

# *Peace Corps*

*Igbo guide*



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**ABSTRACT**

Twelve lessons in Igbo, the major language of Nigeria, are provided. The lessons are designed for use with a native speaker serving as a model. They cover pronunciation, major grammatical patterns, and limited practical conversation. The tonal aspects of Igbo pronunciation are emphasized. Suggestions are offered to enhance students' understanding of the techniques of language learning. Each lesson contains drills and explanations of basic concepts. (RW)

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### Introduction.

Igbo (Ibo) is the largest single language in the Eastern Region of Nigeria, spoken in a variety of dialects by perhaps four million people. Until very recently, there has been almost no usable material on Igbo reflecting any adequate analysis of the language. The following lesson materials are largely the product of analyzing and teaching Igbo during Peace Corps training programs and intensive summer programs since 1961. The transcription of Igbo used is in most respects the standard orthography currently used in Nigeria, though there are minor differences in a few symbols, and tone marking -- which is indispensable for the learner of the language -- is incorporated throughout.

These lessons are designed to cover the pronunciation and the major grammatical patterns of Igbo at the maximum rate consistent with accuracy and thorough drill. Completing these lessons under ideal classroom supervision will naturally result in a more extensive and more perfect control of Igbo patterns, and will add considerable vocabulary, but even an incomplete coverage will enable the carefully guided student to continue his learning process after he begins using the language in daily life.

These lessons should be used only with a native speaker of Igbo as a model, and also a guide or supervisor with substantial training in descriptive linguistics and language pedagogy. Each Igbo utterance should be repeated in direct imitation of a native speaker until the pronunciation is pretty well mastered. It is the function of the guide to help the student by such devices as comparing his pronunciation of English with that of Igbo, by humming or whistling tone sequences, by providing brief explanations of the grammatical patterns being drilled, and by suggesting variations on the drills. While the native speaker as a model is indispensable, he is largely unconscious of the patterns of his own language (as we are of ours) and of the students' difficulties; he is in no position to answer the kinds of questions that students are bound to raise. Attempts to use these materials with tape recordings for "self-instruction" cannot normally be expected to produce adequate results.

The goal of these materials is four-fold:

- (1) To train the student to pronounce Igbo with a high degree of accuracy; since the aspect of pronunciation most likely to be ignored under other circumstances is tone, there is particular emphasis on that aspect of the phonology.
- (2) To introduce the student to the major grammatical patterns of Igbo; since unfamiliar and unexpected grammatical patterns are a major source of frustration in unguided language

learning, an effort is made to teach the student to analyze for himself as he goes along.

(3) To enable the student to engage in limited but useful conversation on some topics; this is designed to overcome the natural initial timidity in using a new language.

(4) To teach the techniques of language learning, so that the student can continue his learning among the Igbo people with a minimum of mystification, confusion, and frustration.

The variety of dialects in Igbo is such that a number of words commonly used in one area are not recognizable at all in another area. Some verbal constructions are completely different in different dialects. Even obviously related words may vary in pronunciation from place to place. Yet the dialects are sufficiently similar that Igbo speakers from different areas can generally understand each other, though perhaps with some difficulty. An effort was made some years ago to encourage the use of a somewhat artificial dialect known as "Union Igbo"; this effort was far from completely successful, but most educated people do attempt to avoid some extreme localisms from their own home towns, and call their modified dialects "Central Igbo" or "Standard Igbo". Different speakers may still disagree, often vigorously, on what is the "best" form or usage; frequently we can only guess what would be most widely understood and most agreeably accepted. Rather than make any claim that the form of Igbo used in these lessons is a universally acceptable "ideal" or "standard", the authors frankly prefer to label it "Compromise Igbo" in full recognition of the problem. It can still be expected that sooner or later the student will be told by a native speaker that "That isn't the way to say it". This simply means that there are different forms of Igbo, not that one is right and the other wrong, or that one is better than any other.

A number of speakers of Igbo have contributed heavily to the development of these lesson materials, not only by their obvious competence in the language, but as much by their patience and understanding in working with the authors and with students. Particular credit and gratitude is due to Mr. Benjamin Akpati, Mr. Austin Esogbue, and Mrs. Sarah Onyekwere. The Igbo materials themselves were gathered and transcribed almost entirely by Mrs. Beatrice F. Welmers, whose experience in teaching Igbo has also to a large extent dictated the order of presentation. Details of linguistic analysis reflected in the lessons are largely the product of joint research, usually in the form of a statement suggested by one author and verified by the other. Professor William E. Welmers is generally responsible for the wording of the phonologic and grammatical explanations, and for the lesson format and manuscript preparation.

Since these lessons are intended to be intensely practical,

it may seem strange that they do not start right out with some lively, useful daily conversations. There is good reason, however, for the procedure used. For one not used to a second language, and particularly a tone language, accurate pronunciation is difficult to achieve; but it is also crucially important. The drills that may seem monotonous at first are actually a golden opportunity to learn to control pronunciation at the outset, so that habits of sloppy pronunciation will never have a good chance to develop. At the same time, every utterance in every drill is a perfectly good and natural utterance that will be found useful in daily life.

The most important preliminary warning that can be given the student is this: when you imitate what you have heard, do not try simultaneously to ask by your intonation "Did I say it right?" If you do, the last syllable of your Igbo sentence will rise to a higher pitch -- and that will automatically be dead wrong in almost every possible instance. The number of ways in which an Igbo sentence can end, tonally, is limited; but it is absolutely essential to imitate accurately, and to avoid superimposing English intonations on Igbo sentences. Don't try to ask questions in Igbo by intonation -- Igbo has its own question-asking devices of quite a different type. Don't try to speak with "expression" or "enthusiasm" or "emphasis" -- you will be sure to distort the tones which are essential to being understood.

The details of Igbo pronunciation will be outlined step by step in the early lessons. Try to imitate every detail accurately, but don't expect everything to be explained at once; concentrate on the points emphasized in each drill as you go along. The same is true of grammar: don't try to anticipate new forms and constructions, or you will only confuse yourself and everyone else. Don't worry about what you haven't learned to say; concentrate on saying what you have learned, and saying it accurately. The goal is to speak not so that you can be understood, but so that you cannot be misunderstood.

### Lesson 1.

In a fairly long Igbo sentence, there may be a large number of different levels of pitch; but every pitch can be described in terms of one of three alternative possibilities at any particular point in the sentence.

First, the mark ' represents a phenomenon that will be called "step". The pitch of a vowel or m or n or ŋ so marked is never low. In any Igbo utterance, each "step" is a little lower than the preceding one. You can only step down, and once you have done so you cannot climb up again until you come to a pause at the end of a phrase or sentence. Thus the sequence "step - step" is something like the melody of the beginning of the song "Chlo-e", or like a child's call "Daddy!".

Second, the mark ` indicates "low". A "low" is distinctly lower in pitch than a "step" either before or after it. The sequence "step - low - step" is something like the melody at the beginning of the World War I song "Over There".

Third, any vowel (or m, n, ŋ as will be explained later) which is unmarked has the same pitch as that indicated by the last mark before it. Such unmarked syllables after a "step" will be called "same". After "low", unmarked syllables will also be labelled "low". The sequence "step - same" is thus two syllables on a monotone; the second syllable must be on exactly the same pitch as the first. The sequence "low - low" (in which only the first low is marked) is also level, but on a lower pitch than a "step - same"; at the end of a sentence, "low - low" may go a bit downhill in pitch, but it sounds nothing like two successive "steps". A final "low" is relaxed, much like the ending of a simple declarative sentence in English.

Igbo has eight vowel sounds; not one of them is exactly like any English vowel, but you will not find all of them difficult to recognize or reproduce. The vowels are written: i, i, e, a, o, o, u; the marks under some of the letters (usually a dot or a short vertical stroke rather than the cedilla used here) are part of the vowel symbols themselves: to a speaker of Igbo, the vowel written o is as different from u as it is from o. For the time being, imitate these vowel sounds as carefully as you can, though the major point emphasized in the first several drills is tone. There are also some consonant sounds that will be strange to you; you will be helped with them as difficulties arise.

Drill 1. Each of the following sentences begins with the sequence "step - low", and continues with syllables that are "low" to the end. Thus each sentence has a melody somewhat like the English

sentence "THEY were coming." Remember that in Igbo, however, the higher pitch at the beginning has absolutely nothing to do with emphasis.

It's a bed.	ọ̀ bụ̀ akwa.
It's a pot.	ọ̀ bụ̀ ite.
It's a monkey.	ọ̀ bụ̀ eṅwe.
It's a bag.	ọ̀ bụ̀ akpa.
It's the ground.	ọ̀ bụ̀ ala.
He saw a bed.	ọ̀ hụ̀ry akwa.
He saw a pot.	ọ̀ hụ̀ry ite.
He saw a monkey.	ọ̀ hụ̀ry eṅwe.
He saw a bag.	ọ̀ hụ̀ry akpa.
He saw the ground.	ọ̀ hụ̀ry ala.

Drill 2. Each of the sentences in this drill differs in tone from those in Drill 1 only in that the very last syllable is a "step"; that is, the pitch goes up again with the last syllable, but not quite as high as the initial "step".

It's a cup.	ọ̀ bụ̀ ikó.
It's an egg.	ọ̀ bụ̀ akwá.
It's a rat.	ọ̀ bụ̀ oké.
It's a squirrel.	ọ̀ bụ̀ ọsá.
It's a compound.	ọ̀ bụ̀ ezí.
He saw a cup.	ọ̀ hụ̀ry ikó.
They saw an egg.	há hụ̀ry akwá.
They saw a rat.	há hụ̀ry oké.
They saw a squirrel.	há hụ̀ry ọsá.
They saw a compound.	há hụ̀ry ezí.

Drill 3. In this drill, each sentence again begins with the sequence "step - low"; but this time the last two syllables are "step - same". Be sure the pitch of your voice goes up at the right time, and then stays at exactly that level.

It's an elephant.	ọ̀ bụ̀ ényí.
It's a goat.	ọ̀ bụ̀ éwu.
It's a chair.	ọ̀ bụ̀ óce.

It's an animal. or It's meat.	ó bù ány.
It's salt.	ó bù ánu.
They saw an elephant.	há hụry ényi.
They saw a goat.	há hụry éwu.
He saw a chair.	ó hụry óce.
They saw an animal.	há hụry ány.
He saw salt.	ó hụry ánu.

Drill 4. The sentences in this drill differ from those in Drill 3 only in that the last syllable is another "step", a little lower than the preceding syllable. Since each sentence begins with a "step", there are three levels of pitch in these sentences in addition to low. Note the "terraced" effect of the "steps"; at the same time, be sure the "low" between steps is low enough.

It's money.	ó bù égó.
It's a leopard.	ó bù ágụ.
It's a stirring spoon.	ó bù ékú.
It's kola nuts.	ó bù ójị.
It's a farm.	ó bù úgbó.
They saw money.	há hụry égó.
He saw a leopard.	ó hụry ágụ.
They saw a stirring spoon.	há hụry ékú.
He saw kola nuts.	ó hụry ójị.
He saw a farm.	ó hụry úgbó.

Drill 5. A fifth (and final) type of two-syllable noun ends each of the sentences in this drill; it has the tones "step - low". Of all the sentences to this point, these have a melody that may sound most like an English statement intonation. But don't let that fool you; in Igbo, it is the tone, syllable by syllable, that counts.

It's cloth.	ó bù ákwà.
It's a fish.	ó bù ázụ.
It's corn.	ó bù ókà.
It's a knife.	ó bù mmà.
It's a house.	ó bù ụlọ.

He saw cloth.	ọ hụry ákwà.
They saw a fish.	há hụry ázụ.
He saw corn.	ọ hụry ọkà.
They saw a knife.	há hụry mmà.
They saw a house.	há hụry ụlọ.

Drill 6. In this drill, one noun is selected from each of the first five drills, and used in sentences of the same types. Thus the following groups of sentences emphasize the contrasts of tone rather than identities. First listen to each group of five sentences without interruption; then practice on each sentence individually; finally, try to say all five in succession, without losing anything of the tonal contrasts.

It's a bed.	ọ bụ akwa.
It's an egg.	ọ bụ akwá.
It's an elephant.	ọ bụ ényí.
It's a leopard.	ọ bụ ágụ.
It's cloth.	ọ bụ ákwà.
They saw a bed.	há hụry akwa.
They saw an egg.	há hụry akwá.
They saw an elephant.	há hụry ényí.
They saw a leopard.	há hụry ágụ.
They saw cloth.	há hụry ákwà.

### Notes.

The five groups of nouns used in the above drills are typical of the majority of Igbo nouns: two syllables, the first being a vowel or a syllabic m or n or ŋ, the second a consonant or consonant cluster followed by a vowel, all accompanied by one of the five tone sequences illustrated above. There are some three-syllable nouns in Igbo, and some nouns beginning with consonants, but they will give little trouble once these five basic types are mastered. In isolation, the five types of nouns are labelled and written as follows:

1. Low - low:	ákwa	'a bed'
2. Low - step:	ákwá	'an egg'
3. Step - same:	ényí	'an elephant'
4. Step - step:	ágụ	'a leopard'
5. Step - low:	ákwà	'cloth'

In the sentences on which you have drilled, the initial low tone of the first two of the above types has, of course, not been marked, because the last preceding marked tone was low.

Of these five types of nouns, the fourth, step - step, is most likely to vary in other dialects. At least some of the nouns written step - step in these lessons are pronounced as step - same in some areas. The sequence step - step nevertheless appears in all dialects in at least some circumstances.

As you begin to learn Igbo vocabulary, remember that the tone is an integral part of the word, and must be learned along with the consonants and vowels. It is true that tones sometimes undergo alternations that will surprise you, somewhat as the f in English wife changes to v in the plural wives. But the existence of this alternation in English does not permit us to interchange f and v whenever we feel like it; neither does the existence of variant tonal forms in Igbo permit us to ignore tone. First learn the words as they have been introduced, including their tones; the variants will be systematically presented as the lessons progress.

A few words about consonants, consonant clusters, and syllabic nasals. The writings kp and gb represent single consonants, not sequences of k and p or g and b. The closure at the back of the mouth for k (or g) and at the lips for p (or b) is simultaneous; the releases are also simultaneous. These will not be easy consonants at first, but with practice you can learn them. (You have probably used a consonant similar to the Igbo kp in imitating a hen cackling; in Igbo orthography, a common American imitation would be written "kp̄ kp̄ kp̄ kp̄ kp̄".)

The letter c represents a consonant much like that which is written ch in English; c always represents this sound in our writing of Igbo, so that there is no need to add another letter to show what the sound is.

The letter ŋ represents a sound like that represented by ng in English sing or singer. Be sure to avoid adding a g as you do in English finger.

The clusters kw, ny, and ŋw have appeared so far. These are not particularly hard to recognize or reproduce, but remember that the syllable division precedes them, never splits them.

In other sequences, Igbo m, n, and ŋ may occur before another consonant. In such cases, they are syllables by themselves, with their own tone. Be sure you don't use a vowel either before or after such a syllabic nasal; just hum-m-m it and then go on-n-n to the next consonant.

Lesson 2.

All the sentences you have drilled on up to now have begun with a form /ó/ 'he, she, it' (Igbo does not distinguish these) or /há/ 'they'. The tone of these forms has always been "step". To convert these statements into questions, the tone of these forms is simply changed to "low". There is no change in word order, and above all no rising intonation of any kind. A "step" later in the question will, to be sure, sound higher than in a statement, but this is simply because it is the first rather than the second step in the utterance; the first "step" is always the highest point in pitch. To help you associate questions with the tone of the pronoun alone, and to help you avoid a rising intonation, question marks are deliberately not used.

Drill 1. Begin right now to associate questions with low-tone pronouns, and their answers with step-tone pronouns. Be sure you are also conscious of the tones of final nouns; the patterns you have learned are not used in the same carefully controlled order from now on.

Is it a pot?	ò bụ ite.
Yes, it's a pot.	éé. ó bụ ite.
Is it a monkey?	ò bụ eṅwe.
No, it's a squirrel.	mbà. ó bụ ọsá.
Is it an egg?	ò bụ akwá.
Yes, it's an egg.	éé. ó bụ akwá.
Is it a squirrel?	ò bụ ọsá.
No, it's a goat.	mbà. ó bụ éwu.
Is it a chair?	ò bụ óce.
Yes, it's a chair.	éé. ó bụ óce.
Is it an elephant?	ò bụ ényi.
No, it's a leopard.	mbà. ó bụ ágụ.
Is it a farm?	ò bụ úgbó.
Yes, it's a farm.	éé. ó bụ úgbó.
Is it money?	ò bụ égó.
No, it's corn.	mbà. ó bụ ọkà.

Is it a knife?	ò bụ mmà.
Yes, it's a knife.	ée. ó bụ mmà.
Is it cloth?	ò bụ ákwà.
No, it's a bag.	mbà. ó bụ akpa.
Is it a fish?	ò bụ ázụ.
No, it's an animal.	mbà. ó bụ ány.
Is it kola nuts?	ò bụ ójị.
No, it's salt.	mbà. ó bụ ínu.

Drill 2. The forms for 'you' (speaking to one person only) and 'I' behave like the forms for 'he-she-it' and 'they' in that they have step tone in statements and low tone in questions. Note, however, that the form for 'I' consists of two parts: /á/ before the verb plus /m/ after the verb. It is the two parts together that correspond to 'I'; either without the other is meaningless. With these forms and a few new verbs you can put together a variety of other questions and answers like the following:

Did he see a rat?	ò hụrụ oké.
No, he saw a squirrel.	mbà. ó hụrụ ọsá.
Did he see any animals?	ò hụrụ ány.
Yes, he saw an elephant.	ée. ó hụrụ ényí.
Did you see a house?	ị hụrụ ụlọ.
No, I saw a compound.	mbà. á hụrụ m ezí.
Did you see a chair?	ị hụrụ óce.
Yes, I saw a chair.	ée. á hụrụ m óce.
Do you want eggs?	ị cọrọ akwá.
No, I want meat.	mbà. á cọrọ m ány.
Do you want money?	ị cọrọ égó.
Yes, I want money.	ée. á cọrọ m égó.
Do you want a knife?	ị cọrọ mmà.
No, I want a cup.	mbà. á cọrọ m ikó.
Does he want a pot?	ò cọrọ ite.
No, he wants a bag.	mbà. ó cọrọ akpa.

Does he want corn?	ò cọrọ ókà.
No, he wants fish.	mbà. ó cọrọ ázụ.
Did she wash the pot?	ò sara ite.
Yes, she washed the pot.	ée. ó sàra ite.
Did you wash the clothes?	ị sara ákwà.
Yes, I washed the clothes.	ée. á sàra m ákwà.
Did you wash the bag?	ị sara akpa.
Yes, I washed the bag.	ée. á sàra m akpa.

Drill 3. Up to this point, the singular pronouns which you have used have had the following forms:

- 'he-she-it': /ó/ in statements, /ò/ in questions.
- 'you' (one): /ị/ in statements, /ì/ in questions.
- 'I': /á ... ò/ in statements, (/à ... ò/ in questions).

With the verbs that are introduced in this drill, the vowels of these pronouns are respectively /o, i, e/ instead of /ó, ị, á/. Pay careful attention to the pronunciation; the distinction will be explained in the Notes at the end of this lesson. While the variation in vowels in these pronouns is most important, note that the form for 'they' (/há/ in statements, /hà/ in questions) is invariable as far as its vowel is concerned.

Did she cook eggs?	ò siri akwá.
No, she cooked meat.	mbà. ó siri ány.
Did she cook corn?	ò siri ókà.
No, she cooked fish.	mbà. ó siri ázụ.
Do you have a cup?	ì nwere ikó.
Yes, I have a cup.	ée. é nwèrè m ikó.
Do you have money?	ì nwere égó.
No, I have salt.	mbà. é nwèrè m ánu.
Do you have meat?	ì nwere ány.
No, I have fish.	mbà. é nwèrè m ázụ.
Did you hide the money?	ì zoro égó.
Yes, I hid the money.	ée. é zòro m égó.

Did he hide the knife?	ò zoro ìmà.
Yes, he hid the knife.	ée. ó zòro ìmà.
Do they have kola nuts?	hà ñwere ójǐ.
No, they have eggs.	ìbà. há ñwère akwá.
Did you cook fish?	ì siri ázù.
Yes, I cooked fish.	ée. é siri m ázù.
Did they hide the pot?	hà zoro ite.
No, they hid the cup.	ìbà. há zòro ikó.
Does she have cloth?	ò ñwere ákwà.
Yes, she has cloth.	ée. ó ñwère ákwà.
Do you have a bag?	ì ñwere akpa.
No, I have a pot.	ìbà. é ñwère m ite.

Drill 4. Once your control of these patterns is accurate in imitation of your model, you can begin to answer questions that are asked of you. At this stage, you can only answer affirmatively and repeat the statement with the appropriate pronoun and its statement tone, or answer negatively and use a different noun in the answer. But once you are on your own, even with these limited patterns, it becomes the more important to maintain a conscious and accurate control of tone, as well as consonants and vowels. So limit yourselves to the patterns you have drilled on, and work for accuracy in your answers. Some questions are given below to be addressed to students one by one. Do your best to give a rational answer even if you don't know the precise meaning of every word. Work without the written materials; of course, a variety of other questions can be added.

Do you have salt?	ì ñwere ínu.
Does he have a knife?	ò ñwere ìmà.
Does he want a chair?	ò còrò óce.
Do they want meat?	hà còrò ány.
Did she cook eggs?	ò siri akwá.
Did he hide the cup?	ò zoro ikó.
Did you wash the clothes?	ì sara ákwà.
Do they have kola nuts?	hà ñwere ójǐ.
Did you cook fish?	ì siri ázù.
Did you see a house?	ì hury ùlò.

Notes:

Each of the verb forms used so far (not counting /bù/ for the time being) consists of two syllables. The two syllables in any one form always have the same vowel, and the second syllable always begins with /r/. Actually, only the first syllable of these forms represents the stem of the verb -- and at that, other forms will show that the low tone is not the basic tone of the stem, but a part of this particular form. So these forms consist of a stem, plus a suffix made up of /r/ and the vowel of the stem, plus low tone throughout. For the verbs you have had, these forms are:

hùrụ	'saw'	siri	'cooked'
cọrọ	'want'	ɲwèrè	'have'
sàra	'washed'	zòro	'hid'

Most verb forms of this type are translated by an English "past", but the verbs meaning 'want' and 'have' refer in this form to the present. The important thing right now is simply that they are all one type of form, having the same suffix.

The different vowels in singular pronouns, outlined in Drills 2 and 3 above, depend on the vowel of the verb stem that follows. Igbo vowels fall into two groups: /i, e, o, u/ on the one hand, and /ɨ, a, ɔ, ɸ/ on the other. In certain combinations, all the vowels in a sequence must belong to the same group. This is almost always true of the two vowels in a noun; there are a few exceptions, mostly in borrowed words, but check the sequences in the nouns you have had. This vowel grouping is also invariably followed with the three singular pronoun forms. The pronoun 'you', for example, is always /i/ if the vowel of the verb stem is one of the group /i, e, o, u/; but it is always /ɨ/ if the vowel of the verb stem is one of the group /ɨ, a, ɔ, ɸ/. It may be convenient to refer to the second group as "dotted vowels", so long as you remember that, for this purpose, /a/ is a "dotted" vowel even though it is not written with a dot under it; it corresponds to /e/ in the "undotted" series. Following this principle of vowel harmony, the pronoun-plus-verb combinations you can use are the following, with all the vowels either "undotted" or "dotted":

é siri m;	í siri;	ó siri	á hùrụ m;	ɨ hùrụ;	ó hùrụ
é ɲwèrè m;	í ɲwèrè;	ó ɲwèrè	á cọrọ m;	ɨ cọrọ;	ó cọrọ
é zòro m;	í zòro;	ó zòro	á sàra m;	ɨ sàra;	ó sàra

The form /há/ 'they' does not follow this rule of vowel harmony. As you will learn later, this is one of several ways in which /há/, along with the forms for 'we' and 'you (plural)', behave like nouns. The three singular pronouns are alike in many aspects of their behavior, but unlike 'we', 'you (pl.)' and 'they'.

### Lesson 3.

The carefully controlled pronunciation that has been the focus of attention up to this point must not be relaxed even in the simplest everyday exchanges. Indeed, it is especially in expressions such as greetings and everyday amenities that you must be particularly careful to avoid expressing your "feelings" in ways that will merely introduce English intonations that are meaningless in Igbo. Igbo consonants, vowels, and above all tones are the only sounds that will be recognized by speakers of Igbo when you attempt to use these expressions. The same principle is, of course, strikingly true in the pronunciation of proper names. If you happen to have a name that is commonly mispronounced, you may have learned to live with frequent errors -- but you'll have to admit that you're pleased when you hear your name pronounced correctly. By the same token, painstaking accuracy in pronouncing Igbo names will do more to make you accepted than perhaps any one other ability you can acquire.

Dialect variation in the most frequent daily expressions, and also in proper names, should be expected. Compare the Southern American "Hey!" roughly corresponding to "Hello!" elsewhere; names like "Dorothy" and "Margaret" are pronounced with two syllables in much of the Midwest, but with three syllables elsewhere, and the vowels may be different as well; the name "Chicago" has a unique pronunciation in that city itself and within a rather small area around it. Similarly, the common greetings, farewells, and other amenities in Igbo vary from place to place, and names also have varieties of pronunciation. Some of the alternatives for common expressions are given in the drills below. Proper names are given with only one form, but don't be surprised if you hear alternative forms even from your own model in class.

Many of the expressions introduced in this lesson will later prove to be examples of widespread, productive grammatical constructions. For the time being, however, only a minimum of explanation is included -- just enough so that you will not be likely to misuse the expressions you do learn. There is no need at all for you to understand all the implications of these expressions in order to use them easily and correctly.

Drill 1. A number of common greetings center around the question-word /kèdú/, the basic meaning of which is 'how?' or 'how about?'. A common initial exchange of greetings goes as follows:

How ('s everything)?

kèdú.

[It's] fine.

ó dị ímá.

This can be extended to ask specifically "How are you?", with the answer in the first person:

How are you?	kèdú kà ì dị. - kèdú kà í mèrè.
I'm fine.	á dị m ímá.

A more vigorous response, with something of the force of "Everything's just grand!", is:

ó máka.

A name or term of address must come at the beginning, before the greeting /kèdú/. To address a man older than yourself, or for a woman to address a man of about her own age, the first of the following expressions is very widely used; in other contexts, /ínà/ means 'father'. Some people also use the second expression:

How's everything, sir?	ínà, kèdú.
	<u>or</u> máàzị, kèdú.
(in response, as before:)	ó dị ímá.

The following is the standard greeting to a woman whose name you do not know; although /íné/ as a term of address seems to be related to the word /néné/ 'mother', it is used even for girls much younger than the person speaking:

How's everything, ma'am?	íné, kèdú.
(in response, again:)	ó dị ímá.

Although you may learn other general terms of address -- and you should be careful to find out exactly the limits of their use -- the commonest greetings under other circumstances use personal names. The following are some typical Igbo names, most of them derived from phrases; they are written here in a way that shows only the results of certain vowel contractions; the tone mark ^ indicates a fall from step to low:

<u>Male</u>	<u>Female</u>
Òkóyè	Ìwákaégó
Òkáfọ	Ìgbáfọ
Òkóńkwọ	Ìgbáńkwọ
Ìwóyè	Ìgbóyè
Ìwáka	Ádáńkwọ
Ápugò	Òríáky

In greeting more than one person, a term of address is unnecessary; however, the greeting itself is then /kèdú nỳ/.

The following is a brief, typical exchange which can be varied by using other names or a more specific greeting. Exchanges such as this should be drilled until they are automatic; but never let English intonations take the place of Igbo tones:

- |                             |                        |
|-----------------------------|------------------------|
| A. How's everything, Okoye? | A. Òkóyè, kèdú.        |
| B. Fine.                    | B. ọ̀ dì ńmá.          |
| A. How's your family?       | A. kèdú màka ńdibé gị. |
| B. They're fine.            | B. há dì ńmá.          |

If you don't know the name of the person you are greeting, you can greet him in another way and then ask his name:

- |                   |                               |
|-------------------|-------------------------------|
| What's your name? | kèdú ahà gị.                  |
|                   | <u>or</u> gịnị bụ áhà gị.     |
|                   | <u>or</u> áhà gị, ọ̀ bụ gịnị. |
| My name is Nwaka. | áhà m bụ Nwáka.               |

Here is another exchange which can be varied in several ways:

- |                         |                        |
|-------------------------|------------------------|
| A. How's everything?    | A. kèdú.               |
| B. Fine.                | B. ọ̀ dì ńmá.          |
| A. What's your name?    | A. gịnị bụ áhà gị.     |
| B. My name is Okafo.    | B. áhà m bụ Okáfo.     |
| A. Please say it again. | A. bíkó, kwùé yá ọ̀zọ. |
| B. Okafo.               | B. Òkáfọ.              |
| A. Okafo. Is that good? | A. Òkáfọ. ọ̀ dì ńmá.   |
| B. Fine!                | B. ọ̀ dì ńmá.          |

Drill 2. There are also some specialized greetings for particular times or occasions. One of these begins the following exchange, which continues with another useful get-acquainted gambit:

- |                          |                         |
|--------------------------|-------------------------|
| A. Good morning.         | A. ị̀ bọ́la cí.         |
| B. Good morning (reply). | B. á bọ́la m cí.        |
| A. What's your name?     | A. kèdú ahà gị.         |
| B. My name is Adankwo.   | B. áhà m bụ Adánkwọ.    |
| A. Where are you from?   | A. ébe óle kà í sí.     |
|                          | <u>or</u> èbéé kà í sí. |
| B. I'm from Onitsha.     | B. é sí m Onịca.        |

- |                          |                          |
|--------------------------|--------------------------|
| A. Please say it slowly. | A. bíkó, kwùé yá ñwayòò. |
| B. I'm from Onitsha.     | B. é sí m Òñica.         |

The above conversation can, of course, be varied by using different personal names, and also by using different place names. A few such town names are as follows:

Àbákálíkí	Ùmùáhyà
Ènugwú	Àsábà
Òweri	Òñica
Lókòjá	Àbáñgwa

Another specialized situation involves greeting a guest; traditional courtesy includes offering kola nuts, using an expression that alludes to breaking open a pod (about the size of an acorn squash) which contains a number of individual kola nuts (each about the size of a chestnut). This corresponds roughly to our serving cocktails before dinner. Such an exchange might be:

- |                              |                         |
|------------------------------|-------------------------|
| A. Welcome! (Have you come?) | A. † byála.             |
| B. (Reply: Yes.)             | B. ée.                  |
| A. Come in!                  | A. bàtá.                |
| B. Thank you.                | B. ñdéeéwó. (or dàálù.) |
| A. Let me "open kola nuts".  | A. kà m waa qj†.        |

If you are welcoming someone who has been away and returned, another opening greeting is appropriate:

- |                       |              |
|-----------------------|--------------|
| A. Have you returned? | A. † lóq̄la. |
| B. Yes.               | B. ée.       |

Drill 3. A few other amenities and farewells should be memorized:

An expression of condolence, used for any circumstance from your accidentally jostling someone to sympathizing with someone at the loss of a loved one:

- |  |               |
|--|---------------|
| A. I'm sorry.                                  | A. ñdó.       |
| B. (Reply)                                     | B. óo.        |
| <u>o<sub>1</sub></u> Tell him (her) I'm sorry. | A. sí yá ñdó. |
| (Reply)  | B. óo.        |

A farewell after a conversation, a visit, or work together; this is always appropriate after class:



The spelling /gh/ represents a single consonant which may be difficult for you. The back of the tongue should be held close enough to the soft palate to cause audible friction when air passes that point, but not so close as to stop the flow of air completely, which is how a /g/ is pronounced.

Doubly-written vowels represent prolonged vowel sounds. Our English speech patterns create a tendency to make diphthongs out of such double vowels, but in Igbo the vowel quality must remain precisely the same throughout. The Igbo /ée/, for example, is quite different from the ending of either English "day" or the informal "yeah". Similarly, Igbo /óo/ is quite different from the English letter-name "O".

In Lesson 2, there was a note about the function of the two groups of Igbo vowels: /i, e, o, u/ as opposed to /í, á, ó, ú/. No effort was made to tell you exactly how to pronounce each one, because the distinctions involve muscular movements that we are not used to controlling consciously. Now that you have experimented and perhaps succeeded most of the time, and at least have gotten used to hearing them, an explanation may be helpful. The "dotted" vowels of Igbo can also be described as "tense"; they are produced with the very back or "root" of the tongue slightly tightened up, narrowing the passage in the upper throat. The "undotted" vowels, by contrast, are "lax"; the tongue is more relaxed during their articulation. Listen to and practice the following groups of words:

ényi	ójí
óce	áhà
égo	úlo
ánu	ánu

Lesson 4.

Some additional vocabulary and a new verbal construction are introduced in this lesson. As you learn the new construction, you will find it necessary to learn also a new tonal shape for two of the five tonal types of nouns. This is part of a larger pattern of tonal alternation that will be introduced one stage at a time. At each stage, try to establish a clear mental "sound track" for a few key sentences; the patterns will then eventually become automatic.

Drill 1. The question-answer exchanges suggested by this drill all use nouns with low tone throughout. There are obviously many more possible combinations than those given here; the purpose of this drill is to prepare you to use any appropriate combination of verb and noun.

What did he buy?	gíní kà ó zùrụ.
He bought a pot.	ó zùrụ ite.
Did she make (mold) a pot?	ò kpụrụ ite.
Yes, she made a pot.	ée. ó kpụrụ ite.
What did he steal?	gíní kà ó zùru.
He stole a bag.	ó zùru akpa.
What did they sell?	gíní kà há rère.
They sold a basket.	há rère ñkata.
What did you do?	gíní kà í mère.
I killed a monkey.	é gbùru m eṅwe.
Did you reach the town?	ì ruru obodo.
Yes, I reached the town.	ée. é rùru m obodo.
What is he buying?	gíní kà ó nà azụ.
He's buying a pot.	ó nà azụ ite.
What are you making (molding)?	gíní kà í nà akpụ.
I'm making a pot.	á nà m akpụ ite.
Is he stealing a bag?	ò na ezú àkpa.
No, he's stealing a basket.	mbà. ó nà ezú ñkata.

What are you selling?	gíní kà í nà eré.
I'm selling bread.	á nà m eré àcìca.
What are you doing?	gíní kà í nà emé.
I'm looking for a bed.	á nà m acó àkwa.
Are they buying bread?	hà na azú àcìca.
No, they're buying beans.	mbà. há nà azú àgwa.

Drill 2. In this similar drill, all the nouns are in the group that you have learned as low-step. They appear with those tones in the first set of questions and answers below, using the "past" construction. In the second set, however, all such nouns have the tones step-same. This is a perfectly regular alternation under definable circumstances.

What did he do?	gíní kà ó m̀ere.
He killed a rat.	ó gb̀uru oké.
Did you see the compound?	ì h̀yry ezí.
Yes, I saw the compound.	ée. á h̀yry m ezí.
What did you buy?	gíní kà í z̀yry.
I bought eggs.	á z̀yry m akwá.
Did he wash the cups?	ò sara ikó.
No, he took a bath.	mbà. ó sàra ah̀y.
Did he tell a lie?	ò s̀irí así.
Yes, he told a lie.	ée. ó s̀irí así.
Did they eat avocados?	hà rara ubé.
Yes, they ate avocados.	ée. há r̀ara ubé.
What is he doing?	gíní kà ó nà emé.
He's killing a squirrel.	ó nà egb̀ú ósa.
Do you see the compound?	ì na ah̀y ézi.
Yes, I see the compound.	ée. á nà m ah̀y ézi.
Are they selling eggs?	hà na eré àkwa.
No, they're selling avocados.	mbà. há nà eré úbe.

Are you washing the cups?	ị na asá íko.
No, I'm taking a bath.	mbà. á nà m asá áhụ.
What is he eating?	gíní kà ọ nà atá.
He's eating eggs.	ọ nà atá ákwa.
Are they telling lies?	hà na asị ásị.
Yes, they're telling lies.	ée. há nà asị ásị.

Drill 3. In this drill, all the nouns are in the group you have learned as step-same. Again, they appear in the "past" construction with the tones as you have learned them. But in the second set of exchanges below, all such nouns have the tones same-step. This is another regular alternation, the conditions for which will be explained after you see more of the evidence.

What did you see?	gíní kà ị hụrụ.
I saw an elephant.	á hụrụ m ényi.
What did she do?	gíní kà ó m̀ere.
She cooked soup.	ó t̀ere ófe.
Did she eat (food)?	ò riri ári.
Yes, she ate meat.	ée. ó riri ány.
What did you buy?	gíní kà ị zụrụ.
I bought a chair.	á zụrụ m óce.
Did she cook cassava?	ò siri ákpụ.
No, she cooked meat.	mbà. ó siri ány.
Did he carry a mat?	ò buru úte.
Yes, he carried a mat.	ée. ó buru úte.
What do you see?	gíní kà ị nà ahụ.
I see an elephant.	á nà m ahụ enyí.
Are you cooking soup?	ị na eté ofé.
No, I'm cooking meat.	mbà. á nà m esí anụ.
Are they eating?	hà na erí nrí.
Yes, they're eating cassava.	ée. há nà atá akpụ.

Is he selling salt?	ò na eré nnú.
No, he's selling meat.	mbà. ó nà eré anú.
Is he killing an animal?	ò na egbú anú.
Yes, he's killing a goat.	ée. ó nà egbú ewú.
Is he carrying a mat?	ò na ebú uté.
Yes, he's carrying a mat.	ée. ó nà ebú uté.

Drill 4. The next group of nouns are those you have learned with the tones step-step. In the second set of sentences below, these appear as same-step, exactly like the pattern in Drill 3. These two tone patterns become identical in this construction. In reality, same-step in the second part of this drill does not represent a change from step-step at all. These nouns have an initial step tone after low; if you are already on a step level, the initial vowel of the noun simply stays there.

Did you see a leopard?	ì hùrù ágù.
No, I saw a man.	mbà. á hùrù m ñwóké.
Did they steal money?	hà zuru égó.
No, they stole kola nuts.	mbà. há zùru ójì.
Did you see a farm?	ì hùrù úgbó.
No, I saw yam stakes.	mbà. á hùrù m óbá.
Did you kill a bee?	ì gburu áhù.
No, I killed a beetle.	mbà. é gbùru m ébé.
Did they eat kola nuts?	hà tara ójì.
Yes, they ate kola nuts.	ée. há tàra ójì.
Does he want kola nuts?	ò còrò ójì.
No, he wants money.	mbà. ó còrò égó.
Do you see a leopard?	ì na ahù agù.
No, I see a man.	mbà. á nà m ahù ñwóké.
Is he stealing money?	ò na ezú egó.
Yes, he's stealing money.	ée. ó nà ezú egó.
Do you see a farm?	ì na ahù ugbó.
No, I see yam stakes.	mbà. á nà m ahù óbá.

Is he killing a bee?	ò na egbú aṣú.
No, he's killing a beetle.	mbà. ó nà egbú ebé.
Are they eating kola nuts?	há na atá ọjọ.
Yes, they're eating kola nuts.	ée. há nà atá ọjọ.
Are you looking for kola nuts?	í na acọ ọjọ.
No, I'm looking for money.	mbà. á nà m acọ egó.

Drill 5. The final group of nouns are those you have learned as step-low. Here again, there is no essential change in the new construction, though the initial step again turns out to be same if a step precedes.

What did she cook?	gíní kà ó síri.
She cooked fish.	ó síri ázù.
She cooked corn.	ó síri ọkà.
What did you buy?	gíní kà í zùrù.
I bought cloth.	á zùrù m ákwà.
I bought pepper.	á zùrù m ósè.
What did he do?	gíní kà ó m̀ere.
He made (sewed) clothes.	ó kwàra ákwà.
He planted corn.	ó kùrù ọkà.
He went home.	ó làra ọlọ.
Whom did he call?	ònyé kà ó kpòrọ.
He called his friend.	ó kpòrọ ényí.yá.
What are you cooking?	gíní kà í nà esí.
I'm cooking fish.	á nà m esí azù.
I'm cooking corn.	á nà m esí ọkà.
What are you buying?	gíní kà í nà azù.
I'm buying a knife.	á nà m azù mmà.
I'm buying pepper.	á nà m azù osè.
What are you doing?	gíní kà í nà emé.
I'm making clothes.	á nà m akwá akwà.

I'm planting corn.	á nà m akú ọkà.
I'm going home.	á nà m alá ụlọ.
Who is he calling?	ònyé kà ọ nà akpọ.
He's calling a friend.	ọ nà akpọ enyi.

Notes:

Three verbs have been used in this lesson, all translated as 'eat'. They will be cited here in a form called the "infinitive", of which the second syllable is the verb stem itself. The verb /írí/ is used with objects that refer to major items of regular meal diet. The verb /írá/ is used with objects that refer to soft or juicy foods that can be consumed without much chewing; in some contexts, 'lick' may be a legitimate translation. The verb /ítá/ is used with objects that refer to foods generally eaten as snacks; "munch on" might be a good colloquial translation in many instances.

The word /ọbá/ has been translated as 'yam stakes'. There is no single English word or phrase that will express both the form and the function indicated by the Igbo word. Although it is often translated as 'yam barn', there is no structure with roof and walls involved, as the English word 'barn' suggests. The African 'yams' referred to are nothing like the small reddish or yellow tubers which we call by the same name; they are rather a large, white-meated root which may grow to two or more feet in length, and up to six inches in diameter. When boiled and mashed, they closely resemble mashed Irish potatoes; they are a little stiffer in texture and creamier in color. After these yams are harvested, they are stored and preserved by being tied in clusters on stakes. A group of such stakes, unroofed (since the yams need both air and rain) but fenced in for protection against animal or possibly human marauders, is known as /ọbá/. The English phrase 'yam stakes' is merely an effort to suggest in English what the Igbo word refers to.

The new verbal construction introduced in this lesson may be labelled "present". In usage, it corresponds to both the English present ("I'm buying eggs, he's taking a bath, I see a leopard") and to the English expression for customary action ("He makes clothes, I sell meat, you tell lies"). The latter may be called "present" in our grammar books, but it has nothing to do with what is happening now, but rather with what happens ordinarily, at noon daily, or whenever one feels like it. Igbo does not make a distinction between these in the verbal construction itself.

Now take another look at an example of this construction:

á nà m azú akwà.

I'm buying cloth.

Actually, the verb itself in this construction is /nà/. One evidence of this is that the pronominal combination /á ... ò/ encloses only /nà/, and excludes that which has to do with buying. The verb /nà/ means something like 'be-with' or 'be-at'; you will find it later in expressions of location, and it is also used to join nouns like the English conjunction 'and' ('with, accompanying'). After this verb /nà/, the form /àzú/ is a type of noun; it is derived from a verb stem meaning 'buy', to be sure, but is nevertheless a noun. The entire Igbo construction can be reflected in English by something like 'I am-with a buying of cloth', or 'I am (occupied) at cloth-buying.' That /àzú/ is a kind of noun will later prove to be important to the description of certain tonal alternations, though not particularly those you have already met.

The tonal alternations included in this lesson can be pointed up in the following sentences, taking one noun from each of the tonal groups you have learned:

<u>Past</u>	<u>Present</u>
ó zùrụ ite.	ó nà azú ite.
ó siri akwá.	ó nà esí ákwa. (!)
ó còrọ óce.	ó nà acó océ. (!)
ó zùrú egó.	ó nà ezú egó.
ó rère ákwà.	ó nà eré akwà.

First, don't be confused by differences in writing that do not actually represent alternations in tone. In the first two tonal types (/ite, ákwá/), the initial low tone is not marked if a low tone precedes, as in the past; this is simply a rule of the writing system that you have known from the beginning. In the last three tonal types (/óce, egó, ákwà/), the initial tone is always same after a non-low; of course, this can only be a step, and is so written, at the beginning of a phrase or after a low tone, as in the past.

The actual tonal alternations which must be described appear in the second and third pairs of sentences above, as indicated by exclamation marks. Tonal alternations occur in certain types of phrases; limitations and exceptions will be defined as you meet them. For the time being, the two following statements will suffice for the alternations illustrated above:

(1) Forms with the tones low-step (the type /ákwá/) have the alternant tones step-same (/ákwa/) when a non-low tone precedes. Thus the alternation between /ákwá/ and /ákwa/, in the

appropriate type of phrase, depends solely on the preceding tone.

(2) Forms with the tones step-same (the type /6ce/) have alternants with a final step, but under somewhat different conditions. The tones same-step (/océ/, as in the third sentence on the right above) likewise occur, in the appropriate type of phrase, whenever a non-low tone precedes. In addition, however, the same alternation (but in the form step-step, /6cé/) appears after a noun ending with low tone; there has been no example of this as yet, but it constitutes an important addition to the conditions for the alternation described in (1) above.

These and other tonal alternations do, of course, give you more to remember about the tones of Igbo words. The patterns of alternation are limited, however, and there are ways of mastering them so that they will eventually become automatic. This is one respect, incidentally, in which there is very little difference among major dialects of Igbo. The following suggestions for drill will help you to "internalize" these patterns:

a. Take the sample sentences on page 23, or others like them, and memorize them absolutely cold, vertically and horizontally, so that you can repeat them accurately in rapid succession; make sure that the tonal identities and contrasts are unmistakable.

b. Use as a "stimulus" any simple sentence in the past: pronoun, verb, and object. As a response, give the corresponding present form. This can be done even if you do not know the meaning of the stimulus sentence.

c. Have questions asked in the past, and respond with an affirmative answer. Then have another student ask the corresponding question in the present, and still another give the affirmative answer to that.

(Drilling on questions with "What?" and questions with contradicting answers is useful only if the vocabulary itself has been quite thoroughly mastered.)

Lesson 5.

As longer and more varied sentences are introduced, some new details of grammar will naturally appear. But such material will also give you an opportunity to develop fluency and timing, which are essential to real competence in a new language. At the same time, of course, there must be no sacrifice of accuracy. If necessary, drill on portions of sentences separately, and then work up to the longer combinations.

Drill 1. This drill introduces the forms /ànyị/ 'we' and /únù/ 'you (when addressing more than one person)'. In many respects, these and /há/ 'they' function as nouns in Igbo, rather than like the singular pronouns. They do not follow the rules for vowel harmony, but have invariable vowels. They do, however, take low tone in questions.

Did they buy food?	há zụrụ ńrị.
Yes, they bought corn and meat.	ée. há zụrụ ókà na ány.
Did you buy food?	ùnu zụrụ ńrị.
No, we bought cups and plates.	ńbà. ànyị zụrụ ikó nà éfere.
Do we have salt?	ànyị ńwere ńnu.
Yes, we have salt and pepper.	ée. ànyị ńwèrè ńnu nà ósè.
Do we have eggs?	ànyị ńwere akwá.
Yes, you bought eggs yesterday.	ée. únù zụrụ akwá ecí.
Did they cook food?	há siri ńrị.
Yes, they cooked yams and meat.	ée. há siri jí nà ány.
Are you selling cloth?	ùnu na eré akwà.
No, we're selling yams and cassava.	ńbà. ànyị nà eré jí nà ákpy.
Are they eating bread?	há na atá àcịca.
Yes, they're eating bread and eggs.	ée. há nà atá àcịca na akwá.
What are we eating?	gịnị kà anyị nà erí.
You're eating yams and fish.	únù na erí jí nà ázụ.
Do they sell plates?	há na eré efere.
Yes, they sell plates and spoons.	ée. há nà eré efere nà ńgajị.



Drill 3. A contrasting object, like the contrasting subject illustrated in the preceding drill, is introduced by /*ó* *bù*/. After the object, however, /*kà*/ must be used to introduce the subject and verb. In this construction, the pronoun 'I' is simply /*m*/ before the verb, rather than the "split" form /*á* ... *m*/. The verb itself has low tone as in ordinary statements.

Did he buy your cow?	<i>ò zùrù éhi gí.</i>
No, it was my goat that he bought.	<i>mbà. ó bù éwu m kà ó zùrù.</i>
Is it my basket that you have?	<i>ò by òkàta m kà í jí.</i>
No, your basket is over there.	<i>mbà. òkàta gí dī n'ébe ahù.</i>
Was it his food that you ate?	<i>ò by ñri yá kà í riri.</i>
No, it was my food that I ate.	<i>mbà. ó bù ñri m kà m riri.</i>
Was it my cup that you washed?	<i>ò by ikó m kà í sàra.</i>
Yes, it was your cup that I washed.	<i>ée. ó bù ikó gí kà m sàra.</i>
Did you hide my money?	<i>i zoro égó m.</i>
No, it was my money that I hid.	<i>mbà. ó bù égó m kà m zoro.</i>
Is he selling his goat?	<i>ò na eré ewú ya.</i>
No, it's his cow that he's selling.	<i>mbà. ó bù éhi yá kà ó nà eré.</i>
Are you looking for your knife?	<i>ì na acó mmà gí.</i>
No, my knife is in the house.	<i>mbà. mmà m dī n'ime yìlò.</i>
Are you washing his clothes?	<i>ì na asá akwà yá.</i>
No, it's your clothes I'm washing.	<i>mbà. ó bù ákwà gí kà m nà asá.</i>
Are you looking for your bag?	<i>ì na acó àkpa gí.</i>
No, it's my money I'm looking for.	<i>mbà. ó bù égó m kà m nà acó.</i>
Is he buying your knife?	<i>ò na azú mmà gí.</i>
No, it's my hoe that he's buying.	<i>mbà. ó bù ógù m kà ó nà azú.</i>

Drill 4. The singular object pronouns are added now; they should not be difficult, because they are identical in form with the possessive pronouns. In fact, after the verbal noun in the present construction, it makes no difference whether the pronoun is called "object" or "possessive". Note that the expressions introduced by /*n*'/ refer only to location at a place; after a verb meaning 'go', expressions referring to place are used by themselves.

- |  |   |
|--|---|
| A. Where did Ngbankwo go?  | A. ébe óle kà Ògbáńkwọ gára.  |
| B. She went to town.   | B. ọ gára obodo.  |
| A. Did you see her there?  | A. ị hụrụ yá n'ebe ahụ.   |
| B. No, I saw her at her house.   | B. mbà. á hụrụ m yá n'ụlọ yá.                                       |
| A. Did Nwaoye go to the market?  | A. Òwáoyè ọ gara áhya.  |
| B. No, he's in my house.<br>He left his money here.<br>He's looking for it.      | B. mbà. ọ nọ n'ime ụlọ m.<br>ọ hàrà égó ya n'ebe á.<br>ọ nà acọ yá. |
| A. Where are you going?  | A. ébe óle kà ị nà agá.   |
| B. I'm going to the market.<br>I want cassava and eggs.<br>Please give me money. | B. á nà m agá ahyá.<br>á cọrọ m ákpụ nà akwá.<br>bíkó, nyé m egó.   |
| A. I saw you in the market.<br>Did you buy food?                                 | A. á hụrụ m gị n'ahya.<br>ị zụtara ńri.                             |
| B. No, I bought cloth.   | B. mbà. ị bù ákwá ka m zụtara.                                      |
| A. Where is it?  | A. ébe óle kà ọ dị.   |
| B. It's inside the house.  | B. ọ dị n'ime ụlọ.  |
| A. Did you see me in town?   | A. ị hụrụ m n'òbodo.  |
| B. Yes. Did you go to market?  | B. ée. ị gara áhya.   |
| A. Yes. I bought meat.<br>I'm cooking it here.                                   | A. ée. á zụtara m ány.<br>á nà m esí yá n'ebe á.                    |

Drill 5. An expression for future action is added in this drill. The pattern is exactly like that for present action, except that the verbal part of the construction is /gà/ instead of /nà/. You may also notice -- as you probably have in preceding drills -- a few other unexpected items. These will be discussed in the Notes at the end of the lesson; meanwhile, concentrate on the particular point been stressed in each drill.

- |                                    |                            |
|------------------------------------|----------------------------|
| A. Where are you going?            | A. ébe óle kà ị nà agá.    |
| B. I'm going to town.              | B. á nà m agá òbodo.       |
| A. Are you going to buy something? | A. ị ga azúta ihé.         |
| B. Yes, I'm going to buy bread.    | B. ée. á gà m azúta àcịca. |

- A. Do you have money? A. *i ɲwere égó.*
- B. My father will give me money. B. *ńnà m gà enyé m egó.*
- A. Is your father at your house? A. *ńnà gí ọ nọ n'ụlọ gí.*
- B. Yes, my father and my mother  
are here. B. *ée. ńnà m nà nné m nọ  
n'ébe à.*
- They're going to eat here. *há gà erí nrí n'ebe à.*
- A. What are you going to do? A. *gịnị kà ị gà emé.*
- B. I'm going to buy plantains. B. *á gà m azụta ògede.*
- A. Are you going to cook them here? A. *ị ga esí há n'ebe à.*
- B. No, I'm going to cook them  
at my house. B. *mbà. á gà m esí há  
n'ụlọ m.*
- A. Where is your father? A. *ébe óle kà ńnà gí nọ.*
- B. He's in the house. B. *ọ nọ n'ime ụlọ.*
- A. I'll wait for him here. A. *á gà m ecé yá n'ebe à.*
- B. Please come in. B. *bíkó, bàtá.*
- A. Thank you. A. *ndéewó.*
- A. Is my mother here? A. *nné m ọ nọ n'ébe à.*
- B. No, she's outside.  
I'll call her. B. *mbà. ọ nọ n'ezí.  
á gà m akpó yá.*
- A. Are you going to town? A. *ị na agá òbodo.*
- B. Yes. B. *ée.*
- A. Good. I'll look for you  
at the market. A. *ọ dị ńmá. á gà m acọ gí.  
n'ahya.*

### Notes:

1. The singular possessive or object pronouns undergo one tonal alternation, but it is a simple one. After two step tones without an intervening low, these pronouns have same tone; elsewhere, their tone is step. Here is a simple example of each combination:

<i>ite m</i>	'my pot'	<i>óce m</i>	'my chair'
<i>ikó m</i>	'my cup'	<i>ńmà m</i>	'my knife'
	<u>but:</u>	<i>égó m</i>	'my money'

2. The phrases translated as 'here' and 'there' are composed of a noun plus a demonstrative:

ébe ahụ 'that place, there', ébe à 'this place, here'

The same demonstratives are used after a noun meaning 'thing' to express 'this' and 'that'; the tonal difference in the noun represents a type of tonal alternation that will be treated later, but these phrases can be memorized by themselves:

ìke ahụ 'that (thing)', ìké à 'this (thing)'

The same demonstratives can also be used after other nouns; an example that does not involve a tonal alternation is:

éwu ahụ 'that goat', éwu à 'this goat'

3. The contraction /n'/, from /nà/, is used after verbs indicating location, and after expressions of action to indicate the place at which the action is performed; but it is not used after verbs of motion when the following place expression refers to the destination. Compare the following:

ó dī n'ébe à.	It is here.
ó nọ n'ébe à.	He (or She) is here.
ó siri íri n'ebe à.	She cooked here.
<u>but</u> ó gàrà ́ha ahụ.	He went there.

The form /n'/ in expressions of location is undoubtedly related to the verbal /nà/ in the present construction, and to the form /nà/ which connects nouns and is translated as 'and'. In all cases, the underlying idea is "association" -- with another noun, with an action expressed by a verbal noun, or with a place in the case of location. There can be no confusion, since the differences are clearly expressed by what follows. However, it is most important to note that /nà/ is not the equivalent of English 'and' under all circumstances; it cannot be used in Igbo to join two verbs.

4. The construction for a contrasting subject, introduced in Drill 2 of this lesson, is further illustrated in the following:

ó bù anyị gàrà òbodo.	It is <u>we</u> who went to town.
ó bù anyị nọ n'ebe à.	It is <u>we</u> who are here.
ó bù anyị nà aga òbodo.	It is <u>we</u> who are going to town.
ó bù anyị gà aga òbodo.	It is <u>we</u> who will go to town.

The verbal forms with step tone in the above are examples of a "relative" construction; the verbal noun in this construction has the tones same-same. Compare the corresponding non-relative or "absolute" constructions:

<del>ányí gára obodo.</del>	<del>We went to town.</del>
<del>ányí nọ n'ébe à.</del>	<del>We are here.</del>
<del>ányí ná agá òbodo.</del>	<del>We are going to town.</del>
<del>ányí gá agá òbodo.</del>	<del>We will go to town.</del>

Except in the past, the contrastive construction in some dialects may use the same tone as the absolute; it is simply /ó bụ/ followed by the absolute constructions above.

5. The construction for a contrasting object, introduced in Drill 3 of this lesson, differs in that /ká/ is used after the contrasted word or phrase; in the rest of the sentence, the pronoun 'I' is /m/ alone. Examples of this construction are:

ó bụ ákwà yá ká m sàra.	It was his clothes that I washed.
ó bụ égó m ká í jì.	It's my money that you have.
ó bụ anyí ká há hụrụ.	It was us that they saw.

A similar contrastive construction, but without /ó bụ/ in the first two examples, and with /ó bụ/ optional in the third, is illustrated in the following sentences with question words:

kèdú ká í dị.	How are you?
ébe óle ká há nọ.	Where are they?
(ó bụ) gịnị ká í ná emé.	What are you doing?

6. You have now had a number of very common verbal expressions that do not come under the definitions of what you know as "past" or "present" or "future". They have probably given you little trouble, but they are pointed out here as examples of a construction that you will also meet with some other verbs. For example:

ó bụ (ite)	it is (a pot)
ó dị (n'ébe à)	it is (here)
ó nọ (n'ébe à)	he (or she) is (here)
ó jì (égó)	he has (money)
ó sí (Ọnịca)	he is from (Onitsha)
ó ná (agá)	he is (going)
ó gá (agá)	he is on the point of (going)

Although two of these are used only as parts of fuller verbal constructions, they parallel the other examples. In each case, what is significant about the construction is the use of the verb stem, with no prefix or suffix, with low tone. The construction illustrated by all of these may be labelled "stative". The stative expresses a situation. The emphasis is not on time, nor on action or motion, but rather on a simple description of the status quo. Important contrasts between the stative and other constructions will turn up later.

7. Three Igbo verbs have, in one way or another, been translated by the English verb "be". They are quite different in Igbo, however. First, the verb /ɨdɨ/ (here cited in the "infinitive" form) means "be located"; it is used only for inanimate subjects. For an animate subject (person or animal), the verb /ɨnɔ/ is used instead, though some dialects use /ɨdɨ/ in all cases. By contrast with both of these, /ɨbɨ/ is a verb meaning 'be described as' or 'be identified as'. Keep the following contrasts clearly in mind:

ɔ dɨ n'ébe à.	It is here.
ɔ nɔ n'ébe à.	He (or She, or It of an <u>animal</u> ) is here.
ɔ bɨ ite.	It is a pot.

The verb /ɨdɨ/ is also used in quite a different way in expressions like the following:

kèdú kà ɔ dɨ.	How is it?
ɔ dɨ nímá.	It's fine.
kèdú kà ɨ dɨ.	How are you?
á dɨ m nímá.	I'm fine.

8. New in this lesson has been the verb at the end of the following sentence:

ɔ bɨ ɲkata m kà í jɨ.	Is it my basket that you have?
-----------------------	--------------------------------

The infinitive form of the verb in question is /ɨjɨ/; the stem has low tone. Another verb commonly translated as 'have' is /ɨŋwé/. For example, compare the following:

é ɲwère m ɲkata.	I have a basket.
------------------	------------------

/ɨjɨ/, used in the stative construction, refers to immediate possession -- what one has in his hand or at the moment. In contrast with this, /ɨŋwé/ basically means 'get, receive'; used in the past,

it refers to what one has already received and therefore possesses at present. It refers to a more general, not immediate or visible, possession. Compare the following:

é jì m égó.	I have money (in hand).
é ñwèrè m égó.	I have money (somewhere).
á gà m eñwé egó.	I will receive money.

9. In previous lessons, you have had the verb /ízá/ translated as 'buy'. Now you suddenly find forms with the same translation, but related to an infinitive form /ízúta/. There is a subtle difference in meaning. /ízá/ by itself means 'purchase', without any indication of what is done with the purchased goods after the transaction. The longer form /ízúta/ is the same stem with the addition of a kind of suffix that will be called a "verbal extension". This particular extension refers to performing an action for oneself, or performing an action and coming. Thus /ízúta/ means 'buy for oneself' or 'buy and bring'. You will meet this extension in other combinations, and you will also meet other extensions with other specialized meanings added to the basic meaning of the stem. You can now see the situational reason for /ízá/ having been used in the more abstract sentences of earlier lessons, but meeting /ízúta/ in the practical conversational situations used in this lesson. There are, of course, many cases in which either form would be permissible.

10. By way of an interrogative expression indicating location, you have met the expression /ébe óle/ 'where?', or more literally 'which place?'. You may hear the following alternate expressions, depending on dialect:

ébe óle kà ó nà agá.	Where is he going?
<u>or</u> èbéé kà ó nà agá.	(ditto)

In areas where /èbéé/ is used, you may hear the following further variations, using a different verb meaning 'go':

èbéé kà í jè kọ.	Where are you going?
<u>or</u> í je kọ ebéé.	(ditto)

In the latter expressions, a verb /íjé/ 'go' is used (in the stative) instead of the verb /ígá/ which is normally used in these lessons. The added form /kọ/ is confined to a few expressions of this sort.

### Lesson 6.

This lesson introduces another group of tonal alternations. These, rather than being conditioned by something which precedes, are conditioned by something which follows. Master these alternations one at a time, as spoken patterns rather than as grammatical statements. The statements are given simply to let you know what you are going to hear, and to assure you that it is not a mistake.

Drill 1. Verbs with low stem tone can be distinguished from verbs with step stem tone in the verbal noun, which is used in the present and future constructions. The verbal noun of a verb with low stem tone has the basic tones step-low. Before a noun which independently begins with low, a step-low noun has an alternant with final step. If the following noun is independently low-step, it takes the alternant form step-same after a non-low (Lesson 4, pp. 23-24). Trace the alternations in the following examples:

He took a pot.	ó wèrè ite.
What is he taking?	gíní kà ó nà éwè.
He's taking a pot.	ó nà éwé ite.
She swept the compound.	ó zàrà ezí.
What is she sweeping?	gíní kà ó nà ázà.
She's sweeping the compound.	ó nà ázá ézi.
She cut up the meat.	ó bèrè ány.
What is she cutting up?	gíní kà ó nà ébè.
She's cutting up meat.	ó nà ébè ány.
He took money.	ó wèrè égó.
What is he taking?	gíní kà ó nà éwè.
He's taking money.	ó nà éwè égó.
He wove cloth.	ó kpàrà ákwà.
What is he weaving?	gíní kà ó nà ákpà.
He's weaving cloth.	ó nà ákpà ákwà.

Drill 2. In addition to verbal nouns from verbs with low stem tone, you are familiar with many other nouns which independently have the tones step-low. These undergo the same alternation: the

final low becomes step before a noun which independently begins with low. The forms /ányí/ and /únù/, though translated by English pronouns, function as nouns in Igbo in phrases of this type. In fact, /únù/ in some of the following sentences has the alternant /únú/ under circumstances similar to, but more extensive than, the usual alternation of step-low to step-step.

Did you wash your clothes?	ùnu sara ákwà únù.
Yes, we washed our clothes.	ée. ányí sàra ákwá ányí.
Where did you buy your clothes?	ébe óle kà únú zùrụ ákwà únù.
We bought our clothes in Onitsha.	ányí zùrụ ákwá ányí n'Ọnịca.
Where are your knives?	ébe óle kà mmà únú dị.
Our knives are in our house.	mmá ányí dị n'ime ụlọ ányí.
What's your monkey's name?	gíní kà áhá èṅwe gí bụ.
His name is Joe.	áhà yá bụ "jóú".
What is that?	gíní bụ Ụke áhụ.
That's my monkey's house.	ó bụ ụlọ èṅwe á.
Did you wash the bottom of that cup?	ị sara íké iko ahụ.
Yes, I washed the bottom of it.	ée. á sàra m íkè yá.
Did you wash the bottom of that pot?	ị sara íké ite áhụ.
Yes, I washed the bottom of it.	ée. á sàra m íkè yá.
Will you give them your house?	ùnu ga enyé há ụlọ únù.
Yes, we'll give them our house.	ée. ányí gá enyé há ụlọ ányí.
Are your children in town?	ýmù únù ha nọ n'obodo.
No, our children are at our house.	mbà. ýmý ányí nọ n'ụlọ ányí.

Drill 3. Another tonal alternation can be stated in identical terms for another tonal type of noun: before a noun which independently begins with low, a low-low noun has an alternant with final step. A wide variety of examples of this alternation would involve rather unusual vocabulary which is of no immediate practical value. A common occurrence of the pattern, however, is found in a noun which is independently low-low, followed by the possessive /ányí/. Another is a low-low noun followed by the demonstrative /á/. In fact, the phrase /íkè à/ 'this (thing)' is an example of just this alternation; compare /íkè áhụ/. Other examples are as follows:

Where did he go?	ébe óle kà ọ̀ gàra.
He went to our town.	ọ̀ gàra obodó ànyị.
Is that your rope?	ńke áhụ ọ̀ bụ ụdọ́ ụ̀nù.
Yes, that's our rope.	ée. ńke áhụ bụ ụdọ́ ànyị.
Did she wash this pot?	ọ̀ sara ité à.
Yes, she washed the pot and the cup.	ée. ọ̀ sàra ite na ikó.
Is there corn in this bag?	ọ̀kà ọ̀ dị n'ime àkpá à.
No, there's rice in it.	mbà. òsíkapa dị n'ime yá.
Where did you buy this basket?	ébe óle kà ị̀ zùrụ́ ńkatá à.
I bought it in town.	á zùrụ́ m yá n'òbodo.
Is this your town?	ńké à ọ̀ bụ obodo ụ̀nù.
No, our town is Onitsha.	mbà. òbodó ànyị bụ Ọnịca.
Is that their bed?	ńke áhụ ọ̀ bụ akwa há.
No, that's our bed.	mbà. ńke áhụ bụ akwá ànyị.

Drill 4. The third alternation conditioned by what follows is somewhat different; it will probably also be easier to remember. In nouns, step-step has the alternant step-same before a noun with any tone. This means that nouns with the tones step-step become identical with nouns with the tones step-same before another noun. Remember that these two also merge after a non-low tone or a noun ending with low tone; both are step-step; see Lesson 4, p. 24. The two alternations described earlier in this lesson are restricted to occurrences before nouns which independently begin with low tone; the alternation we are now concerned with occurs before all nouns, including those which begin with a non-low tone.

Is this your money?	ńké à ọ̀ bụ égo gị.
No, it's your (pl.) money.	mbà. ọ̀ bụ égo unù.
Is that his farm?	ńke áhụ ọ̀ bụ úgbó ya.
No, that's our farm.	mbà. ńke áhụ bụ úgbo ànyị.
Did he steal (a theft)?	ò zuru órí.
Yes, he stole (a theft of) money.	ée. ó zùru óri egó.
Is that your father's yam stakes?	ńke áhụ ọ̀ bụ ọ̀ba nnà gị.
No, it's my yam stakes.	mbà. ọ̀ bụ ọ̀bá m.



Notes:

A summary of the tonal alternations you have met so far is given in a series of statements below. The purpose of statements such as these is simply to give you a frame of reference to help you learn the spoken patterns, rather than leaving you to remember what may seem to be isolated examples of capricious irregularities. Be sure to associate each statement with key examples such as those given, and be prepared for the restrictions and the extensions of these patterns in other contexts later on.

1. Alternations conditioned by what follows. Examples are:

- |                   |             |               |
|-------------------|-------------|---------------|
| (1) ọ ná ẹwè ẹgó. | <u>but:</u> | ọ ná ẹwé íte. |
| (2) ọ̀bodo        | <u>but:</u> | ọ̀bodó ìgbo   |
| (3) ẹ́gó          | <u>but:</u> | ẹ́go unù      |

1.1. These alternations occur only in nouns -- not, for example, in verb forms such as /hùrọ́/.

1.2. These alternations occur only before nouns -- not, for example, before numerals, as you will learn in the next lesson, nor before verbs. The special alternations of /únù/ to /únú/ are of a quite different type; for the time being, note them one by one.

1.3. The first two of these alternations, as illustrated above, occur only before nouns which independently begin with low tone. In addition to the above, be sure to memorize the following, in which /ànyị/ has the alternation /ányị/ covered by the statements in 2 below:

- |            |             |             |
|------------|-------------|-------------|
| (1) ọ̀lọ   | <u>but:</u> | ọ̀lọ́ ányị  |
| (2) ọ̀bodo | <u>but:</u> | ọ̀bodó ányị |

1.4. The third of these alternations occurs before nouns with any initial tone; review the illustrations on page 37.

2. Alternations conditioned by what precedes. Examples are:

- |                    |             |                 |                 |
|--------------------|-------------|-----------------|-----------------|
| (1) ọ́ cọ̀rọ́ ikó. | <u>but:</u> | ọ́ ná acọ́ íko. |                 |
|                    |             | ọ́ ná ẹwé íko.  | (see 1.3 above) |
| (2) ọ́ cọ̀rọ́ ány. | <u>but:</u> | ọ́ ná acọ́ anú. |                 |
|                    |             | ọ́ ná ẹwè ány.  |                 |

2.1. These alternations occur in more than one type of form -- not only in nouns, which have been the ordinary examples, but at least in numerals as well, as you will learn in the next lesson.

2.2. These alternations occur in some types of phrases, but not in all. The examples you have had use a noun before the word which displays the alternation, but this is not necessary. Some verb forms could occur in the same position. However, these alternations do not occur after the past, nor -- as you will learn later -- after an infinitive or a negative.

2.3. The first of these alternations occurs only after a step tone; if the preceding word independently ends in low tone, it must be a noun, and then its final tone has already changed to step according to the rule in 1.3 above.

2.4. The second of these alternations also occurs after nouns which end with low; the preceding noun does not alter.

The tonal alternations described above are the commonest and most important alternations in Igbo. Alternations of at least two other types occur. One is characteristic of a few verbal constructions; another serves to mark relative clauses. In fact, the low tone of pronouns in questions is still another, though limited, type of tonal alternation. Don't start worrying that you will get all of these confused. Since they have entirely different functions, each can be learned in its own context. The one thing that is absolutely essential, now and later, is to be aware of what is going on and to master the patterns; and the only way to start is by learning individual examples. The fact that tones change does not mean that tone is unimportant; on the contrary, the alternations are rigidly controlled by storable rules, and must be a part of your accurate control.

As a result of this set of tonal alternations, certain mergers of tonal types are found. If you first hear a new word in an environment where its basic tone is ambiguous, you must be aware that you cannot use it in other contexts until you know more about it. For example, in this lesson you met the phrase /élu ugwú/ 'top of the hill' -- the town name /Énugwú/ is a dialectal alternant of this phrase. Another use of the first word, in /élu ya/, showed that the word for 'top' has the basic tones step-step, not step-same. But you have heard nothing to tell you whether the word for 'hill' is step-same (/úgwu/, the actual basic form) or step-step; after a non-low tone, either step-same or step-step has a final step. Or suppose you were to hear the phrase /ùkpá ányị/ 'our basket' (a special type of basket is referred to); you should be aware that you cannot use the noun independently, or with 'my' or 'his', until you find out whether its independent tone is low-step or low-low; this is the condition -- before a noun which independently begins with low -- under which low-low has the alternant low-step, and is indistinguishable from a basic low-step. Actually, the word in question is /ùkpá/, but you would have to hear it by itself or in a phrase like /ùkpá á/ to be sure.

The following tonal mergers take place; the contrasting tones.

are on the left, the merged tones on the right:

ó ñwèrè égó	ó nà acó egó
ó ñwèrè ány	ó nà acó aný
égo ya	égo unù
ány yá	ány unù
ite yá	ité ányì
ikó yá	ikó ányì

A comment on the psychology of language learning may be helpful. On the day you first learn something in any new language, it doesn't sink in very deeply. Speaking a language means acquiring habits, and habits aren't formed in a moment or in a day. The habits will not come without any effort at all, but it is also true that no amount of effort can establish them instantly. If you keep at it, these alternations will become second nature in about a week. Don't expect to have them at your tongue-tip much sooner.

### Lesson 7.

This lesson introduces the number words from one through twenty. The reason such common and useful words have not been used before is that nouns with numerals involve some of the tonal alternations you have learned in other phrases, but not all of them. Now that you have worked with the widest variety of tonal alternations, it will be easier to handle the more restricted alternations involving numerals.

Drill 1. Even in such a seemingly simple matter as counting, there are dialect differences in Igbo. For most of the numerals, there is not enough variation to confuse you under any circumstances. For "one", however, a form from the Onitsha area, but often heard elsewhere, is listed in parentheses below. In the case of "nine", two quite different forms are both used in fairly large areas, and are listed as alternants. Use whichever one you hear more commonly; if you hear both of them frequently, it won't be hard to learn to use both. Learn the forms through ten by repeating each one individually, then in groups of three or four, and finally the entire series. Don't worry about counting rapidly above ten. Be sure not to let the counting sound like reciting a list in English; the falling tones in "six" and "seven" must go all the way to low, and "ten" at the end of the series ends with a step tone -- which for English would give the impression that you are going to continue.

one	ótù (òfú)	eleven	írí nà ótù
two	àbùja	twelve	írí nà abùja
three	átó	thirteen	írí nà ató
four	ànó	fourteen	írí nà anó
five	isé	fifteen	írí nà isé
six	isi	sixteen	írí nà isi
seven	àsà	seventeen	írí nà asà
eight	àsátó	eighteen	írí nà asátó
nine	itenáání / itéghete	nineteen	írí nà itenáání
ten	írí	twenty	ógy ( <u>Onitsha</u> óru)

Drill 2. The words for "one" and "twenty" in the above list differ in usage from all the others. They are nouns: /ótù/ really means something like "a unit", and /ógy/ is a noun in somewhat the same way that "score" is a noun in English. These two numerical nouns are used before another noun; all of the others, which are

numerals and not nouns, are used after a noun. As nouns, /ótù/ and /ógy/ undergo precisely the tonal alternations you would expect; the following noun also undergoes whatever alternation may be appropriate. Thus the following sentences merely illustrate some of the very alternations that you have been learning.

He bought one knife.	ó zùtara ótù mma.
He gave me one penny.	ó nyèrè m otù kópò.
They have twenty fish.	há ñwèrè ógy azù.
There are twenty houses in this town.	ógy ɣlò dī n'ime òbodó à.
We sold one chair.	ànyí rère ótù ócé.
He has one goat.	ó ñwèrè ótù éwú.
That man owns twenty cows.	ñwóke ahù ñwèrè ógy ehí.
There are twenty chairs in the schoolhouse.	ógy océ dī n'ime ɣlò ákwúkwò.
I saw one leopard in the bush.	á hùry m ótù ágy n'ghya.
I will give you one shilling.	á gà m enyé gí otù égó.
They paid me twenty shillings for it.	há kwùry m ógy egó màka yá.
He bought twenty kola nuts.	ó zùry ógy ojí.
I bought one basket in the market.	á zùry m ótú ñkata n'áhya.
There's one bed in that house.	ótú ákwa dī n'ime ɣlò áhù.
We saw twenty pots in the market.	ànyí hùry ógy ite n'áhya.
They sold twenty baskets today.	há rère ógy ñkata táà.
He bought one cup in the market.	ó zùry ótú íko n'ahya.
I eat one egg every morning.	á ná m erí otí ákwa kwà ɣtútù.
There are twenty cups in my house.	ógy íko dī n'ime ɣlò m.
They gave us twenty eggs.	há nyèrè anyí ógy ákwa.

Drill 3. In many dialects, the numeral "two" has a special form after nouns, which we will use. It is /náàby/; like other forms with the tones step-low, this is invariable after a noun. The remaining numerals all begin with low in counting; after nouns, they have the tonal alternants you have learned to expect after a non-low tone. However, nouns with final low tone retain their basic tones before numerals; they do not have the alternants that you have learned to use before nouns with initial low. Only one alternation occurs in nouns before numerals: step-step has the alternant step same. Check each alternation in the following:

They killed two cows in town.	há gbùru éhi naàby n'obodo.
There are three goats in the compound.	éwu átọ dī n'ime ézi.
There are four chairs in our house.	óce ánọ dī n'ime ỳlọ ànyị.
They brought six loads today.	há bùtere ibu ísì táà.
They killed two leopards in the bush.	há gbùru ágy naàby n'òhya.
I'll pay you four shillings for it.	á gà m akwú gí ego ánọ màka yá.
We bought 7s worth of meat.	ànyị zùtara àny ego ásà.
He paid five shillings for meat.	ọ kwùry égo íse màka àny.
I ate two eggs today.	é riri m akwá naàby táà.
There are five cups in our house.	ikó íse dī n'ime ỳlọ ànyị.
I will cook eight eggs this morning.	á gà m esí àkwa ásátọ n'ùtùtù à.
She washed those ten cups.	ọ sàra ikó iri ahụ.
There are two beds in that house.	àkwa náàby dī n'ime ỳlọ ahụ.
They brought three bags.	há wètara akpa atọ.
They made seven pots this month.	há kpùry ite asá n'ọgwa à.
I saw nine monkeys in the bush today.	á hùry m erwe itenáání n'òhya taà.
There are two houses there.	ỳlọ náàby dī n'ébe ahụ.
There are eight knives in the bag.	ámà asátọ dī n'ime àkpa.
A (certain) man gave us nine fish.	ótù ọwóké nyèrè anyị azụ itenáání.
We brought ten hoes.	ànyị wètara ọgụ irí.

Drill 4. Go through the sentences in the preceding drill again, this time saying each sentence first as it is given, and then a second time subtracting one from each numeral. This will also give you more practice in the use of the numerical noun 'one'.

Drill 5. The above materials can now be applied to conversational exchanges. These can be varied almost indefinitely, of course. Notice that /òlẹ/ 'how many' or 'how much' works just like a numeral. There are several miscellaneous details in these exchanges which can best be learned as isolated expressions for the time being; in most cases, the patterns to which they belong will be introduced within the next few lessons. After practicing on these exchanges, you can work out similar conversations on your own with a considerable degree of freedom.

A. Are you going to go to market today?

B. Yes, I'm going to go right now.

A. What are you going to buy?

B. I'm going to buy four measures of rice.

A. Fine. Buy some meat and beans too.

B. I don't have much money.

A. I gave you twelve shillings this morning.

B. It's all gone.

A. How much are eggs?

B. Thruppence each.

A. That's too much.

I'll give you tuppence for one.

B. O.K. Give me the money.

A. I want six. Here's the money.

Okoye went to the market.

He bought three cups of rice.

He bought one cup for thruppence.

He paid 9d for three cups.

He bought meat, too.

He paid 3s for the meat.

A. Where did Okoye go?

B. He went to market.

A. What did he do there?

B. He bought rice and meat.

A. How much did he pay?

A. ị ga agá ahya taá.

B. ée. á gà m agá ùgbú à.

A. gíní ká ị gà azụ.

B. á gà m ázúta iko ósikapa áno.

A. ọ dị mmá. zùtakwa anụ nà agwa.

B. è jighị m nnúkwu egó.

A. é nyèrè m gị ego iri nà abụa n'ụtụtụ à.

B. ọ gwịla..

A. àkwá ọ bụ ego óle.

B. tọrọ, tọrọ.

A. ọ dara ọnụ.

á gà m enyè gị kópò náàbụ maka ótù.

B. ọ dị mmá. wètá egó.

A. á cọrọ m isi. wèré egó.

Òkóyè gara áhya.

ọ zụrụ ikó ósikapa átọ.

ọ zụrụ ótù iko tọrọ.

ọ kwürü náị maka ikó átọ.

ọ zùtakwara ány.

ọ kwürü ego átọ maka ány.

A. kèdú ebe Òkóyè gara.

B. ọ gara áhya.

A. gíní ká ó mèrè n'ébe ahụ.

B. ọ zùtara osikapa nà ány.

A. ego óle ká ọ kwürü.

- B. He paid nine pence for rice.      B. ọ kwụry náị màka osíkapa.  
 He paid three shillings for meat.      ọ kwụry égo átọ màka ány.
- A. Where is Okoye going?              A. èbéé kà Okóyé nà agá.  
 B. He's going to the market.          B. ọ nà agá ahyá.  
 A. What is he going to do there?      A. gíní kà ọ gà emé n'ebe ahụ.  
 B. He's going to buy rice and meat.    B. ọ gà azú ósikapa nà ány.  
 I gave him five shillings.              é nyèrè m yá ego íse.
- A. For how much are you selling rice?    A. égo ólè kà ị nà eré ósikapa.  
 B. It's three cups for one shilling.      B. ọ bụ ikó átọ, ótù égó.  
 A. That's too much.                      A. ọ dàra ọny. (~ ọ dị ọny iké.)  
 Reduce it for me.                          bèere m égó.  
 Let me give you sixpence.                kà m nye gị sisi.  
 B. Give me ninepence.                    B. nyé m naị.  
 A. O.K.. Here's the money.              A. ọ dị mmá. wèré égó.

### Notes:

1. The following is the essential vocabulary needed to handle the monetary system in Igbo. The word for a "pound" (£2.50 currently) is taken from English, and you may hear it with varying degrees of approximation to the English form. Say it as you hear it. Many of the other words in this group are also borrowed, but are more fully assimilated. On the basis of this vocabulary, you can figure out how to express any amount you are likely to need. For amounts such as seven pence, some speakers may prefer the simple noun plus numeral to the phrase given below.

1/2d:	áfụ	3d:	tọrọ
1d:	kọpọ	6d:	sisi
1 1/2d:	kọpọ na áfụ	9d:	naị
2d:	kọpọ náàbụ	1s:	ótù égó
			<u>or</u> ótù shíị
	7d:	sisi na kọpọ	
	3/6	égo átọ nà sisi	

2. There have been a few instances of new verbal constructions introduced in this lesson. For the time being, learn them as

isolated forms; the patterns for them will be introduced later, and then you can apply the patterns to other verbs. Note even now, however, that the following do not fit any patterns you have previously learned.

It's all gone.	ó gwíla.
Here's the money.	wéré egó. ( <u>lit.</u> , take money)
Give me the money.	wètá egó. ( <u>lit.</u> , bring money)
Reduce the price for me.	bèére n egó.
Let me give you sixpence.	ká n nye gí sisi.
I don't have much money.	è jíghì m nnúkwu egó.

3. One of the verb forms above, /wètá/, is derived from the verb /iwè/ 'pick up, take', with the verbal extension which you have met also in /ízáta/; again, the extension reflects the idea of action for or toward oneself; the combination means 'bring'. The form /bèére/ includes another extension, consisting of /r/ plus the preceding vowel, indicating action done for someone; the stem is /bè/ 'cut'. The form /zùtákwá/, an imperative like /wètá/, includes still another extension, /kwá/; this refers to doing something in addition to what was previously mentioned. E.g.,

Buy meat and beans, too.	zùtákwá anú ná agwa.
He bought meat, too.	ó zùtakwara ány.

4. In Lesson 6, p. 35, it was noted that /únù/ in some sentences had the alternant form /únú/, somewhat like the alternation of step-low to step-step in noun-noun phrases, but under more widespread circumstances which were not further defined. In this lesson, there have been two more examples of the same type:

kèdú ebe Òkóyé gára.	Where did Okoye go?
èbéé ká Okóyé ná agá.	Where is Okoye going?

Although this alternation is identical in form with the one you have learned in phrases like /áhá òbodo/ 'the name of the town', the conditions are different. As defined in Lesson 6, this alternation takes place in a noun, and only before a noun beginning with low tone. In sentences like the above, this alternation occurs at the end of a noun or noun phrase, before a verb beginning with low tone. The full statement for this alternation is this: step-low becomes step-step at the end of the subject of a verb, before low tone in the verb, if something other than the subject begins the sentence. In the examples you have had, a place expression begins the sentence; it could as well be a time expression, or a contrasted object. Under the same circumstances, the alternation of low-low to low-step occurs, but not the alterna-

tion of step-step to step-same. Here are some of the crucial examples which will set the pattern for you:

gĩnĩ kà únú m̀ere.

What did you do?

gĩnĩ kà únú nà emé.

What are you doing?

gĩnĩ kà Okóyè gà emé.

What will Okoye do?

gĩnĩ kà eṅwé nà erí.

What does a monkey eat?

but gĩnĩ kà ágú nà erí.

What does a leopard eat?

5. In sentences ending with a locative expression introduced by /n'/, the locative does not take the tonal alternations that are found with other words. For example:

ó hũrũ anyĩ n'ahya.

He saw us in the market.

(not /n'ahyá/)

Lesson 8.

You are already familiar with the "infinitive" as the form by which a verb may be cited. In this lesson, some uses of the infinitive are introduced, along with the tonal phenomena that accompany it. A major negative construction is also added. The new vocabulary items that are introduced should be practiced in constructions you have had earlier as well as in these sentences.

Drill 1. The basic tone of a verb stem is either step or low. The infinitive is formed with a prefix /i/ or /í/ (depending on vowel harmony, of course). The tones of the entire infinitive forms are thus either step-step (e.g., /í-zù/ 'to buy') or step-low (e.g., /í-zà/ 'to sweep'). In this drill, infinitives are used only before forms whose tones do not change depending on what precedes. There can be no change after low in any case.

I want to go to town.	á còrọ m ígá òbodo.
They want to go to Onitsha.	há còrọ ígá Ònìca.
We want to buy two pots.	ànyí còrọ ízù íte náàbù.
He wants to sell four baskets.	ọ còrọ íré òkàta anọ.
He came to see you.	ọ byàra íhù gí.
We came to Oweri to buy clothes.	ànyí byàra Oweri ízù akwà.
He went to his farm to plant corn.	ọ gàra úgbó ya íkú ọkà.
He went to the store to buy soap.	ọ gàra ỳlọ áhyá ízù ncà.
I'm about to do the wash.	á nà m acọ ísá akwà.
He's about to call them.	ọ nà acọ íkpọ ha.
He began to look for his money.	ọ bidoro ícọ egó ya.
They began to plant corn today.	há bidoro íkú ọkà táà.
I can do it.	é òwèrè m íkè imé ya.
Can we eat five plantains?	ànyí òwèrè íkè irí ògede isé.
She's about to sweep the compound.	ọ nà acọ ízà ezí.
Can you cut up this meat?	í òwèrè íkè ibè ányù à.
He began to weave this cloth today.	ó bidoro íkpà ákwà à táà.
I want to sweep the house today.	á còrọ m ízà ỳlọ táà.
They want to follow us.	há còrọ ísò anyí.
He's about to enter the house.	ọ nà acọ íbà n'ỳlọ.
They began to sing.	há bidoro íbù ábù.

Drill 2. Two possible combinations were avoided in the preceding drill: a step-tone infinitive followed by a form whose independent tones are either step-same or low-step. These are, of course, the two types of forms whose tones have alternants conditioned by what precedes (Lesson 4, esp. pp. 23-24). In the description of the alternations for such forms, a careful reservation was made: these alternations occur "in certain types of phrases". The sequence of an infinitive followed by a noun is not one of the types of phrases in which the alternations you have learned occur. Instead, forms with step-same remain unchanged (which means, of course, that they have the shape same-same after a non-low tone); however, there is a strange alternation for low-step: after an infinitive ending with step, low-step has the alternant same-same. Thus the two types represented by /ényi/ and /ikó/ become identical after an infinitive with final step. The following illustrates only this pair of combinations.

I went to the market to buy meat.	á gára m áhya ịzụ any.
Okoye wants to go to market.	Òkóyè cọrọ ịgá ahya.
He's about to take a bath.	ọ nà acọ ịsá ahụ.
(cf. He took a bath.)	ọ sàra ahụ.)
(under He's taking a bath.)	ọ nà asá ahụ.)
He began to work today.	ó bidoro ịrụ ọrụ taà.
(cf. He worked.)	ọ rụrụ ọrụ.)
(under He is working.)	ọ nà arụ ọrụ.)
They came to see us.	há byàra ịhụ anyị.
We want to buy two cups.	ànyị cọrọ ịzụ iko naàbụ.
Can you eat five eggs?	ùnu Ịwere ike iri akwa ise.
He went to the store to buy something.	ọ gára ụlọ áhyá ịzụ ihe.
(cf. He bought something.)	ọ zụrụ ihe.)
(under He will buy something.)	ọ gà azụ ihe.)
I want to wash my hands.	á cọrọ m ịsá aka m.
(cf. I washed my hands.)	á sàra m áka m.)
(under I'm washing my hands.)	á nà m asá aká m.)
He wants to read that book.	ọ cọrọ ịgụ akwụkwọ ahụ.
(cf. He read that book.)	ọ gụrụ ákwụkwọ ahụ.
(under He's reading that book.)	ọ nà agụ ákwụkwọ ahụ.)
She's beginning to cook the meat.	ọ nà ebído isi any.
I want to sell this book.	á cọrọ m íré akwụkwọ à.
He went to his farm to plant rice.	ọ gára úgbó ya ịkụ osikapa.

Drill 3. The verbal constructions which you have learned to use can all be negated by the use of a verbal suffix with the form /ghị/ after a step-tone verb stem or /ghị/ after a low-tone verb stem. The verb stem itself, no matter what its basic tone, has step tone in the negative. The (singular) pronominal elements before the verb, surprisingly, have low tone as they do in questions; negative questions are rare in Igbo, and are expressed in roundabout ways rather than by a tone change in the pronoun. The past and stative are not distinguished in the negative. The tones of noun objects after the negative pattern just as they do after an infinitive: step-same and low-step fall together in the form same-same after step.

He doesn't want that cloth.	ò còghị akwà ahụ.
I didn't go to Onitsha yesterday.	à gághị m Ònịca éci.
I didn't see your father there.	à húghị m nnà gị n'ebe ahụ.
He doesn't have any money.	ò ñwéghị ego óbụlà.
It isn't in the house.	ò díghị n'ime ụlò.
You didn't go to market today.	ị gághị ahya taà.
I didn't read that book.	à gúghị m akwụkwọ ahụ.
I didn't write a letter today.	è déghị m akwụkwọ taà.
He didn't take a bath.	ò sághị ahụ.
You didn't buy eggs yesterday.	ị zúghị akwa ecí.
It isn't my cup.	ò búghị iko m.
He isn't from Oweri.	ò síghị Òweri.
I don't want to go to the store.	à còghị m ịgá ụlò áhyá.
He didn't plant corn yesterday.	ò kúghị ọkà éci.
It's no good.	ò díghị mmá.
I don't have one shilling.	è jíghị m ótù égó.
He isn't in the house.	ò nóghị n'ime ụlò.
He didn't take his money.	ò wéghị égó ya.
You didn't fan the fire.	ị fúghị ókụ.
I didn't weave this cloth today.	à kpághị m ákwá à táà.
She came today, but she didn't	ó byàra táà, mà ọ zághị ezí.
sweep the compound.	
He bought meat, but he didn't	ó zùtara ány, mà ọ béghị yá.
cut it up.	
I don't have my book.	è jíghị m ákwụkwọ m.

Drill 4. In the present and future, it is the verbal part of the construction, which appears as /nà/ and /gà/ in the affirmative, that takes the negative suffix /ghí/. After this negated verbal part of the construction, the verbal noun undergoes no tonal alternation -- not even the alternation described for object nouns in the preceding drill. This, then, is the simplest of the negative constructions. However, we are still confined to singular pronoun subjects. The combination of the verbal noun with a following object noun includes, of course, instances of the tonal alternations you learned first.

She's not doing the wash.	ò nághí àsá akwà.
He came here today, but he's not going to eat here.	ó byàrà ébe à táà, ma ó gághí èrí nrí n'ébe à.
I'm not working right now.	à nághí m àrú ọrú ùgbú à.
I'm not reading this book.	à nághí m àgú akwúkwọ à.
I'm working today, but I'm not going to work tomorrow.	á nà m arú ọrú taà, mà a gághí m àrú ọrú ecí.
I'm not going to go to the store.	à gághí m àgá ọlọ áhyá.
I'm going to go to town, but I'm not going to buy anything.	á gà m agá òbodo, mà a gághí m àzú ihé.
He went to his farm, but he's not going to plant rice today.	ó gàrà úgbó ya, mà ó gághí àkú ósikapa taà.
She's here, but she isn't sweeping the compound.	ó nọ n'ébe à, mà ó nághí azá ézi.
I'll buy the meat, but I'm not going to cut it up.	á gà m azúta anú, mà a gághí m ebè yá.
I'm not going to follow you.	à gághí m esò únù.
He isn't singing now, but he's going to sing.	ò nághí abù ábù ugbú à, mà ó gà ábù ábù.

Drill 5. When a noun (including /ànyí/, /únù/, and /há/) is used as the subject in a negative construction, a vowel prefix is used before the verb stem. This prefix always has a low tone -- it is same after a non-low tone, step after low -- and the vowel is /a/ or /e/ depending on vowel harmony. After this prefix, the verb stem has its stem tone -- step or low -- and the negative suffix continues on the same tone. (In the case of /ànyí/, /únù/, and /há/, you may hear alternants in which these forms have low tone throughout; then the prefix has low tone also, and the sequence of verb stem plus negative suffix has step-step or step-low depending on the stem tone of the verb.)

Okoye didn't work yesterday.  
 We didn't see that house.  
 They didn't go to the market.  
 You didn't cook plantains.  
 We didn't buy meat today.  
 They didn't do the wash yesterday.  
 They went to their farm, but  
     they didn't plant corn.  
 That isn't our house.  
 This isn't my book.  
 My book isn't in my house.  
 My father didn't come here today.  
  
 My father isn't here, but he  
     will come tomorrow.  
 We didn't sweep the compound.  
 They didn't cut up the meat.  
 You didn't follow us.  
  
 We're not about to go to town.  
 They aren't going to go to the store.  
 You aren't reading your books.  
 Okoye isn't going to come to  
     school today.  
 They aren't following us.  
 They're here, but they're not  
     sweeping the compound.

Òkóyè árwǵhị ọrụ ecí.  
 ànyị ahụghị ụlọ áhụ.  
 há agághị ahya.  
 únù éswǵhị ògede.  
 ànyị azúghị anyị taà.  
 há asághị akwà ecí.  
 há gàra úgbó ha, mà há akúghị  
     ọkà.  
 ìke áhụ ábúghị ụlọ ànyị.  
 ìké à ábúghị akwụkwọ m.  
 ákwụkwọ m adíghị n'ime ụlọ m.  
 ìnà m abyághị ebe à táà.  
  
 ìnà m anòghị n'ébe à, ma  
     ọ gà abyá ecí.  
 ànyị azághị ezí.  
 há ebèghị anyị.  
 únù éswòghị anyị.  
  
 ànyị anághị àcọ ịgá òbodo.  
 há agághị àgá ụlọ áhyá.  
 únù anághị àgụ akwụkwọ unù.  
 Òkóyè ágághị àbyá ụlọ ákwụkwọ  
     taà.  
 há anághị esó ànyị.  
 há nọ n'ébe à, mà há anághị  
     azá ézi.

Notes:

The dialect variation mentioned at the beginning of Drill 5 above is probably the most important variation in negatives within what is generally known as "Central" Igbo. If you learn the forms as transcribed in these materials, you will be understood by anyone who claims to know "Central" Igbo. If you hear the variation described above, it will probably give you little difficulty in understanding, and you can learn the alternative pattern without much trouble. In the two columns below, the significant variations are illustrated with a few key examples. Identify the

pattern you hear most commonly, and try to apply it consistently:

ànyí azúghị akwà.	ànyí azúghị akwà.
ùnù ásághị akwà.	ùnù asághị akwà.
há agághị ahya.	hà agághị ahya.
ànyí azàghị ezí.	ànyí azághị ezí.
ùnù ésoḡ , anyí.	ùnù esóghị anyí.
há ebèghị ány.	hà ebéghị ány.

In the case of the singular pronouns, the pattern given in Drill 3 above appears to be the most common, though it seems to parallel the second rather than the first column of the plurals above. Conversely, you may occasionally hear the singular pronouns with step tone in the negative; the alternatives are just the reverse of the pattern given above. If you should hear the forms in the right-hand column below, you will understand them easily; and you can learn to use them by analogy with the major plural pattern introduced in Drill 5:

à gághị m ahya.	á gághị m ahya.
ị sághị akwà.	ị sághị akwà.
ò gághị ahya.	ó gághị ahya.
à zághị m ezí.	á zàghị m ezí.
í sóghị m.	í sóghị m.
ò béghị ány.	ó bèghị ány.

Somewhat farther from the relatively simple patterns introduced in these materials, you will hear other negative constructions characteristic of one or another area. In southern dialects, a negative particle /há/ is used in some constructions in place of /ghị/; the dialects in question have some nasalized vowels which are not typical of all the dialects represented in our "compromise" form of Igbo, and this negative particle is usually nasalized, so that we might write it /hã/. The rules for tone appear to be the same as for /ghị/. At the other extreme, in Onitsha, a negative particle /rọ/ is used in many negative constructions. The two columns below compare our "compromise" Igbo with the dialect of Onitsha in a few sentences:

à gághị m ahya.	è jérọ m afya.
ị sághị akwà.	ị sárọ akwà.

Although the various dialects of Igbo -- which admittedly represent a variation probably greater than represented by Ameri-

can, British, Scottish, and other English dialects -- show a remarkable variation in negative constructions, it is encouraging to know that each dialect shows a rather consistent patterning of such constructions. Once you learn a few key forms, the remaining forms fit into place quite consistently. If you are exposed to a form of Igbo quite different from the "compromise" represented in these materials, watch out for a few basic distinctions which may be made:

- 1) (Singular) pronouns versus plural forms for "we, you, they".
- 2) Noun subjects: do they pattern like the plurals "we, you, they", or do the latter pattern like the singulars and other noun subjects differently?
- 3) Different verbal constructions: does the stative form its negative differently from the past, or the same? (As you learn other verbal constructions, check each one in the negative.)
- 4) Is /ghí/ (or /ghí/) used in a given construction, or is /há/ or /rǫ/ preferred?

If you ask questions such as these -- of yourself, by finding out how the negatives of various constructions are expressed -- you should be able to learn first to understand the negatives in any dialect. Second, you can learn to use the local forms, although the forms given in these lessons will be almost universally understood in any case.

Suggestions for further drill:

The more perfectly you master the patterns of Igbo pronunciation and grammar by way of imitation and understanding, the more important it becomes to apply these patterns in expressions which you can construct for yourself. On your own or with the help of your instructional staff, prepare in English additional sentences, restricting yourself to the vocabulary you have learned, to illustrate the Igbo patterns you have learned. Important combinations include the following:

- 1) Present and future constructions using verbs with objects.
- 2) Constructions requiring an Igbo infinitive.
- 3) Past or stative negatives, including both step-tone and low-tone verb stems.
- 4) Present and future negatives involving any type of sentence.

### Lesson 9.

Most of the tonal alternations characteristic of Igbo, and certainly all of the major ones, have been introduced by now. It has been necessary thus far to control very carefully the types of sentences you should use, in order to avoid confusion while mastering the unexpected tonal alternations. Now, however, a wider variety of constructions can be used, and more complex sentences can be handled. This lesson represents the beginning of what can be a rapid expansion in your use of the language.

Drill 1. The imperative: regular simple verbs. A typical Igbo verb stem consists of a single syllable. With a few exceptions, including some common verbs, there is a regular formation for the imperative. First, the verb stem itself has low tone in all cases. Second, there is a suffix, consisting of a vowel which has step tone. Thus the full imperative form has a rising melody, from low tone with the stem to step tone with the suffix. The vowel of the suffix depends on the vowel of the stem, according to the following rules:

After /i/ or /u/, the suffix vowel is /e/. E.g.,

sié aný 'cook meat'                      sùé ọkà 'pound corn'

(after /u/, some speakers use /o/: sùó ọkà)

After /i/ or /y/, the suffix vowel is /a/. E.g.,

píá yá 'sharpen it'                      ọyá yá 'read it'

(after /y/, some speakers use /o/: ọyó yá)

After the low vowels /e, o, a, ọ/, the suffix vowel is the same as the stem vowel. E.g.,

mèé yá 'do it'                              tòó yá 'praise him'

sáá akwà 'wash the clothes'              còọ yá 'look for him'

In giving an order to one person only, imperative forms like the illustrations above are used, without a pronoun. In giving an order to more than one person, the shortened pronoun form /nụ/ (related to /únụ/ or /ụnụ/) is used after the verb.

Some of the following commands will be obvious from the vocabulary you have already had. Others involve new vocabulary items, some of which you will find more useful in the imperative, as here, than in any other construction. Useful commands should be memorized as items in their own right, but be sure you can react to the situation by using either the singular or plural as required.

Do it now.	mèé yá úgbu à.
(same, plural:)	mèé nù yá úgbu à.
Say it again.	kwùé yá òzọ.
Wash your hands.	sàá aká gị.
(same, plural:)	sàá nù áka unù.
Please sweep the compound today.	bíkó, zàá ézi taà.
Go home.	làá ụlọ (gị).
(same, plural:)	làá nù ụlọ (únù).
Get in the house!	bàá n'ụlọ.
Please look for my book.	bíkó, còq akwúkwọ m.
Eat your (pl.) dinner.	rié nù híri unù.
Read (pl.) this book next week.	gụá nù ákwúkwọ à n'ízú òzọ.
Take ('drink') this medicine.	hụá ogwú à.
Ask your teacher about it.	jùá onye nkúzi gị banyére yá.
(same, plural:)	jùá nù ónye nkúzi unù banyére yá.
Hide this money in the house.	zòó ego à n'íme ụlọ.

Drill 2. The imperative: irregular verbs. A few verbs have irregular imperative forms, at least as alternatives to the regular forms. These simply have to be memorized one by one; fortunately there aren't many of them, and some are so commonly used that they will not be difficult to remember. In some cases, the irregular imperative is simply the verb stem; in some cases, there is a suffix consisting of /r/ plus the stem vowel; in two cases a rising tone accompanies /wa/ or /ya/ very much as if it were /ùá/ or /íá/. Alternative imperatives are indicated for some of the following; these are all of the major irregular imperatives.

Please call your mother.	bíkó, kpó nné gị. (~ kpòq)
Answer me.	zá m. (- zàá)
Show me the way.	zí m ụzọ.
Give me three shillings.	nyé m shìlì atọ.
Please follow (pl.) me.	bíkó, sòró nù m. (~ sòó)
Take your book.	wèré akwúkwọ gị.
Wait here.	cèré n'ebe à.
Wait for me there.	cèré m n'ebe ahụ.
Tell him again.	gwă yá òzọ.
Come here.	byă ebe à.
Come (pl.) to my house.	byă nù ụlọ m.

**Drill 3.** Verbs are frequently used with an extension which indicates that the action is performed for someone; the next word -- or the word after the /m/ of the first person singular subject or the /nɔ̃/ of the plural imperative -- indicates the person for whom the action is performed. Apart from tone, this extension is identical with the past suffix: /r/ plus the preceding vowel. In the past, this suffix and the past suffix completely coalesce; there is only one /-rV/, it has low tone, and the only way in which this construction can be recognized is by the following reference to the person benefited. In all constructions other than the past, however, this extension follows the rest of the verb form, including the vowel suffix of the imperative. (This is also true of the extension /kwa/, but not of all extensions, as will be seen later.) Note for yourself the tones of the verbal noun and the infinitive for each verb stem tone.

There is one further peculiarity involved in this construction. If the verb form ends with a low tone (e.g., in the past), the final noun or pronoun object undergoes the expected tonal alternations after the noun or pronoun indicating the person benefited. But if the verb form ends with a non-low tone, the final object behaves as it would after an infinitive: a pronoun object has same tone, and nouns whose independent tones are either step-same or low-step have the tones same-same.

He is working for me.	ó nà arúrú m ɔrú.
They are doing it for us.	há nà emére anyí ya.
I will sing you a song.	á gà m ábùrú gí abù.
I will tell you (pl.) a story.	á gà m akóró unù ákúkó.
He is reading them a book.	ó nà agúrú há akwúkwo.
She's sweeping the compound for me.	ó nà ázàrá m ézi.
They worked for us.	há rúrú anyí ɔrú.
She swept the compound for me.	ó zàra m ézi.
She cooked food for my father.	ó siri ònà m nrí.
She sewed this cloth for me.	ó kwàra m akwá à.
I wrote a letter for my mother.	é dère m nné m akwúkwo.
I cooked this soup for myself.	é tère m ɔrwe m ofe à.
I want to work for you (pl.).	á còrò m írúrú unù ɔrú.
He began to tell us a story.	ó bidoro íkóró anyí akúkó.
They began to sing us a song.	há bidoro íbùrú anyí abù.
My father wants to do it for you.	ònà m còrò ímère gí ya.
I want to cook soup for you.	á còrò m ítère gí ofe.
Can you cut your meat for yourself?	í ɔwere íke ibère ɔrwe gí anyí.

Please cook food for me.	bíkó, siére m nri.
Sing. (pl.) us a song.	bùára nù anyị abụ.
Please call your father for m.	bíkó, kpóro m nnà gị. (~ kpòóro)
Ask your teacher about it for me.	jùára m onye nkuzi gị banyere ya.
Please sweep the house for us today.	bíkó, zàára anyị ụlò táá.
Please write a letter for me.	bíkó, dèere m akwụkwọ.

Drill 4. The imperative: other verbal bases. As was noted above, the extension /kwa/ works just like /rV/; in the imperative, for example, it follows the full imperative form of the verb, including the suffix. Examples are included below. However, the extension /ta/ and some other extensions behave differently. In the imperative, there is no suffix; the typical imperative tone sequence low-step is used, but the low tone accompanies the verb stem, and the high tone accompanies the extension rather than a vowel suffix.

In addition to simple verbal stems plus extensions, there are other two-syllable verbal bases which will later be described more fully as compound verbs. A compound verb is distinguished by the fact that each syllable of the base is itself a verb in its own right. Until you know a good deal more vocabulary, you will not always be able to tell whether a two-syllable base is a compound or a simple verb with an extension; nor does it matter. The important point at present is that, in the imperative, the first stem does not take a suffix. Actually, the entire two-syllable base has the appropriate vowel suffix after the vowels /i/ and /u/, but not after any other vowels.

When /kwa/ and /rV/ are both used after a verb, the meaning can be ambiguous. For example, /siékwara m anyị/ can mean either 'Cook meat too (as well as rice) for me' or 'Cook meat for me too (as well as for him)'.

Sweep the house, too.	zàákwa ụlò.
Please look (pl.) for my book too.	bíkó, còókwa nù ákwụkwọ m.
Read that book too.	gùákwa akwụkwọ ahụ.
Cook fish for them, too.	siékwara há azụ.
Please wash our clothes for us too.	bíkó, sàákwara anyị, akwá anyị.
Please bring my book.	bíkó, wètá akwụkwọ m.
(same, plural:)	bíkó, wètá nù ákwụkwọ m.
Buy beans, fish, and palm oil.	zùtá àgwa, ázụ, nà mmányụ nkwú.
Please bring (pl.) twenty chairs into the schoolhouse.	bíkó, bùtè nù ógụ océ n'ime ụlò ákwụkwọ.

Eat up (pl.) all the food.	ricá nù híri nífle.
Please buy salt and palm oil for us.	bíkó, zùtára ányị nnu ná mmány ñkwú.
Buy fish and pepper, too.	zùtákwá azụ na ósè.
Bring me a chair, too.	bùtèkwara m oce.
Please bring (pl.) your teacher your books tomorrow, too.	bíkó, wètákwara nù ónye ñkúzi unù ákwụkwọ unù éci.
Please close the door.	bíkó, kwàcìe ụzọ.
Please close the door for me.	bíkó, kwàcìere m ụzọ.
Please open the door.	bíkó, mèghé ụzọ.
Please open the door for him.	bíkó, mèghére yá ụzọ.
Cover the pot.	kpùcìe ite.

Drill 5. A verbal construction somewhat similar to the imperative in both form and meaning is the "hortative"; the term indicates urging that something be done. In the first person plural, this construction parallels the English 'Let's do it'. In the third person singular or plural, the usual English parallels are paraphrases like 'He should do it', 'He'd better do it', 'Have him do it'. In the first person singular, 'I'd better do it' is a good equivalent. This construction is not normally used in the second person; the imperative replaces it.

Before discussing the form of this construction, a careful statement about equivalences between languages is in order. Because of the unfortunate traditions of English teaching, with an emphasis on archaic literary usage, speakers of Igbo have generally been taught that the English equivalent of the hortative /kà ọ́ gaa/ is 'Let him go'. In modern conversational English, however, 'Let him go' expresses permission, and that is not the meaning of the Igbo hortative. We still use 'let' with a really hortative meaning only in somewhat formal situations, as 'Let it be said here and now', or in literary quotations like 'Let him who is without sin cast the first stone'. The urging or suggestion expressed by the Igbo hortative is much better reflected in English by 'He should do it'. To some speakers of Igbo, this and all of our other translations seem much too strong. The problem is not in the English equivalents used here, nor is there a danger that you will not understand the Igbo construction properly. The problem, if any, arises simply from the difference between the literary English taught in schools and the modern colloquial English that we speak natively.

In form, the Igbo hortative can be simply defined on the ba-

sis of the first two sentences below. It is introduced by /ká/. The subject (pronoun or noun) is normal except that 'I' is /m/ before the verb instead of the split form. The verb form is identical with the imperative if the verb stem (or the first stem in the case of the extended verbs and compounds introduced so far) has low tone; but if the verb stem (or first stem) has step tone, then the entire verb form has same tone after non-low.

(So far, no two-syllable bases have been used in which the second stem independently has low tone. When these are introduced later, some additional tone sequences will also appear.)

To make a question out of a hortative, /ò by/ 'is it (that)?' is used before the complete hortative construction.

Let's	kà anyí zàá yá.
Let's	kà anyí rie yá.
Let's go down this morning.	kà anyí gaa òbodo n'útútú à.
Let's stay home today.	kà anyí nòó n'ulò táá.
Let's give him food.	kà anyí nye yá nri.
Let's buy oranges for ourselves too.	kà anyí zyakwara óṅwe ányí òromá
He should cook yams and meat.	kà ó sie jí nà ány.
He should cook soup, too.	kà ó teekwa ofé.
They should do the wash for us.	kà há saara ányí akwá.
He should take this knife.	kà ó wèré mmá à.
Have your father pay for it.	kà áná gí kwya ugwó ya.
He should close that door, too.	kà ó kwàcìekwa uzò áhù.
He should take this medicine now.	kà ó ṅya oḡwú à ugbú à.
He should drink lots of water too.	kà ó ṅyakra mmíri rinné.
Your children should eat lots of meat.	kà úmù únù rie aný rinné.
Should I cook rice today?	ò by ka m sie osíkapa taá.
Should we bring you our books?	ò by ka anyí wètára gí akwúkwò ányí.
Should I call my father?	ò by ka m kpò nnà m. (~ kpòò)
Shall we open the door?	ò by ka anyí meghe uzò.
Should we read this book next week?	ò by ka anyí gya akwúkwò à n'ízá òzò.
Should I come this afternoon?	ò by ka m bya n'èhíhyé à.
Should he do it again?	ò by ka ó mee yá òzò.

**Drill 6.** The hortative is also used (in all persons) in another convenient construction. You have learned how to say things like 'I want to do it': /á còrọ́ m ímé ya/. In all such instances with the infinitive, the subject wants himself to perform the desired action, not someone else. If one person wants another to do something, the hortative is used; the first sentence below might be awkwardly translated as 'I want that he go to market'.

I want him to go to market.	á còrọ́ m ka ó gaa ahyá.
I want you to look for oranges and bananas in the market.	á còrọ́ m ka í cọ́ọ́ ọ́rọ́má ná únèrè n'áhya.
He wants me to give him money.	ó còrọ́ ka m nye yá egó.
He wants us to show him the way.	ó còrọ́ ka anyí zi yá ọ́zọ́.
I want you (pl.) to wait for me here.	á còrọ́ m ka únù cére m n'ebe à.
I want them to buy palm oil for me too.	á còrọ́ m ka há zýtakwara m mmany nkúyí.
Do you (pl.) want me to do the wash for you today too?	únú còrọ́ ka m saakwara unú ákwà táà.
Our teacher wants us to read this book next week.	ónye nkúzi ányí còrọ́ ka anyí gya akwúkwọ́ à n'ízú ọ́zọ́.
He also wants us to tell a story in Igbo.	ó còkwara ka anyí kọ́ọ́ akúkọ́ n'Ígbo.
I want you to sweep the compound for me this morning.	á còrọ́ m ka í zàára m ezi n'ùtútú à.

### Notes:

Enough verbal bases consisting of more than one syllable -- compounds and verbs with extensions -- have been used by now for you to begin to feel at home with their uses. A summary of their forms as illustrated so far is thus in order.

A compound verb consists of two -- and only two -- independent verb stems. Either a simple verb or a compound verb may also have one or more verbal extensions. Among the extensions that have been used thus far, /kwa/ and /rV/ are unique in that they may be used after the vowel suffix of the imperative and hortative. The extensions /ta ~ te/ and /ca/, along with verb stems used as the second member of compounds, are always joined directly to the preceding stem; the imperative or hortative vowel suffix follows the entire base if the base ends in one of the vowels /i/ or /u/.

The extensions used up to this point, and also the stems that have been used as the second members of compounds, must all be ta-

ken as having inherently step tone. In other words, the only combinations you have had in two-syllable bases are of forms whose inherent tones are either step-plus-step or low-plus-step. In some constructions (e.g., past and imperative), these two sequences are not distinguishable. In other constructions (e.g., infinitive, verbal noun, and hortative) the two sequences differ. The following is a summary of the possible combinations in constructions you have had; Igbo illustrations are given without English equivalents, but be sure you know the meaning in each case.

	<u>Step plus step</u>	<u>Low plus step</u>
Infinitive:	ó còrọ́ ịzụ́ta ya	ó cọ́rọ́ íwèta yá
Verbal noun:	ó nà asụ́ta yá	ó nà éwèta yá
Hortative:	kà ó zụ́ta yá	kà ó wèta yá
Imperative:	zụ́ta yá	wèta yá
Past:	ó sụ́tara yá	ó wètara yá

When you compare the above forms with those of simple verbs, there is actually only one detail that is at all unusual: the infinitive of a low-plus-step combination ends with low tone: /íwèta/.

Now study carefully once more the explanatory materials at the beginning of each drill in this lesson. There is a reason for every detail mentioned; be sure you understand what the reason is, and practice constructing relevant sentences by way of illustration.

Practice by listening to Igbo sentences like those in this lesson at random, and make sure you understand them. Try also covering up the Igbo side on each page, and make sure you can respond accurately in Igbo with an equivalent for each English sentence.

Lesson 10.

Additional verbal constructions are introduced in this lesson. In addition to drilling on the illustrations given here, try to apply these new patterns to other situations you have learned to talk about in Igbo.

Drill 1. The new verbal construction introduced here will be labelled "completive". It expresses an action that is complete, and the effects of which are a present state. In many cases, the closest English equivalent is the so-called "perfect", as in 'She has cooked food (and the food is therefore in a cooked state now)'. In other cases, however, English describes the present state rather than the action that produced it, as in 'It is dry', where Igbo can only use a verb and say 'It has dried (and is now dry)'. In this drill, only the singular subject pronouns will be used; they are in the form you know best. The verbal base has its stem tone. After the base is a suffix, the full form of which is /-Vla/. The first vowel of the suffix is exactly the same as in the imperative and hortative; it is missing after the same small group of irregular verbs, and after bases of more than one syllable if they end with a vowel other than /i/ or /u/. The suffix is on a same level after a step-tone stem, and on a step level after a low-tone stem.

Note: it may be that some speakers include the vowel of the completive suffix after all compound bases. Some speakers may also use both forms with a difference in meaning. Without the vowel (where it is missing according to the above rule), a given sentence may mean 'I have sent him home (and he is presumably there now)'; with the suffix, the same sentence may mean 'I have sent him home (at some time or other, perhaps more than once, but he may have returned here)'.

She has cooked food.	ó síela nrí.
She has swept the compound.	ó zàála ézi.
I have called my father.	á kpóola m nna m.
Have you come? (a greeting)	ì byála.
I have seen all the people.	á hýla m ndi mmádu níile.
He has brought bananas and oranges.	ó wètála unere na oromá.
Has he eaten the meat?	ò rícala ụzọ.
Have you shut the door?	ì kwacíla ụzọ.
He has opened the door.	ó méghela ụzọ.
He is dead.	ó nwúola.
It is dry.	ó kóola.
It's all gone.	ó gwíla.

Drill 2. When the completive is used with a noun subject (including 'we, you-pl., they'), the verb form begins with a vowel prefix, /a/ or /e/ depending on vowel harmony. In the following, the tone of this vowel is written as identical with the preceding tone. Some speakers, however, use step tone after low. You will also find in this drill some new expressions in which a verb plus an object, or a subject plus a verb, corresponds to a single English word. Some of these, like the expression for being tired, are reasonably analyzable. Others, like the expression for drying (with reference to grass or other living things), are combinations that should simply be learned as such without attempting to assign a meaning to each element. In some such cases, the noun and verb are etymologically related.

Perhaps a more extensive warning is in order. All languages have elements that are arbitrary and inexplicable. We notice such peculiarities in a new language, but we are generally unconscious of them in our own. An American learning Igbo may notice that part of an expression meaning 'dry up' is identical with the verb 'call'; a native speaker of Igbo can no more explain this coincidence than most of us can explain the 'goose' in 'gooseberry' (which even historically has nothing at all to do with geese). We may similarly be puzzled to find an Igbo expression for 'ripen' which seems to suggest 'ripen a ripening'; but with equal arbitrariness we can speak in English of 'fighting a fight', but hardly of 'battling a battle'. It is simply unreasonable to expect every combination of words to have a facile explanation -- unless you would like to explain what is meant by buckling a swash, flushing a four, or timing a two!

We've finished reading this book.	ànyị agụcala akwụkwọ à.
Have you (pl.) eaten all the bananas?	ùnu ericala unèrè nífle.
Have they done the wash?	há asáala akwá.
All the people have come.	ńdí mmádụ nífle abyála.
The clothes are dry.	ákwá akóqla.
The grass is dry.	áhịhya akpóqla nkú.
This orange is ripe.	òromá à acáala.
The food is all gone.	ńri agwúla.
I'm tired.	íke agwúla m.
This cloth is torn.	ákwá à akáala nká.
This banana is rotten.	únèré à erésela.
We have brought your books.	ànyị ewétála akwụkwọ gị.
My father has paid for it.	ńnà m akwúala ugwó ya.
They have given me money for food.	há enyéla m egó maka ńri.
We have brought twenty chairs.	ànyị ebútela ogy océ.

**Drill 3.** The negative construction corresponding in meaning to the affirmative complete is, in form, a past negative. The only distinguishing characteristic is that a verbal extension /bè/ is added to the base. Compare the following:

He didn't do it.	ò méghí ya.
He didn't sweep it.	ò zágghí yá.
He hasn't done it.	ò mébèghí yá.
He hasn't swept it.	ò zábèghí yá.

In all forms of this type, including those with complex bases, the first tone of the verbal form is step, and the remainder of the form is low throughout, no matter what stem tones are involved. Note that this makes it impossible to distinguish between a preceding step-tone stem and a low-tone stem. The last sentence above could also mean 'He hasn't answered it', from /ízá/ rather than /ízá/ 'sweep'. Remember that verbs with different stem tones have identical tonal shapes also in the past and imperative.

In the following, examples of this construction are incorporated in samples of what can now become daily conversation for you.

- |   |   |
|---|---|
| A. Are you going to market this afternoon?              | A. í ga agá ahyá n'èhíhyé à.                          |
| B. No. I haven't finished my work here.                 | B. mbà. à rúcàbeghí m órú m n'ebe à.                  |
| A. You'll have time to go right now.                    | A. í gà erwé ehè ígá úgbà à.                          |
| The clothes aren't dry.                                 | ákwà akócàbeghí.                                      |
| B. Fine. Do you want me to buy yams or rice?            | B. ó dì mmá. ó còrò ka m zùta jí, m'òbù osíkapa.      |
| A. Buy beans, palm oil, and meat. Here's ten shillings. | A. zùtá àgwa, mmányù ñkwù, nà ányù. wèré shìlì irí à. |
| B. O.K..  | B. ó dì mmá.  |
| A. Has your guest come?                                 | A. ónye obyà únù ó byála.                             |
| B. We haven't seen him. But we can wait for him.        | B. ànyí ahùbèghí yá. mà anyí ñwère ike icé ya.        |
| A. Have you eaten?                                      | A. ùnu eríela nrí.                                    |
| B. No. We haven't begun to cook.                        | B. mbà. ànyí ebídòbeghí ísì nrí.                      |
| A. Good. Let's have a drink.                            | A. ó dì mmá. kà anyí ñya mmányà.                      |

Now go back to the simpler examples in the first two drills of this lesson, and change each affirmative sentence to a negative if it will make sense. Remember that a question cannot be made negative.

Drill 4. Review the statements in Lesson 9 for the formation of the hortative. Two key examples are:

kà anyị gaa.            Let's go.  
kà anyị zàá yá.        Let's sweep it.

Now, if the /kà/ is omitted and the rest of the construction left unchanged, the result is a construction which we will call the "conditional". A conditional clause such as /ànyị gaa/ may be translated as 'When we go' or 'If we go'; the reference is always to something that has not as yet taken place. If the action referred to is fully expected, or if a time is set for it, the conditional may be preceded by /ngbe/ 'time'. If the action is rather tentative, the conditional may be preceded by /ó bụrụ ná/ 'if it is that'.

Note that the English 'When he has eaten' also refers to an action that has not as yet taken place; it has nothing to do with the Igbo completive. The idea of 'finish' is rather expressed in the Igbo conditional by the verbal extension /cá/.

In these longer complex sentences, work first for accuracy and smoothness; as you build up to faster speech, be careful to imitate the Igbo timing and rhythm without sacrificing accuracy.

If you go to market today, please buy salt for me.	ị gaa ahyá taà, bíkó, zùtára m nnu.
If I go to Umuahia tomorrow, I'll try to see your father.	m gaa Umụ-áhyá éci, á gá m ákwá íhụ nná gị.
When your teacher comes, tell him I want to see him.	ónye nkúzi unụ byá, gwá yá ná á còrọ m íhụ ya.
When you finish your work, we'll talk about it.	ị rụca ọrụ gị, ànyị gá akpá nkátá banyére yá.
When the clothes are dry, bring them in the house.	ákwá kọca, wébátá yá n'ime ụlọ.
If those oranges are ripe, buy ten.	òromá ahụ cáa áca, zùtá íri.
When you're rested, come to my house.	ị zùcá iké, byá ụlọ m.
When I get home, I'm going to take a bath.	ngbe m rue ụlọ, á gá m asá áhụ.

When the sun sets, all the farmers will return home.	Ọgbe nya aṅw da, ńdi ugb nife g alci l h.
If I should go to Umuahia next week, you can go with me.	 byr n ń gaa m-hya n'izu z,  ńwre ike is ń ga.
I've never eaten cassava, but if you cook some I'll eat it.	 ribgh m kpy ńb, m  sie ṅwa,  g m er y.
I've never been to Abakaliki, but if I go next month I'll try to see your family.	 gabgh m Abkaliki ńb, m  byr n ń gaa n'ṅwa z,  g m ṅw ih ndib gi.
If I have a chance, I want to go to the Western Region next year.	ń ńwe eh,  cr m g dda nya aṅw n'af z.

Drill 5. There is one further development from the form of the hortative construction. Without the /k/, as you have seen above, what remains is the conditional. Now drop off the subject (pronoun or noun), and what remains is simply the verbal base plus a suffix where appropriate. This is still another construction, which we will call the "consecutive". The consecutive expresses an action (or actions) in sequence, after the first, performed by the same subject. In English, all such actions are expressed in the same way: "I came, I saw, I conquered". In Igbo, it is sufficient to express the time or kind of action with the first verb only; everything after that is expressed by the consecutive construction. This drill is divided into subsections to define and illustrate a restriction in the use of the consecutive, a further development of it, and certain alternatives to it.

(1) The simple consecutive, as defined above, is most commonly used with the past. When used with the future, the reference must be actions in mere sequence, not a second action expressing the purpose of the first. With other constructions, actions tend to be simultaneous rather than consecutive, and require other means of expression. In the past, a convenient instance of the consecutive is /msya/ followed by another consecutive, meaning that an action took place 'and it was done and' another action took place.

I returned home and cooked.	 lra m l, sie ite.
We went to our friend's house and danced.	ny gra l ny ny, gw egw.
We all came to my house last evening and told stories.	ny nife byra l ń n'bal gra aga, kṅ akk.
We ate, and then we read.	ny riri ńri, msya gya akwkw.
We finished our work, and then we sang songs.	ny rcara ry ny, msya b ab.

He ate dinner, and then went to see a friend of his.      ó riri níri, mész... gáa ihú  
enyí yá.  
I'll stay home and write a letter. á gá m áno n'úlo dée akwúkwọ.

(2) In the future, a mere sequence of actions more commonly implies that the first is completed before the second is begun. This is typically expressed by first using, after the future, the conditional form /é mesya/ (with an "impersonal" subject, which you will also meet elsewhere) 'when it is done', or 'and then'. After this, it is possible to use either an ordinary future or a special type of consecutive, which includes a low-tone pronoun or a low-tone vowel prefix (/a ~ e/) after a noun subject. For the first person singular, the pronoun may be either /m/ or the 'split' form /à ... m/ (with step tone accompanying /m/).

When I get home, I'm going to eat dinner and then write a letter.      ògbe m rue ọlọ, á gá m erí nrí,  
é mesya a gá m edé akwúkwọ.  
or ... é mesya èdéé m akwúkwọ.  
or ... é mesya m dée akwúkwọ.

I'm going to finish reading this book, and then I'm going to rest.      á gá m agúca akwúkwọ à, é mesya  
a gá m ézù iké.  
or ... èzué m ike.  
or ... m zué iké.

I want to finish my work, and then I'll help you.      á cọrọ m írúca ọrụ m, é mesya  
a gá m enyére gí aka.  
or ... ènyére m gí aka.  
or ... m nyére gí aka.

(3) However, it is also extremely common in the future, even where English uses "and" to connect two verbs, that a definite element of purpose is implied. In such cases, Igbo uses an infinitive to express the second action, as in the following.

I want to go to market and buy meat and yams.      á cọrọ m ígá ahya, ízúta anyị  
nà jí.  
Let's go to Okafo's house and look at his pictures.      ká anyị gaa ọlọ Okáfo, ihú  
fòtó yá.

(4) A sequence of actions in the form of commands is expressed by a series of imperatives; the conditional connective /é mesya/ may be used to join them if the first action is separately completed before the second is begun.

Take this medicine (and drink). wèré ogwú à nyá.  
 Please go to the market and buy bíkó, gáá ahyá zùtá osè.  
 pepper.

Finish your work and then go home. rùcá ọrú gí, é mesya làá ọlọ.  
 Do the wash, and then sweep the sàá akwà, é mesya zàá ézi.  
 compound.

Drill 6. You have learned the use of /ògbe/ 'time' with the conditional to express a future action the time of which is reasonably certain. The same /ògbe/ can be used with the past construction to form a subordinate clause referring to a known time in the past: 'When he went' and the like. There is nothing particularly strange about this, except that the first person singular subject pronoun must be /m/ instead of the 'split' form; you can construct many similar sentences on your own. This construction may, however, sometimes be used before other constructions than the past, including even the future, with reference to a completed action, as 'When he has done it'.

When I saw him, he was eating.	ògbe m hùrù yá, ó nà erí nrí.
When I went to town today, I saw your mother.	ògbe m gàrà obodo táà, á hùrù m nné gí.
When he finished his work, he went home.	ògbe ó rùcara ọrù yá, ó gàrà ọlọ yá.
When the sun set, it began to rain.	ògbe ánya aṣwú dára, mmírí bíboro ízò.
When it began to rain, we came inside the house.	ògbe mmírí bíboro ízò, ànyí bàtara n'ọlọ.

### Notes:

Apart from the constructions that have been specifically described in this lesson, your major difficulties are likely to be with the uses of individual words, and with rather specialized idiomatic expressions. The following notes deal with a number of these details.

"Ripen": the sequence /íca áca/ is used in some constructions; it is a verb plus object, and the two words are related. In some constructions, however, the verb alone may be used. Compare, from this lesson:

òromá à acáala.	This orange is ripe.
òromá ahù cáa áca...	If those oranges are ripe, ...

"Become dry": two different expressions are used in this lesson. /ǫ kǫǫla/ means 'It is dry' with reference to something that has been made wet with water or other liquid, as clothes that have been washed. /ǫ kpǫǫla ŋkǫ/ means 'It is dry' with reference to something that naturally contains moisture, particularly plants; when dry in this sense, they are capable of being burned.

"Or": the expression /m'ǫby/ is, in full, /mǎ ǫ by/, beginning with /mǎ/ 'but'. The remainder is like a question, 'is it?'; in this case, the deeply underlying force of what we have called "questions" is evident: such constructions are basically hypothetical statements, and "or" is expressed as 'but it may be'.

Types of personal noun compounds: /ǫnye ǫbyǎ/ has been translated as 'guest'; under some circumstances 'stranger' or 'visitor' might be a better equivalent (a fact which gives rise to the common West African English expression 'my stranger' for 'my guest'). /ǫnye/ means 'person' in a number of compounds; compare /ǫnye ŋkúzi/ 'teacher'. /ǫbyǎ/ is a noun which apparently is related to /byǎ/ 'come'. Nouns of this type have plural counterparts beginning with /ndí/: /ǎdí ǫbyǎ/, /ǎdí ŋkúzi/.

The sun and Nigerian geography: by itself, /ǎnya/ is usually the equivalent of 'eye'; 'the sun' may be expressed as either /ǎŋwǎ/ alone or /ǎnya ǎŋwǎ/. (It is hardly necessary to get involved in philosophical speculation as to whether the eye is considered the source of light, since shutting the eyes produces darkness.) The sun rises: /ǎnya ǎŋwǎ ná ǎwǎ/; and it sets or 'falls': /ǎnya ǎŋwǎ ná ǎdǎ/. Using a type of verbal noun derived from the appropriate verbs, the Eastern Region of Nigeria is /ǫwǎwa ǎnya ǎŋwǎ/, and the Western Region is /ǫdǎda ǎnya ǎŋwǎ/. The Northern Region is expressed as "Hausa Highlands": /úgwu ǎwusa/. (As of this writing, all the Igbo speakers we have consulted left Nigeria after the foundation of the Midwestern Region, and do not know an Igbo term for it.)

/mǎbǫ/: this has occurred only in the form /mǎby/ after a step tone. With the negative construction corresponding to the completive, it can be translated as '(n)ever'. Elsewhere, it may mean 'for the first time'.

"Cook": an idiomatic expression for preparing a meal is /ǎfǎ ite/, literally 'cook a pot'.

Recreation: /ǎgwù ǎgwu/ is normally translated in West African English as 'play'; unlike American usage, this implies dancing, singing, drumming, and general merry-making -- just 'having fun'.

"Last" and "next": the words for 'week' /ǎzù/, 'month' /ǫŋwa/, 'year' /ǎfǫ/, and some others enter into patterns to express 'last ...': /ǎzú gǎra ǎga/, /ǫŋwa gǎra ǎga/, /ǎfǫ gǎra ǎga/; and 'next ...': /ǎzú ǫzǫ/, /ǫŋwa ǫzǫ/, and /ǎfǫ ǫzǫ/.

Lesson 11.

A few more details of the Igbo verbal system remain to be described and drilled. Preliminary to specific points, a summary of the entire verbal system is given on the following two pages, in chart form. There are two major additions, in this summary, to what has already been introduced:

(1) The negative imperative is listed on the bottom line of the chart. This consists of a vowel prefix, /á/ or /é/ depending on vowel harmony; the verbal base exactly as it appears in the infinitive form; and a suffix /la/ with the same tone as the preceding syllable. Paralleling the affirmative imperative, the plural form of the negative imperative adds /nù/.

(2) Two-syllable bases are included of which the component parts independently have the tones step - low and low - low. In all constructions, these two combinations merge in their tonal shapes. The original tone of the first component can never be reconstructed from the compound base. However, in several constructions such bases end with low tone if nothing follows or if a noun object follows, but with step tone if a pronoun object follows; the pertinent forms with pronoun object are listed in the final column of the chart.

In a few constructions, a vowel prefix is used before the verb if there is a noun subject; in such cases, an illustration with a noun subject (the proper name /Àzú/) is added.

It is most important to note that, apart from the negative imperative, only one negative construction is listed, and it is labelled "General Negative". This does not mean, of course, that this negative construction is used to negate all of the affirmative constructions other than the imperative. It does mean, however, that all other negatives (in the dialect with which we are concerned) are in some way derived from this one, or are expressed by some kind of circumlocution. Semantically, anything can be negated; formally, however, there is only one basic type of negation. The details of the derived negatives and negative-like circumlocutions are described after the summary chart.

(It is also true that some dialects use additional negative constructions. Once you have mastered the system listed here, you will be better equipped to pick up such variations on your own. Even though the system given here may be minimal, it is adequate for anything you will need to say.)

Most of the phrases given in the following chart are in themselves adequate for drill. For those that are not, a series of dots indicates that something should be added; below the chart, appropriate completions are suggested so that every item can be used.

*meghe* for  
*kpaci* throughout  
↓

	<u>Stem: Step</u> "go"	<u>Stem: Low</u> "rest"	<u>Stems: Step, Step</u> <sup>open</sup> "lock the door"
Infinitive:	í gá	ízù íke	<del>íkpáci</del> <sup>meghe</sup> ызò
Past:	ó gára	ó zùru íke	ó kpáciri ызò
Verbal noun:	ó (ná gá) agá	ó (ná gá) ézù iké	ó (ná gá) akpáci ызò
Imperative:	gáá	zùé iké	kpácie ызò
Completive:	ó gáala	ó zùéla iké	ó kpáciela ызò
Noun subj.:	Àzú agáala	Àzú ezùéla iké	Àzú akpáciela ызò
Hortative:	ká ó gaa	ká ó zùé iké	ká ó kpacie ызò
Conditional:	ó gaa, ...	ó zùé iké, ...	ó kpacie ызò, ...
Consecutive:	... gáa	... zùé iké	... kpácie ызò
Sequential:	... ó gáa	... ó zùé iké	... ó kpácie ызò
Noun subj.:	... Àzú ágáa	... Àzú èzùé iké	... Àzú ákpácie ызò
General Neg.:	ó gághí	ò zúghí íke	ó kpácíghí ызò
Noun subj.:	Àzú agághí	Àzú ezúghí íke	Àzú akpácíghí ызò
Neg. Imper.:	ágála	ézùla íke	ákpácila ызò

After the Conditional, use /íhe gá emé/ 'something will happen'.

Before the Consecutive, use /ó ricara firi/ 'he finished eating'.

Before the Sequential (a label for what was described in Lesson 10 as "a special type of Consecutive"), use /ányí gá erica nri, é mesya/ 'we will finish eating, and then'.

Stems: Low, Step "shut the door"	Stems: Step, Low "leave"	Stems: Step, Low Pronoun Object "take it out"
ɪkwàci ỳzò	ɪhápù	
ó kwàciri ỳzò	ó hápùry	
ó (nà) ákwàcí ỳzò ó (gà)	ó (nà) ahápù ó (gà)	ó (nà) ewépù yá ó (gà)
kwàcie ỳzò	hápù	wépù yá
ó kwàciela ỳzò Àzù akwàciela ỳzò	ó hápùlá Àzù ahápùlá	
kà ó kwàcie ỳzò	kà ó hápù	kà ó wépù yá
ó kwàcie ỳzò, ...	ó hápù, ...	ó wépù yá, ...
... kwàcie ỳzò	... hápù	... wépù yá
... ó kwàcie ỳzò ... Àzù ákwàcie ỳzò	... ó hápù ... Àzù ahápù	... ò wépù yá ... Àzù èwépù yá
ó kwàciǵhì ỳzò Àzù akwàciǵhì ỳzò	ó hápùǵhì Àzù ahápùǵhì	
ákwàcila ỳzò	áhápùla	

(Remember that, after verbal bases of more than one syllable, a vowel suffix appears only if the final vowel of the base is /i/ or /u/. Thus the suffix appears, where appropriate, after /kpàci/ and /kwàcí/, but not after /hápù/ or /wépù/.)

(Dialect variations may be considerable, but they will generally be systematic in some way.)

Drill 1. The chart on the preceding pages is not simply a formal diagram; use it rather as a frame of reference for saying what you want to say in Igbo. By way of checking your own competence, give the Igbo equivalents for the following; whenever you have to be corrected, or do not know what to say, refer to the chart to find the model for the appropriate construction.

"to eat": irí nri

We ate.

We're eating.

Eat your (pl.) food.

We have eaten.

Let's eat.

When we eat, I'll ask him about  
your work.

We had a drink and ate.

We're going to look at my pic-  
tures and then eat.

We didn't eat this morning.

Don't (pl.) eat that food.

"to open the door": ísíghe uzò

Okoye opened the door.

Okoye is opening the door.

Open the door.

Okoye has opened the door.

Have Okoye open the door.

When Okoye opens the door,  
what will he see?

Okoye came to my house and  
opened the door.

Okoye will sweep the compound  
and then open the door.

Okoye didn't open the door.

Don't open the door.

"to sweep the house": ízà úlò

I swept the house.

I'm sweeping the house.

Sweep the house.

I have swept the house.

They want me to sweep the house.

When I sweep the house, I'll  
look for your money.

I did the wash and swept the  
house.

I'm going to wash the dishes  
and then sweep the house.

I didn't sweep the house today.

Don't sweep the house just now.

"to take out the pot": íwépute

They took out the pot.

They're taking out the pot.

Take out the pot (pl.).

They have taken out the pot.

They should take out the pot.

When they take out the pot,  
they should wash it.

They opened the door and took  
out the pot.

They will finish eating, and  
then take out the pot.

They didn't take out the pot.

Don't (pl.) take out the pot.

Drill 2. The "General Negative" in the above chart of course corresponds, in the form given, only to the Past. It is "general" only in the sense that it forms the basis for other negative constructions. First, with reference to what you have already had (in Lessons 8 and 10), be sure you can give the Igbo equivalents of the following:

We aren't eating.	I'm not sweeping the house.
We're not going to eat.	I'm not going to sweep the house.
We haven't eaten.	I haven't swept the house.
Okoye isn't opening the door.	They aren't taking out the pot.
Okoye isn't going to open the door.	They aren't going to take out the pot.
Okoye hasn't opened the door.	They haven't taken out the pot.

Constructions corresponding to other affirmatives, but with a negative meaning, present few problems. First, there is no negative of the infinitive. In constructions in which the infinitive is used, it is the verbal part of the sentence prior to the infinitive which is negated. You should have no trouble with the following:

I don't want to eat right now.  
He doesn't want to sweep the house.  
Okoye doesn't want to open the door.  
They don't want to take out the pot.

Second, a hortative construction with a sort of negative meaning is actually an affirmative hortative, using a verb with a meaning something like "avoid, refrain from, fail" followed by an infinitive. This is a negative only in translation. For example:

Let's not go to market today.	kà anyị ghàrá ìgá ahya taà.
He shouldn't shut the door.	kà ó ghàrá ìkwàci ùzò.
He shouldn't take this medicine.	kà ó ghàrá ìnyú ogwú à.
Let's not eat right now.	kà anyị ghàrá irí nri úgbu à.
They shouldn't tell lies.	kà há ghàrá ìsị asị.

Third, a negative corresponding to the conditional is also expressed indirectly; it is the affirmative conditional /ó bụrụ nà/ plus the "general" negative. For example:

If we don't get money today, we won't be able to buy food.	ó bụrụ nà anyị enwéghị egó taà, anyị agághị enwé iké izú nri.
---	--

If they don't come, when shall we eat?	ó bụrụ nà há abyághị, ògbé óle kà anyị gá erí nrí.
If it doesn't rain, let's go to Umuahia tomorrow.	ó bụrụ nà mmírí ezòghị, kà anyị gaa Ùmù-áhyà éci.
If you don't see meat in the market, try to buy fish.	ó bụrụ nà ihúghị any n'ahya, òwáá ìzúta azụ.

Finally, the Consecutive and Sequential constructions have no negative counterparts. It should be reasonably evident that combinations like "He came home and didn't eat dinner" can readily be expressed as separate clauses in sentences like "He came home, but he didn't eat dinner."

It may also be noted that the "Stative" construction is not included in the chart above. The reason for this is that only a few verbs are used in the stative. The stative is like the past without the past suffix. The general negative can function for the stative as well as the past, though some dialects may distinguish them. Another shortened form you may hear is the completive without the /lá/ suffix; this is characteristic of highly informal, colloquial style. For example:

ị sịala ási.	(normal)	You've told a lie.
ị sịa ási.	(informal)	You're a liar!

Drill 3. The summary of verbal constructions at the beginning of this lesson includes only one usage of what is labelled "Sequential". This construction is also used after a form /tútu/ with the meaning 'before (something happens)', as in the following; the main clause may include any construction.

I saw him before he ate.	á hụrụ m yá, tútu ò ríe nrí.
I'll see him before he eats.	á gá m ahụ yá, tútu ò ríe nrí.
I want to finish reading this book before I go to market.	á còrọ m ígụca akwụkwọ à, tútu m gáa ahya.
I went to sleep before I finished my work.	á rára m ụrá, tútu m rụca ọrụ m.
We finished eating before our friends came.	ányị ricara ári, tútu ndi enyí anyị ábyá.
I stayed outside quite a while before they opened the door for me.	á nọrọ m ọtútụ ogè n'ezí, tútu há eméghere m ụzọ.

I told him to finish his work before the sun sets.	á gwàra m yá kà ó rụca ọrụ ya, tútu anya aṅwú adaá.
He didn't close the door before it started to rain.	ò kwáclghị úzò, tútu mmírí èbido izò.
It threatened to rain before we got to Onitsha.	mmírí rùru, tútu ànyị ágarue Ọnịca.
Don't go home before you finish your work.	álála nù ụlò, tútu unù arụca ọrụ unù.

In at least three of the above examples, "until" could have been used in English as well as "before"; Igbo does not distinguish these closely related iders. Here are a few more instances:

I kept on working until the sun set.	á rụgidere m ọrụ, tútu anya aṅwú adaá.
We stayed in the house until it stopped raining.	ànyị nọrọ a'ime ụlò, tútu mmírí áhápụ ízò.

Drill 4. Only a few relative constructions have been used up to this point. Now they can be treated systematically. Two types of relative clauses must be distinguished: (1) those whose subject is different from the antecedent noun, and (2) those whose subject is the same as the antecedent noun. Even in English, these two types of relatives behave differently. For the first type, the use of a relative pronoun is optional -- we can say "the man whom I saw" or "the man I saw". For the second type, a relative pronoun is required -- we can only say "the man who came". In Igbo, too, these two types of relatives involve different constructions. In this drill, only the first type is considered, with the relative clause having a subject different from the antecedent noun.

In a large number of instances, it would appear that this type of relative is completely unmarked in Igbo; what is translated as a relative clause is a perfectly normal sentence used after a noun -- if the noun ends with a non-low tone, a pronoun subject in the relative clause has same tone, but even that is not too surprising. However, certain combinations require the application of two important rules involving tone. First, if the relative has a noun subject with the tones step-low (like and including /únù/), the second tone of the noun becomes step. Second, if what precedes the relative clause ends with non-low tone, then a noun subject with the tones low-step (like and including /ànyị/) takes the tones same-same (as after an infinitive or negative).

The first group of sentences below represents the key examples; note the third and the last two in particular.

The cloth he bought is torn.  
 The cloth we bought is torn.  
 The cloth you bought is torn..  
 The food he brought is all gone.  
 The food we brought is all gone.  
 The food you brought is all gone.

The man you saw in the market  
 came here this morning.  
 The clothes that I washed are dry  
 The book I showed you is mine.  
 The basket he gave me is nice.  
 The food she cooked was delicious.  
 The work they did was fine.  
 That big house we saw on the way  
 to Onitsha belongs to the chief  
 of this town.

Give me the papers you brought  
 They ate all the food we cooked.  
 Show me the letter you wrote.  
 I don't know what he did.  
 I don't know who he saw.  
 I don't know who-all he saw.  
 I don't know where they went.  
 Here's the book you left at  
 my house.

Do you know where he's going?  
 What's the name of the book  
 you're reading?  
 The children I take care of can  
 read well.  
 The car he drives is big and new.  
 (= The big car he drives is new.)  
 The bridge he is building is big.

ákwá ó zùry akáala ñká.  
 ákwá anyí zùry akáala ñká.  
 ákwá unú zùry akáala ñká.  
 íri o wètara agwýla.  
 íri anyí wètara agwýla.  
 íri unú wètara agwýla.

ñwóke ahù í hùry n'áhya  
 oyàra ébe à n'ýtútú à.  
 ákwá m sàra akóqla.  
 ákwýkwọ m ziri gí bụ ñke m.  
 ñkata ó nyèrè m dí mmá.  
 íri o siri tọrọ ụtọ.  
 ọry ha rùry dí mmá.  
 ýlọ nnúkwu ahù anyí hùry  
 n'ýzó Ọnịca bụ ñke ézè  
 òbodó à.

nyé nù m akwýkwọ unú ara.  
 há riri íri nílè a i.  
 z' m akwýkwọ i dèrè.  
 a. mághí m ihe o mèrè.  
 à mághí m onye ọ hùry.  
 à mághí m ndi mmadụ ó hùry.  
 à mághí m ebe ha gàra.  
 ñké à bụ ákwýkwọ í hápùry  
 n'ýlọ m.

í mara ébe ọ ná agá.  
 gíní bụ áhá ákwýkwọ í ná agú.

ýmù m ná elégide anyá ñwèrè  
 íke ígú akwýkwọ mmá.  
 ýgbọ ala nnúkwú ọ ná anyá dí  
 ọhýrú.  
 ákwa ó ná amá dí nnúkwú.

The house you will see on the right is his.	úlò únú gà ahụ n'aka nrí bụ nke yá.
Where we're going there'll be lots of palm oil.	ébe anyị gà agá, nmanụ nkwú gà erí nné.
Whatever you do will be fine.	ihe óbụlá í gà emé gà adí mmá.

Drill 5. In both types of relative clauses, the only permitted verbal constructions are the past (a rather sorry label, as will be abundantly obvious in this drill) and the stative; remember that the "present" and "future" are simply the stative forms /ná/ and /gá/ plus a verbal noun. For the second type of relative, the subject of which is the same as its antecedent, it is particularly convenient to note that it is precisely these constructions that are characterized by low tone. In this type of relative, the low tone of the verbal form is raised to step (and syllables after the first are same). Before the verbal relative form, the antecedent behaves like a noun before a noun with initial low: final low becomes step. After the verbal relative form, both step-same and low-step become same-same, as after infinitives and negatives.

A great many descriptive expressions in Igbo consist of this type of relative, often corresponding to an English adjective. The Igbo relatives are derived from expressions consisting of a verb plus a noun; where appropriate, the underlying expressions are also given in the material below, indented. It cannot be too strongly emphasized that Igbo has very few words -- possibly none -- that can properly be called "adjectives". Expressions that translate English adjectives are in some cases best analyzed as nouns; others function exactly like numerals; some are clearly verbs; and many consist of a verb plus a noun, frequently with the two derived from the same root. The last of these, in a normal relative construction, parallels an English attributive adjective.

That man who came to my house is my friend.	óke ahụ byára n'úlò m bụ ényi m.
I don't know who did that.	à mághí m onye mére nke áhụ.
The man who bought my car lives in that house.	ónye zúrụ ugbo ala m bi n'úlò áhụ.
I don't know what happened.	à mághí m ihe mére.
The cup that was on the left is mine.	ikó dírị n'aka èkpe bụ nke m.
We who saw what happened couldn't do a thing.	anyị hụrụ ihe mére ònwéghí ike imé ihe óbụlá.

All the people who live in this town are our friends.

That book (which is) on the chair is yours.

He comes from a town near Enugu. The woman who is doing the wash wants to work for you.

I don't know who's going to go to Umuahia tomorrow.

The people who are singing are from Abakaliki.

It's fire.

It's hot.

Bring hot soup in this pot.

This knife is sharp.

I'm looking for a sharp knife.

It is black.

I killed a black snake in the compound.

She is beautiful.

I saw a beautiful woman in town.

They are different.

They sell peanuts, pepper, fish, crayfish, fruit, and various other things in the market.

This food is delicious.

The Igbo people cook many kinds of delicious food.

It is small.

When I was a child, I lived in a small house.

This road is narrow.

You will see a narrow road on the left.

ndi mmadụ nifele b́ n'òbodó à b́ ndi enyí anyị.

ákwýkwọ ahụ d́ n'elu océ b́ ́ke ǵ.

ó si obodó d́dèbe Ènugwá. ́wányị ahụ ná asa akwá cọqọ ́rýrý unù ọrý.

à máǵ m onye gá aga ́mụ-áhyá éci.

ndi mmadụ ná abụ abụ si Abakaliki.

ó b́ ọky.

ó d́ ọky.

wétá ofe d́ ọky n'ime ite à. mmá à d́ ile.

á ná m acó mmá d́ ile.

ó d́ oji. - ó jiri oji.

é gbùru m ágwọ d́ oji n'èzí.

or: é gbùru m ágwọ jiri oji n'èzí.

ó mára mmá.

á hýrý m ́wányị mára mmá n'òbodo. há d́ icé icé.

há ná eré ekere, ósè, ázù, ́hyá, ́kpýrý osisi, ná ihe d́ icé icé n'áhya.

ńri à tọqọ ýtọ.

ndi ́gbo na esí ọtýtý ́kpa nri tọqọ ýtọ.

ó père mpé. - ó d́ mpé.

́gbe á b́ ́wátá, é biri m n'úló père mpe.

ýzọ à kpára ́kpá.

í gá ahụ ýzọ kpára ́kpá n'áka ékpe.

Notes:

With the introduction of relative clauses, several words have been used more frequently and systematically than before. Superficially, it may seem as if /ónye/ is a sort of "relative pronoun" like English 'who', and that other Igbo words correspond to 'what (which, that), when, where' and presumably also 'why, how'. To leave it at that, however, would only confuse the patterns of Igbo usage. A more careful analysis is needed.

In English, relative words like 'who' often have a dual function: they substitute for nouns, and at the same time signal the relative nature of the clauses they introduce. Thus in 'I saw who came', 'who' is relative, but it also substitutes for 'the person'; we can also say, of course, 'I saw the person who came' or 'I saw the one who came'.

In Igbo, the relative function is unnecessary in a separate word. The relative clause is already fully marked: one type by a subject where a subject would not otherwise belong, and the other type by a special relative tone. Thus /ónye/ and words used like it are not relative in meaning at all, since the relative is separately marked; rather, they are merely substitutes for nouns. In fact, they are themselves nouns, but nouns with a meaning general enough to include other nouns. The actual functions of the parts of an Igbo relative may be illustrated as follows:

ó hụrụ ébe anyị gáara.

He saw the-place that-we went.

ó hụrụ ónye byára.

He saw the-person who-came.

With reference to 'thing', 'time', and 'place', Igbo has two words for each category. You have learned /íhe/ in phrases like /íhe mére/ 'what happened', and /ńke/ in phrases like /ńke á/ 'mine'. Of these two, /íhe/ has a more general meaning, like 'the thing, whatever it is'; /ńke/ is 'a particular item, the one'. The two may be contrasted in sentences like the following:

á hụrụ m íhe í zụrụ. 'I saw what you bought.'

á hụrụ m ńke í zụrụ. 'I saw the one you bought.'

Somewhat similarly, /ńgbe/ means 'time' in a rather general sense. There is another word /ógè/, which means 'a particular occasion'. Only the latter of these can be used with a numeral: /ógè ató/ 'three times'.

There are also two words referring to 'place'. Of these, /ébe/ certainly covers the more general meaning comparable to /íhe/ and

/ŋgbe/. A second reference to 'place', /ŋga/, seems to have the more specific reference 'spot, particular place' for some speakers, but others seem to have no contrast or simply do not use /ŋga/.

With reference to persons, there is a really comparable distinction of a more general term and a more specific term, but in this case a distinction of number is also involved. /ádi/ is the more general term, but in its generality also implies plurality. /ónye/ is the specific term, but in its particularity also implies singularity. These words are also used in a number of noun phrases like /ónye ñkúzi/ 'teacher', /ádi ñkúzi/ 'teachers'.

All of these words can be used before relative clauses. Note the parallelism of reference:

	<u>thing</u>	<u>place</u>	<u>time</u>	<u>person</u>
General:	íhe	ébe	ŋgbe	ádi
Particular:	ŋke	ŋga	ógè	ónye

Most Igbo nouns do not have a singular-plural distinction, as you know. However, a phrase consisting of /ádi/ plus any noun can be used to indicate a plurality of that noun, but specifically with the implication that they are being considered as individuals, not as a group. Thus /ádi ñkata/ is 'certain baskets'. In other than relatives, /ádi mmadụ/ is the usual expression for 'people'; another people are by definition considered as individuals. Another personal noun, /ŋwátá/ 'child' has a real plural /ŋwátá. This is this, strangely enough, which is used to form plurals for 'man' and 'woman': /ŋmụ ɔwókè/ 'men', /ŋmụ ɔwányị/ 'women'.

An example in this lesson has also provided a striking case of the distinction between the statives /bụ/ and /dị/:

ó bụ ọkụ.	It is fire.
ó dị ọkụ.	It is hot.

It is not the last word in these sentences that differs, of course; in both cases it is a noun, perhaps best reflected by 'burning'. The point is that /bụ/ expresses identification. /dị/, on the other hand, expresses description in the above; in other cases, of course, it also expresses location for inanimate (or at least impersonal) nouns.

Lesson 12.

By this time, all of the really major elements of Igbo structure adequate for a "compromise" dialect have been pretty well covered. What remains is a number of details, few if any of which will present any difficulty or surprise. From this point on, your primary tasks will be to crystallize your mastery of the grammatical structure, add more vocabulary to your repertoire, and build up smoothness in your speech. In the process, the relatively few and minor grammatical points that remain will take care of themselves. At this stage in learning, remember that continued careful attention to accurate pronunciation is essential to accurate grammatical usage, and thus to being understood. Although a major purpose of the remaining lesson materials will be to develop more extensive comprehension and more fluent speaking, a conscious application of the accuracy that has been emphasized from the start will do more than anything else to develop these very skills.

Drill 1. Uses of /kà/. It is sometimes difficult, and often unimportant, to say whether forms that sound identical in a language are different uses of "the same" word or actually different words. Is 'band' one word or two in the phrases 'wedding band' and 'marching band'? Is 'top' one word or two in 'reach the top' and 'spin the top'? Anyway, what difference does it make? In Igbo, a syllable /kà/ has three distinct usages. Whether these represent three words that happen to sound alike, or three usages of one and the same word, makes little difference. All that counts is to master the usages. Two of them you have had some experience with, but they are also reviewed below. The third usage is new.

First, /kà/ is used after a word or phrase at the beginning of a sentence, other than the subject, to give emphasis to that word or phrase (compare Lesson 5, p. 31). A number of interrogative words and phrases regularly occur in this usage, though a few interrogative phrases are used without /kà/. If the initial emphasized element is not interrogative, it is introduced by /ó bù/ 'it is'.

What are you doing?	gíní kà í nà emé.
What does he want?	gíní kà ó nà acó.
What will they say about it?	gíní kà há gà ekwú bányére yá.
When will the party start?	ngbé óle kà ómere gà ebído.
When did your father die?	ngbé óle kà íná gí nwụrụ.
Where are you (pl.) going?	ébe óle kà únú nà agá.
Where did you put my book?	ébe óle kà í dèbere ákwụkwọ m.
Who is he looking at?	ònyé kà ó nà elé anyá.

It was my brother that you saw.	ọ̀ bú Ọwá ònè ń Ọwoké kà í hùrú.
Is it beef that you bought?	ọ̀ bú ányí ehí kà í zùtara.
I wanted hot water, but it was cold water that you brought.	á còrọ̀ m mmírí ọ̀kú, m̀ ọ̀ bú mmírí oyí kà í wètara.
It's tomorrow that I'm going to Umuahia.	ọ̀ bú éci kà ń gà agá Ọmụ-áhyá.
It was at the market that I saw your students.	ọ̀ bú n'áhya kà ń hùrú ọ̀mụ ákwúkwọ̀ gí.

But without /ká/:

What did you buy at the store?	kèdú ihe í zùtara n'ùlọ̀ áhyá.
Where does your teacher come from?	òlèé ebe onye Ọkuzi gí sí.

Second, /ká/ is used to introduce the hortative (compare Lesson 9, pp. 59-61), either by itself or after an introductory verbal clause.

Let's rest here.	kà anyí zùé iké n'ebe à.
He should try to do it again.	kà ọ̀ Ọwáá imé ya ọ̀zọ̀.
Let's not have mutton today.	kà anyí ghàrá irí anyí aturú taà.

My teacher told me to read this book this week.	ónye Ọkuzi ń gwàra ń kà ń gya akwúkwọ̀ à n'ízu à.
I told you to stay here.	á gwàra m gí ka í nọ̀dú n'ebe à.
My brother made it possible for me to go to school.	Ọwá ònè ń Ọwoké m̀ere ka ń Ọwee iké ígá akwúkwọ̀.
I'll see to it that he does it.	á gà m emé kà ó mee yá.
I want them to sing for you.	á còrọ̀ m ka há búyara unù ábù.
He wants us to help him.	ọ̀ còrọ̀ ka anyí nyere yá aka.
<del>We helped him build his house.</del>	<del>anyí nyere ya aka kà ọ̀ rya ulọ̀ yá.</del>
<del>Please help him cut the grass.</del>	<del>biké, nyere yá aka kà ó gbué aháhya.</del>

Third, /ká/ is used before a verbal expression with the meaning 'as, while, when' (sometimes interchangeable with /Ọgbe/), and also before a noun in phrases like /ọ̀ dí ka .../ 'it is like ...' and the corresponding relative /... dí kà .../ '(which is) like'. These two uses are grouped together because of their similarity in meaning, reflected in the English 'as'.

As I was going to market, it began to rain.	kà m̀ nà agá ahyá, àmírí bídoro ízò.
While I read, my wife did the cooking.	kà m̀ nà agú akwụkwọ, ñwúnyè m̀ siri ite.
I bought this car while I was working in Onitsha.	á zùrụ m̀ úgbọ àlá à, kà m̀ nà arú orú n'Ònịca.
While I was coming here, I met a friend of yours.	kà m̀ nà abyá ebe à, á hụrụ m̀ ótù ényí gí.
I saw them working on the farm.	á hụrụ m̀ ha ka há nà arú orú n'ugbó.
I saw your father working on his farm.	á hụrụ m̀ éná gí kà ó nà arú orú n'ugbó ya.
I heard your students singing.	á nùrụ m̀ úmụ ákwụkwọ gí, ka há nà ábụ ábụ.
Did you hear the birds singing last evening?	ị nùrụ ka úmụ ányị nà ábụ ábụ n'ábàlị gára aga.
We saw a lot of men and women singing and dancing.	ányị hụrụ otútụ úmụ ñwóké nà úmụ ñwányi, kà há nà ábụ ábụ ná èté egwú.
His house is like mine.	úlọ yá dị ka ñke m̀.
That blouse is like one I saw in a store in Onitsha.	úwé ahụ dị ka ñke m̀ hụrụ n'úlọ anyá n'Ònịca.
Palm oil is not like peanut oil.	mmányụ ñkwú adíghị kà mmányụ ekere.
A teacher's work is not like a farmer's.	orụ onye ñkuzi adíghị kà ñke ónye ugbó.
"A pretty girl is like a melody."	ñwányị mára mmá dị ka ábụ.
I want to buy shoes like yours.	á còrọ m̀ ízú akpụkpọ ụkwú dị kà ñke gí.
I want to buy a blouse like the one you bought in that store in Onitsha.	á còrọ m̀ ụzú uwe dị kà ñke ị zùtara n'ú. ị áhya ahụ dị n'Ònịca.
They sell various things, like blouses, gowns, shoes, and caps.	há wàre (he) dị ícè ícè, ụzú kà úwé, ágbada, ákpụkpọ ụkwú, nà okpú.

**Drill 2.** In the first group of sentences below, you will be using still another syllable /kà/. This one, however, is quite different in meaning and usage from anything found in the preceding drill. Here, /kà/ is the stative of a verb /íkà/, which means 'surpass, exceed'. A somewhat literal translation of the first sentence, for example, is 'This soup surpasses that (one) [in] good taste'; this is a common construction in Igbo for saying things like 'This soup tastes better than that.'

In the second group of sentences below, the English equivalents for the first several are the same as those in the first group; the Igbo sentences are alternative ways of saying the same thing. In these, you begin with the description (e.g., 'This soup tastes good'), and then introduced the compared item by /kárĩa/. This /kárĩa/ is derived from /íkárí/, the same verb /íkà/ 'surpass' with an extension /rí/ (which adds no special meaning but is required in this construction). The form /kárĩa/ is a consecutive, though the rules given in Lessons 10 and 11 would lead you to expect /kárí/, without a suffix (since the final vowel is not /i/ or /u/). Historically, the suffix appears to be "frozen" in this particular case; it was once probably regular with all two-syllable bases. In some areas, however, you will hear the more regular /kárí/; you may also hear /kára/, apparently with a different verbal extension. In any case, these sentences can be more literally translated to express the consecutive; for the first, for example, 'This soup tastes good and surpasses that (one).' Note that, because of the idiomatic expressions involved, you cannot make completely automatic transfers from all of the sentences in the first group to all of those in the second; you have to know the appropriate descriptive expressions in each case.

The sentences in the third group have similar meanings. Here the verb of a descriptive expression is compounded with /kárí/; the construction is "past", but the meaning is like that of a stative.

In all of the material in this drill -- as has happened so often before -- the explanations are far more difficult than the actual Igbo sentences. Statements like the above are unavoidable; they answer most of the "why?" questions you will be tempted to ask -- and which you should not ask unless you have studied the above paragraphs with meticulous care. But if you learn a few key examples by heart, you will learn to understand and use many more expressions by simple analogy.

This soup tastes better than that.	ófe à ka ñke áhù ụtọ.
Your house is bigger than ours.	úlọ únù ka ñké ányị ibù.
My husband is taller than hers.	dí m kà dí yá ogologo.
This road is wider than the Aba road.	úzó à ka úzó Ába òbára.
Our house is more expensive than that one.	ékwúkwo à kà ñke áhù daá ọny.

This soup tastes better than that.	ófe à tọrọ ụtọ karĩa òke àhù.
Your house is bigger than mine.	ùlọ únù buru ibù kárĩa òké ànyị.
My husband is taller than yours.	dí á dị ógologo karĩa di yá.
This road is wider than the other road.	ùzọ à sara mbára kárĩa ụzọ Ába.
This book is more expensive than that one.	ákwụkwọ à dàra ọnú karĩa òke àhù.
His gown is more beautiful than mine.	ágbada yá màrà mmá karĩa òke á.
I want a bigger house than this one.	á cọrọ m ùlọ búru ibù kárĩa òké à.
A dog is smaller than a leopard.	òkítá pèrè mpé karĩa agú.
The road to Onitsha is longer than the road to Uyo.	ùzọ Ọnịca toro ógologo karĩa ụzọ Úyo.
A wild pig is worse than a bush-cow.	ézì ọhya jọrọ òjọ karĩa ehi ọhyá.
He has more money than Obi.	ó ọwèrè égó karĩa Óbi.
Okoye is better educated now than last year.	Òkóyè mara ákwụkwọ úgbu à kárĩa afọ gára aga.
An iroko is taller than a palm tree.	ọjị toro ógologo karĩa òkwú.
This cloth is softer than that.	ákwá à cakarịrị ákwá àhù n'ọcá.
This stone is heavier than that one.	àkítá à nyịkavịrị òke àhù n'árgọ.
A chimpanzee is bigger than a monkey.	àdáká bụkarịrị enwe n'ibù.
An antelope is smarter than a sheep.	éle màkarịrị átyrú n'ìhe.

(Note: In this last group, the /n'/ introducing the last word may be omitted.)

Drill 3. A number of constructions have been introduced in which two or more distinct actions are referred to in a single sentence. These involve such ideas as purpose, actions in sequence, and subordinate plus primary actions. The first group of sentences below is simply a sampling of these constructions for purposes of review and summary. There is one further possibility of combining two or more actions in a single sentence; this is to express simultaneous actions. Although there is nothing involving new verb forms in these expressions, separate statements are necessary for different verbal constructions:

1. After a past, a second and simultaneous action is expressed by the verb stem alone -- no prefix, no suffix, just the stem with its stem tone. In some combinations, the first verb may be stative in form, particularly in some areas.

2. In the present, the first verb may also be stative in some

combinations; perhaps surprisingly, the stative may be used in expressions of action now going on, and the ordinary present (/nâ/ plus the verbal noun) in expressions of customary action. In either case the second, simultaneous action is expressed by the verbal noun, without repeating /nâ/, and without a pronoun.

3. After a future, (/gâ/ plus the verbal noun), the second and simultaneous action may be expressed by either the stem alone (as in the past) or the verbal noun (as in the present), without any apparent difference in meaning; the stem alone may be preferred by some speakers.

4. After an imperative, the second and simultaneous action is expressed by a second imperative. (This is also true, as noted in Lesson 11, for consecutive actions in the imperative; there is no contrast here between consecutive and simultaneous actions.)

The learning problem here is not in the Igbo grammar as such, but rather in the fact that Igbo uses a combination of simultaneous actions to express some ideas which are quite differently expressed in English. For example, Igbo uses a combination of verbs meaning 'follow ... go' (/sò/ ... /gá/) where we say 'go with ...' (expressing accompaniment). Again, Igbo uses a combination meaning 'use ... do' (/jí/ ... /mé/) where we say 'do ... with ...' (expressing instrument). A combination 'drive a car go to ...' (/nyà ụgbọ ga .../) corresponds to English 'drive to ...'. In some instances, we even use an expression that seems to imply purpose where Igbo views the situation as simultaneous actions, as in the equivalent of 'He stood up to speak'. If you try to translate English grammar -- if you assume, that is, that Igbo grammar will match English grammar -- you will be hopelessly lost. But if you analyze the situation you are talking about, and look for the simultaneity of actions, you will be able to master the Igbo expressions quickly. There is nothing unusual about their form; the only problem is the usage of words.

Actually, there is one detail of Igbo which is indeed unusual. In the past, and in one of the alternatives for the future, the second, simultaneous action is, as noted above, expressed by the verb stem alone. If this second verb stem has low tone, you would certainly expect the tone sequence step-same (e.g., /ány/) to remain unchanged; a verb stem such as /bè/ does not have step tone, and it is not a noun. The conditions under which /ány/ becomes /áný/. But, in the expressions for simultaneous action, precisely this unexpected tonal alternation does occur. When 'cutting meat' is the second in a pair of simultaneous actions, it is /... bè ány/ at least for the Igbo speakers we have heard to date.

Now for the Igbo sentences -- which, once more, are a great deal simpler than the above notes would seem to suggest. Follow the material one step at a time, and it will really not be so difficult as you suspect. The first group of sentences is simply a summary and review of other verbal combinations; the remaining groups are the new expressions for simultaneous actions.

They went to market to buy food.	há gàra áhya ịzụ nri.
They went to market and bought food.	há gàra áhya zụa nri.
I'm going to eat and then read.	á gà m erí nrí, é mesya m gụa akwụkwọ.
When I finished my work I rested.	Ịgbe m rụcara ọrụ m, é zùru m íke.
When I finish this work I'll rest.	m rụca ọrụ à, á gà m ézù íke.
They sat and chatted.	há nọrọ n'óce kpa ịkàtá.
He stood and spoke.	ọ kwụrụ ọtọ kwu okwú.
He carried a load (going) to market.	ó bù íbu gá ahyá. <u>or:</u> ó bùru íbu gá ahyá.
That woman carried a lot of yams to market this morning.	Ịwányị áhụ bu ọtụtụ jí ga ahyá n'ụtụtụ à. ( <u>or use /bùru/</u> )
They went to town with us.	há sò anyị ga òbodo. <u>or:</u> ha sòro anyị ga òbodo.
I went to school with his brother.	é sò m ịwá íne yá ịwoké ga akwụkwọ.
All the students sang with us.	Ụmụ ákwụkwọ nifile sò anyị bụ ábụ.
She washed her hands with her ring on.	ọ gbàrà ọlá yá sa aká ya.
She wore a pretty dress to the party.	ó yí uwé mèrè mmé ga omere.
He drove to Onitsha last week.	ọ nyara ụgbọ ga Onitsha n'izú gara aya
We came to Nigeria by plane.	anyị jí ụgbọ elu bya Naíjíríá.
We came from Onitsha to Umuahia by car.	anyị jí ụgbọ ala sí Onitsha tya Umuahia.
He cooked a delicious fish soup.	ó jí ány íé elu ịpọ ọlọ
I cut the meat into thin slices.	é jiri ámmé ákọ ákọ
There is something wrong with the car.	na anyi nwere ákpé ịkàtá
She is very beautiful.	ó na íwá kpa ányé
They are coming to the meeting.	anyi na ányé ányé
She is a very beautiful woman.	ó na íwá kpa ányé
They are coming to the meeting.	anyi na ányé ányé
She is a very beautiful woman.	ó na íwá kpa ányé
They are coming to the meeting.	anyi na ányé ányé
She is a very beautiful woman.	ó na íwá kpa ányé
They are coming to the meeting.	anyi na ányé ányé
She is a very beautiful woman.	ó na íwá kpa ányé
They are coming to the meeting.	anyi na ányé ányé
She is a very beautiful woman.	ó na íwá kpa ányé

They sit and chat every day.	há nà ányò n'óce àkpá ñkátá kwà ùbòcị.
He rides a bicycle to school.	ọ nà ányà ígwè agá ỳlò akwỳkwọ.
He wears a cap at work.	ọ nà ékpú ókpu àrú ọrú.
We drive to Enugu every week.	ànyị nà ányà ỳgbọ àgá Enugwú kwà ízù.
What do you use that for?	gịnị kà úná nà eji ñke áhụ emé.
She cooks delicious meat soup.	ọ nà eji anụ ètè ofe tọrọ ỳtọ.
We have wine with dinner.	ànyị nà anụ mmánya èrì nrí.
My father is going to drive to Aba tomorrow.	únà m gá ányà ỳgbọ ga Ába eci. <u>or:</u> únà m gá ányà ỳgbọ àgá Ába eci.
What are you going to do with that knife?	gịnị kà ị gá eji mmà áhụ mé. <u>or:</u> ... emé.
We're going to go to Nigeria by plane.	ànyị gá eji ỳgbọ elú àgá Nàìjíríá. ( <u>or:</u> ... gá N.)
I'm going to go to a movie with them.	á gá m éso ha gá sínemá. <u>or:</u> á gá m éso ha agá sínemá.

Drill 4. When we want to avoid specifying a particular personal subject in English, we frequently use 'you' with an impersonal meaning: 'You just don't do it that way.' In Igbo, one (another English impersonal) is more likely to use /há/ 'they' in an impersonal sense. In English, we also avoid mentioning the subject by using a "passive": 'The plate got broken.' In Igbo, a comparable idea is expressed by a genuinely impersonal subject pronoun, /á/ or /á/. An English passive is frequently a useful translation, but remember that there is no "passive" in Igbo in the sense that we know it in European languages. However, the English is acceptable in the following, it is always possible to substitute the impersonal pronoun, and that is why it is used in some cases. Another way to make this more precise:

They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.
They are going to the market.	á ọ̀nà eji ọ̀nà eji.

**Drill 5.** Nouns in Igbo may be joined by using /nà/, translatable as 'and'. If one of the items being joined is a pronoun, there is a special form for 'I', /m̀m̀ỳ/; frequently the final vowel is absorbed into the preceding nasal, and you will hear /m̀m̀/ . For the other two singular pronouns, the corresponding forms are /gí/ and /yá/. The Igbo equivalents of the English plural pronouns are nouns in any case. The singular forms /m̀m̀ỳ/, /gí/, and /yá/ may also be used in place of the usual subject pronouns to indicate special emphasis or contrast.

He and I went to school today.	m̀m̀ỳ nà yá gára ùlò akwkwọ́ taà.
A friend of mine and I went to a movie last evening.	m̀m̀ỳ nà ényí m̀ gára síemá n'abalí, gára aga.
I want you and him to work today.	á còrọ́ m̀ ka gí nà yá rya ọ́rú taà.
I ride a bicycle to town, but he drives a car.	m̀m̀ỳ nà ányà ígwè agá ọ́bodo, mà yá nà ányà ụgbọ́ agá.
If you'll cook dinner, I'll do the dishes.	ọ́ bụ́rọ́ nà gí s'è nrí, m̀m̀ỳ gá aná efere.
They worked last evening, but I stayed home and read.	há rọ́rọ́ ọ́rọ́ n'abalí gára aga, mà m̀m̀ỳ nọ́ n'ụ́lọ́ gú akwkwọ́.

**Drill 6.** A brief narrative is given below. Grammatically, there is nothing new in it. Most of the vocabulary is familiar too, but there are a few items that may be new to you. They are the following:

hà      to be (negative)

éwé      to be (negative)

ị́pụ́rọ́      to be (negative)

éwé      to be (negative)

hà      to be (negative)

éwé      to be (negative)

hà      to be (negative)

àbalí ató gára aga, àmú ná ényí m bú òwáòkwò gára n'íru ézi ọlọ́  
 ézè òbodó ànyí, ígwù égwu. ọlọ́ áhù dídèbe orimiri Náíjà. ògbe  
 anyí rùru ébe ahù, ànyí hùrù ọtùtù ọmù òwóké ná ọmù òwányí, kà  
 há ná eté egwù ná ábù ábù. kà anyí zùcara ike, ànyí sòro ha té  
 egwù, búkwàsí abù. m̀ otéghí ánya, m̀mírí bídoro ízò. m̀ka òké à,  
 ádi m̀mádù dùm jí ọsọ la ọlọ́ há. ògbe m̀ rùru ọlọ́, àné m̀ ná áná m̀  
 àlárùla ọra. m̀ka òké à, á nòrọ m̀ ọtùtù ogè n'ezí, tútu há  
 eméghere m̀ ọzọ́.

Three evenings ago, a friend of mine, Nwankwo, and I went to the front of the compound of the chief of our town to dance (etc.). That house is near the Niger river. When we reached there, we saw a lot of men and women dancing and singing. When we had rested, we joined them in dancing and singing. But it wasn't long (before) it began to rain. So all the people hurriedly went to their homes. When I got home, my mother and father had gone to sleep. So I waited quite a while outside before they opened the door.

#### Notes:

1. Some different verbs have been used in this lesson with reference to "wearing" different things. These verbs, and others as well, have specific reference to the manner in which a garment (or a piece of jewelry, for that matter) is put on. A "wrapper" (a length of cloth wrapped at the waist) is put on quite differently from a sewn garment (/ùwé/), and thus a different verb is used. Some of the common combinations are as follows:

íamá akwà:	to put on (and wear) a wrapper
ítí úwe:	to put on (and wear) a dress (or other sewn garment)
íyí úwe:	(the same in some dialects)
íkpù okpù:	to put on (and wear) a cap
ígbá ọlà:	to put on (and wear) a ring
ínyà égbè:	to carry a gun on a shoulder strap

Other combinations can be expected. It will not be difficult to

learn a new one, as long as you avoid the pitfall of assuming that a single English word will have one invariable equivalent in Igbo.

2. The English verb 'break' is translated as /itíwa/ in one sentence in this lesson. Here is another instance of striking non-congruence between languages. /itíwa/ means 'break' only in the sense of 'shatter, break in many peaces'; it has nothing to do with such concepts as breaking a stick in two, or breaking something open. Here is a variety of verbs, mostly compound, with somewhat related meanings; each one must be used only in its appropriate connection:

- íwá: 'break open' (as of a kola pod)
- ídòbè 'break' (of a rope or string: 'pull - cut')
- ígbàji 'break' (of a stick or other rigid object)
- ídòwa 'tear (apart)' (of cloth or paper: 'pull - separate')
- itíwa 'break, shatter' (in pieces: 'beat - separate')
- ígbúwa 'split' (of wood: 'kill - split', primarily Onitsha)
- íkpówa 'split' (of wood, as for firewood)

Again, there are undoubtedly a number of other combinations used with reference to particular processes of breaking, taking apart, and separating. The above should be adequate evidence that you cannot expect a single equivalent for a given English word such as 'break'.

3. A reference to pounding yams in a mortar was used in this lesson; the phrase to remember is /ísú jí/. Yams and cassava are two common items which are pounded in a mortar to give them something of the consistency of mashed potatoes or bread dough; but both are soft and "squushy" to begin with. Some other items which can be pounded in a mortar are hard or crisp to begin with: peanuts (the result of pounding is basically peanut butter), corn (to make corn meal), and other dried things. Pounding such items in a mortar is expressed with a different verb, /ísú/; the similarity between the two verbs is only a coincidence.

4. In the narrative which constitutes Drill 6, there is a form /búkwasí/ 'and (also) sing'. Since you have learned /íbù ábù/, with /bù/ as a stem with low tone, this form seems highly irregular. The explanation involves the special verbal extension /kwásí/. Like the extension /kwa/, which is variable in tone, same after step or low after low, /kwásí/ has the meaning 'also'. But /kwásí/ is used only at the end of a series; it suggests 'and finally'. In tone, /kwásí/ is invariable; but any stem which precedes it takes a step tone, even if that stem independently has low tone. Thus the

form /búkwasí/ has step tone with /bú/ because of this particular two-syllable extension, and low-step with /kwásí/ because that sequence is invariable.

From this point on, there are not many new or difficult problems in Igbo; primarily, there is more vocabulary to be learned. There are, to be sure, a few new constructions and idioms that will require special attention; but for the most part you now have the framework that will enable you to fit new expressions into known patterns, as long as you recognize what the patterns are. This is a good time to make a systematic review of the explanatory notes at the beginning of each lesson and each drill in the materials up to this point. Most of the questions you have will be answered by such a review. In following lessons, there will be very little new grammar; the emphasis will be on connected discourse -- narrative and conversation. The emphasis in learning should be on two major points: analogy (constructing almost anything you want to say on the basis of the patterns already learned), and fluency (practicing a repertoire of useful questions and statements which you can easily construct).