

**10.** Write three sentences in Esperanto about what you will read next.

▼ Show answer

One possibility: **Mi volas legi novelon. Mi legos dek minutojn ĉiutage. Poste mi provos legi poemon.**

## Words used in this chapter

**maltrankviliĝi** worry · **dividi** divide · **radiko** root · **afikso** affix · **vortaro** dictionary · **bari** block · **vojo** way · **rimarki** notice · **fariĝi** become · **subjekto** subject · **legado** reading · **frazo** sentence · **teksto** text

**Course Complete.** You have finished **Esperanto Reading 1**. Keep reading: a few minutes a day does more than a long session once a month.