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)
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 ń 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, ń 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, І, e, a, ę, o, y, 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 І 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. ọ bụ akwa.
It's a pot. ọ bụ ite.
It's a monkey. ọ bụ ẹjwe.
It's a bag. ọ bụ akpa.
It's the ground. ọ bụ ala.
He saw a bed. ọ ṣuwa akwa.
He saw a pot. ọ ṣuwa ite.
He saw a monkey. ọ ṣuwa ẹjwe.
He saw a bag. ọ ṣuwa akpa.
He saw the ground. ọ ṣuwa 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. ọ bụ ikó.
It's an egg. ọ bụ akwá.
It's a rat. ọ bụ oké.
It's a squirrel. ọ bụ ọsá.
It's a compound. ọ bụ ezi.
He saw a cup. ọ ṣuwa ikó.
They saw an egg. há ṣuwa akwá.
They saw a rat. há ṣuwa oké.
They saw a squirrel. há ṣuwa ọsá.
They saw a compound. há ṣuwa ezi.

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. ọ bụ ényi.
It's a goat. ọ bụ éwu.
It's a chair. ọ bụ ọce.
It's an animal. or It's meat. ọ bụ bàny.
It's salt. ọ bụ ànụ.
They saw an elephant. hà hụry ényi.
They saw a goat. hà hụry éwu.
He saw a chair. ọ hà hụry ọce.
They saw an animal. hà hụry ányị.
He saw salt. ọ hà hụry ànụ.

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. ọ bụ ọgọ.
It's a leopard. ọ bụ ágụ.
It's a stirring spoon. ọ bụ ékụ.
It's kola nuts. ọ bụ ọji.
It's a farm. ọ bụ úgbó.

They saw money. hà hụry ọgọ.
He saw a leopard. ọ hà hụry ágụ.
They saw a stirring spoon. hà hụry ékụ.
He saw kola nuts. ọ hà hụry ọji.
He saw a farm. ọ hà 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. ọ bụ àkwà.
It's a fish. ọ bụ àzụ.
It's corn. ọ bụ èkà.
It's a knife. ọ bụ ụmà.
It's a house. ọ bụ úlọ.
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.

<table>
<thead>
<tr>
<th>English</th>
<th>Igbo</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a bed.</td>
<td>ọ bụ akwa.</td>
</tr>
<tr>
<td>It's an egg.</td>
<td>ọ bụ akwá.</td>
</tr>
<tr>
<td>It's an elephant.</td>
<td>ọ bụ ényi.</td>
</tr>
<tr>
<td>It's a leopard.</td>
<td>ọ bụ ágy.</td>
</tr>
<tr>
<td>It's cloth.</td>
<td>ọ bụ ákwá.</td>
</tr>
<tr>
<td>They saw a bed.</td>
<td>há hụry akwa.</td>
</tr>
<tr>
<td>They saw an egg.</td>
<td>há hụry akwá.</td>
</tr>
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<td>há hụry ényi.</td>
</tr>
<tr>
<td>They saw a leopard.</td>
<td>há hụry ágy.</td>
</tr>
<tr>
<td>They saw cloth.</td>
<td>há hụry ákwá.</td>
</tr>
</tbody>
</table>

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 ñ, 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: ọkwá 'a bed`
2. Low - step: ọkwá 'an egg'
3. Step - same: ényi 'an elephant'
4. Step - step: ágy 'a leopard'
5. Step - low: ákwá '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 "kp4 kp9 kp9 kp9 kp9".)

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 ñ 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 nw 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 ì, ò, and ñ 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 /j/ '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?  ọ bụ ịte.
Yes, it's a pot. ọ bụ ịte.

Is it a monkey? ọ bụ ọgbọ.
No, it's a squirrel. ọ bụ ọgbọ.

Is it an egg? ọ bụ ọgbọ.
Yes, it's an egg. ọ bụ ọgbọ.

Is it a squirrel? ọ bụ ọgbọ.
No, it's a goat. ọ bụ ọgbọ.

Is it a chair? ọ bụ ọgbọ.
Yes, it's a chair. ọ bụ ọgbọ.

Is it an elephant? ọ bụ ọgbọ.
No, it's a leopard. ọ bụ ọgbọ.

Is it a farm? ọ bụ ọgbọ.
Yes, it's a farm. ọ bụ ọgbọ.

Is it money? ọ bụ ọgbọ.
No, it's corn. ọ bụ ọgbọ.
Is it a knife?
Yes, it's a knife.

Is it cloth?
No, it's a bag.

Is it a fish?
No, it's an animal.

Is it kola nuts?
No, it's salt.

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?
No, he saw a squirrel.

Did he see any animals?
Yes, he saw an elephant.

Did you see a house?
No, I saw a compound.

Did you see a chair?
Yes, I saw a chair.

Do you want eggs?
No, I want meat.

Do you want money?
Yes, I want money.

Do you want a knife?
No, I want a cup.

Does he want a pot?
No, he wants a bag.
Drill 3. Up to this point, the singular pronouns which you have used have had the following forms:

'he-she-it': /\&/ in statements, /\&) in questions.
'you' (one): /\&) in statements, /\&) in questions.
'I': /\& ... \&/ in statements, (/\& ... \&) in questions).

With the verbs that are introduced in this drill, the vowels of these pronouns are respectively /o, i, e/ instead of /\&, i, a/.
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' (/\&/ in statements. /\&) in questions) is invariable as far as its vowel is concerned.

Did she cook eggs?
No, she cooked meat.

Did she cook corn?
No, she cooked fish.

Do you have a cup?
Yes, I have a cup.

Do you have money?
No, I have salt.

Do you have meat?
No, I have fish.

Did you hide the money?
Yes, I hid the money.
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.

Did he hide the knife? Yes, he hid the knife.

Do they have kola nuts? No, they have eggs.

Did you cook fish? Yes, I cooked fish.

Did they hide the pot? No, they hid the cup.

Does she have cloth? Yes, she has cloth.

Do you have a bag? No, I have a pot.

Did you have salt? Yes, I have salt.

Does he have a knife? Yes, he has a knife.

Does he want a chair? Yes, he wants a chair.

Do they want meat? Yes, they want meat.

Did she cook eggs? Yes, she cooked eggs.

Did he hide the cup? Yes, he hid the cup.

Did you wash the clothes? Yes, I washed the clothes.

Do they have kola nuts? Yes, they have kola nuts.

Did you cook fish? Yes, I cooked fish.

Did you see a house? Yes, I saw a house.
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:

hùry 'saw' sìri 'cooked'
cọrọ 'want' ñwère '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 /i, a, q, y/ 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 /i/ if the vowel of the verb stem is one of the group /i, a, q, y/. 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 sìri m; ì sìri; ó sìri
é ñwère m; ì ñwère; ó ñwère
é zòro m; ì zòro; ó zòro
á hùry m; ì hùry; ó hùry
á cọrọ m; ì cọrọ; ó cọrọ
á sàra m; ì sàra; ó sàra

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

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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 /kèdù/, the basic meaning of which is 'how?' or 'how about?'. A common initial exchange of greetings goes as follows:

How ('s everything)?        kèdù.
[It's] fine.                ọ di mmá.
This can be extended to ask specifically "How are you?", with the answer in the first person:

How are you?                 kẹdụ kà ọ đị. - kẹdụ kà i mère.
I'm fine.                     ọ đị m mmá.

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

ọ màka.

A name or term of address must come at the beginning, before the greeting /kẹdụ/. 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, /ànà/ means 'father'. Some people also use the second expression:

How's everything, sir?        ánà, kẹdụ.
or                         màażị, kẹdụ.
(in response, as before:)    ọ đị mmá.

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

How's everything, ma'am?      ánè, kẹdụ.
(in response, again:)         ọ đị mmá.

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:

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Òkóyè</td>
<td>Òwákaágó</td>
</tr>
<tr>
<td>Òkáfrq</td>
<td>ògbáfq</td>
</tr>
<tr>
<td>Òkóákwọ</td>
<td>ògbáákwọ</td>
</tr>
<tr>
<td>Òwọyè</td>
<td>ògbọyè</td>
</tr>
<tr>
<td>Òwáka</td>
<td>òdáákwọ</td>
</tr>
<tr>
<td>Apugó</td>
<td>òríaákwọ</td>
</tr>
</tbody>
</table>

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

B. Fine. B. Ò dì mmà.

A. How's your family? A. kèdú màka ìdíbè gị.
B. They're fine. B. hà dì mmà.

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.

or gìnị bụ ahà gị.

or ahà gị, Ọ bụ gìnị.

My name is Nwaka. Ò hà á bụ Èwàka.

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

B. Fine. B. Ò dì mmà.

A. What's your name? A. gìnị bụ ahà gị.
B. My name is Okafo. B. ahà gị, Ọ bụ gìnị.

A. Please say it again. A. bìkọ, kwụ́ẹ yà ṣẹ̀gẹ̀.
B. Okafo. B. Òkàfọ.

B. Fine! B. Ò dì mmà.

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. ð bọ̀ọ́la cì.
B. Good morning (reply). B. á bọ̀ọ́la m cì.

A. What's your name? A. kèdú ahà gị.
B. My name is Adankwo. B. ahà á bụ Adà́fkwọ̀.

A. Where are you from? A. ébe óle kà ọ̀ sì.

or èbèè kà ọ̀ sì.

B. I'm from Onitsha. B. é sì m Qnìca.
A. Please say it slowly.  A. bikó, kwó yá ñwayyó.
B. I'm from Onitsha.  B. é sì m ñmía.

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:

Ábákaliki ðumúhyá
Énugwú ñsábá
Óweri ñmía
Lókójá  ñbáágwá

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. ñ byála.
B. (Reply: Yes.) B. éé.
A. Come in! A. bátá.
B. Thank you. B. ñdéewó. (or dáláy.)
A. Let me "open kola nuts". A. kà n waa ñji.

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

A. Have you returned? A. ñ lóqla.
B. Yes. B. éé.

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. ñó.

Tell him (her) I'm sorry. A. sì yá ñdó.
B. ñó.

A farewell after a conversation, a visit, or work together; this is always appropriate after class:
A. Goodbye!  A. kà ô mesya.
B. (reply, identical)  B. kà ô mesya.

A farewell until the next day; the two expressions given here can be used in reverse order just as well:

A. Goodnight!  A. kà cí foo. (- kà ô foo.)
B. Goodnight!  B. kà cí bôô. (- kà ô bôô.)

Another expression that can be used in parting:

A. Stay well.  A. nódu mmá.
B. (Reply form); return well.  B. ôô. lâdô mmá.

With due reverence, but perhaps more frequently than in English, you can take leave with the following:

A. God bless you.  A. Cûkwu gûzíe gi.
B. (Reply form); and you!  B. ôô. nà gi ñwâ. - nà onyé gi.

Two common expressions of compliment (to a single person) are:

"You have done [well]."  i méela.
"You have tried."  ñwáala.

And just to keep you modest:

A. Do you speak Igbo?  A. ña asù Igbo.
B. I speak Igbo a little.  B. ña m asù Igbo ñwa-ntì-ntì.

or

A. Do you understand Igbo?  A. ña anù Igbo.
B. I understand Igbo a little.  B. ña m anù Igbo ñwa-nti-nti.

Notes:

You have probably often heard sequences of sounds that do not seem to match what you see written. Remember that the final authority is a speaker of Igbo, not a written transcription. What is written in these lessons is generally a rather slow, careful speech. In more rapid speech, vowels are often elided in some combinations; for example, the expression for 'here', written /ébe â/, sounds like /ébââ/. Forms like /ébe â/ are written for two reasons: (1) almost any Igbo speaker will slow down to such pronunciations if your imitation is not very good, and (2) the transcription is intended among other things to display the lexical and grammatical components of each phrase. Learn to speed up to the faster forms, imitating what you hear no matter what the transcription suggests.
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 /éé/, for example, is quite different from the ending of either English "day" or the informal "yeah". Similarly, Igbo /óó/ 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 /i, a, ã, y/. 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  ďî
éce  áhâ
égô  źlô
ánu  ány
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.

<table>
<thead>
<tr>
<th>Question</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>What did he buy?</td>
<td>gịnị kà ọ zụry.</td>
</tr>
<tr>
<td>He bought a pot.</td>
<td>ọ zụry ite.</td>
</tr>
<tr>
<td>Did she make (mold) a pot?</td>
<td>ọ kpụrụ ite.</td>
</tr>
<tr>
<td>Yes, she made a pot.</td>
<td>ẹe. ọ kpụrụ ite.</td>
</tr>
<tr>
<td>What did he steal?</td>
<td>gịnị kà ọ zụru.</td>
</tr>
<tr>
<td>He stole a bag.</td>
<td>ọ zụru ụkpa.</td>
</tr>
<tr>
<td>What did they sell?</td>
<td>gịnị kà hà rère.</td>
</tr>
<tr>
<td>They sold a basket.</td>
<td>hà rère ụkata.</td>
</tr>
<tr>
<td>What did you do?</td>
<td>gịnị kà i mere.</td>
</tr>
<tr>
<td>I killed a monkey.</td>
<td>ẹ gbụru m enwọ.</td>
</tr>
<tr>
<td>Did you reach the town?</td>
<td>i ruru obodo.</td>
</tr>
<tr>
<td>Yes, I reached the town.</td>
<td>ẹe. ẹ ruru m obodo.</td>
</tr>
<tr>
<td>What is he buying?</td>
<td>gịnị kà ọ nà azụ.</td>
</tr>
<tr>
<td>He's buying a pot.</td>
<td>ọ nà azụ ite.</td>
</tr>
<tr>
<td>What are you making (molding)?</td>
<td>gịnị kà ọ nà ụkpụ.</td>
</tr>
<tr>
<td>I'm making a pot.</td>
<td>ạ nà m ụkpụ ite.</td>
</tr>
<tr>
<td>Is he stealing a bag?</td>
<td>ọ nà ezụ ụkpụ.</td>
</tr>
<tr>
<td>No, he's stealing a basket.</td>
<td>mba. ọ nà ezụ ụkata.</td>
</tr>
</tbody>
</table>


What are you selling? I'm selling bread.  
gènì kà ɪ nà èrè. á nà m èrè ãcìcà.

What are you doing? I'm looking for a bed.  
gènì kà ɪ nà èmè. á nà m acò ãkwa.

Are they buying bread? No, they're buying beans.  
hà nà azù ãcìcà. ábà. hà nà azù ãgwa.

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? He killed a rat.  
gènì kà 6 mèrè. 6 gbùrù oké.

Did you see the compound? Yes, I saw the compound.  
ì hùry èzì. ëè. á hùry m èzì.

What did you buy? I bought eggs.  
gènì kà ɪ yùry. á yùry m akwà.

Did he wash the cups? No, he took a bath.  
6 sàra ikó. ábà. 6 sàra ahù.

Did he tell a lie? Yes, he told a lie.  
6 sìrì asì. ëè. 6 sìrì asì.

Did they eat avocados? Yes, they ate avocados.  
hà rara ubè. ëè. hà ràra ubè.

What is he doing? He's killing a squirrel.  
gènì kà 6 nà èmè. 6 nà egbù 6sà.

Do you see the compound? Yes, I see the compound.  
ì nà ahù èzì. ëè. á nà m ahù èzì.

Are they selling eggs? No, they're selling avocados.  
hà nà èrè ákwa. ábà. hà nà èrè ûbè.
<table>
<thead>
<tr>
<th>English</th>
<th>Igbo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are you washing the cups?</td>
<td>ọ na asá ọko.</td>
</tr>
<tr>
<td>No, I'm taking a bath.</td>
<td>á bà.  á nà m asá ányị.</td>
</tr>
<tr>
<td>What is he eating?</td>
<td>ụnụ  kà ọ nà atá.</td>
</tr>
<tr>
<td>He's eating eggs.</td>
<td>ọ nà atá ákwọ.</td>
</tr>
<tr>
<td>Are they telling lies?</td>
<td>hà na asị asị.</td>
</tr>
<tr>
<td>Yes, they're telling lies.</td>
<td>ẹe. hà nà asị asị.</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>English</th>
<th>Igbo</th>
</tr>
</thead>
<tbody>
<tr>
<td>What did you see?</td>
<td>ụnụ kà ọ hụnyị.</td>
</tr>
<tr>
<td>I saw an elephant.</td>
<td>á hụnyị m ényị.</td>
</tr>
<tr>
<td>What did she do?</td>
<td>ụnụ kà ọ mère.</td>
</tr>
<tr>
<td>She cooked soup.</td>
<td>ọ tère ọfe.</td>
</tr>
<tr>
<td>Did she eat (food)?</td>
<td>ọ riri ọri.</td>
</tr>
<tr>
<td>Yes, she ate meat.</td>
<td>ẹe. ọ riri ọnyị.</td>
</tr>
<tr>
<td>What did you buy?</td>
<td>ụnụ kà ọ zụnyị.</td>
</tr>
<tr>
<td>I bought a chair.</td>
<td>á zụnyị m ọče.</td>
</tr>
<tr>
<td>Did she cook cassava?</td>
<td>ọ siri ākpụ.</td>
</tr>
<tr>
<td>No, she cooked meat.</td>
<td>ụbà. ọ siri ọnyị.</td>
</tr>
<tr>
<td>Did he carry a mat?</td>
<td>ọ buru úte.</td>
</tr>
<tr>
<td>Yes, he carried a mat.</td>
<td>ẹe. ọ buru úte.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Igbo</th>
</tr>
</thead>
<tbody>
<tr>
<td>What do you see?</td>
<td>ụnụ kà ọ nà ahụ.</td>
</tr>
<tr>
<td>I see an elephant.</td>
<td>á nà m ahụ enyị.</td>
</tr>
<tr>
<td>Are you cooking soup?</td>
<td>ọ na eté ofe.</td>
</tr>
<tr>
<td>No, I'm cooking meat.</td>
<td>ụbà. ọ nà m esị ahụ.</td>
</tr>
<tr>
<td>Are they eating?</td>
<td>hà na eri nri.</td>
</tr>
<tr>
<td>Yes, they're eating cassava.</td>
<td>ẹe. hà nà atá ákpụ.</td>
</tr>
</tbody>
</table>
Is he selling salt?  
No, he's selling meat.  

Is he killing an animal?  
Yes, he's killing a goat.  

Is he carrying a mat?  
Yes, he's carrying a mat.  

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?  
No, I saw a man.  

Did they steal money?  
No, they stole kola nuts.  

Did you see a farm?  
No, I saw yam stakes.  

Did you kill a bee?  
No, I killed a beetle.  

Did they eat kola nuts?  
Yes, they ate kola nuts.  

Does he want kola nuts?  
No, he wants money.  

Do you see a leopard?  
No, I see a man.  

Is he stealing money?  
Yes, he's stealing money.  

Do you see a farm?  
No, I see yam stakes.
Is he killing a bee? ọ na ogbú arụ.  
No, he's killing a beetle. ọbà. ọ na egbú ebé.  
Are they eating kola nuts? hà na atá qjì.  
Yes, they're eating kola nuts. ēe. hà nà atá qjì.  
Are you looking for kola nuts? ị na acọ qjì.  
No, I'm looking for money. ọbà. 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? gịnị kà ọ siri.  
She cooked fish. ọ siri ázụ.  
She cooked corn. ọ siri ọkà.  
What did you buy? gịnị kà ọ zụrụ.  
I bought cloth. á zụrụ m ákwà.  
I bought pepper. á zụrụ m ọsè.  
What did he do? gịnị kà ọ mèrè.  
He made (sewed) clothes. ọ kwàra ákwà.  
He planted corn. ọ kụrụ ọkà.  
He went home. ọ làra ụlọ.  
Whom did he call? ọnyé kà ọ kpọrọ.  
He called his friend. ọ kpọrọ ényi-yá.  

What are you cooking? gịnị kà ị nà esí.  
I'm cooking fish. à nà m esí azụ.  
I'm cooking corn. à nà m esí ọkà.  
What are you buying? gịnị kà ị nà azụ.  
I'm buying a knife. à nà m azụ mmà.  
I'm buying pepper. à nà m azụ ọsè.  
What are you doing? gịnị kà ị nà emé.  
I'm making clothes. à nà m akwá akwà.
I'm planting corn. á nà m akú ọkà.
I'm going home. á nà m alá ọlọ.
Who is he calling? ọnyé 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 /iri/ is used with objects that refer to major items of regular meal diet. The verb /ịrọ/ 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 /ịtọ/ 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-meat ed 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:
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:

<table>
<thead>
<tr>
<th>Past</th>
<th>Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>/siri akwa/</td>
<td>/esi akwa/</td>
</tr>
<tr>
<td>/cøró öce/</td>
<td>/acó océ/</td>
</tr>
<tr>
<td>/zúru egó/</td>
<td>/ezú egó/</td>
</tr>
<tr>
<td>/rère alkwá/</td>
<td>/eré alkwá/</td>
</tr>
</tbody>
</table>

First, don't be confused by differences in writing that do not actually represent alternations in tone. In the first two tonal types (/ite, akwá/), 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 (/oce, egó, akwá/), 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 /ákwa/) have the alternant tones step-same (/ákwa/) when a non-low tone precedes. Thus the alternation between /ákwa/ and /ákwa/, in the
appropriate type of phrase, depends solely on the preceding tone.

(2) Forms with the tones step-same (the type /6ca/) have alternants with a final step, but under somewhat different conditions. The tones same-step (/6c6/, 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, /6c6/) 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 /ányị/ '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? Yes, they bought corn and meat.

Did you buy food?
No, we bought cups and plates.

Do we have salt?
Yes, we have salt and pepper.

Do we have eggs?
Yes, you bought eggs yesterday.

Did they cook food?
Yes, they cooked yams and meat.

Are you selling cloth?
No, we're selling yams and cassava.

Are they eating bread?
Yes, they're eating bread and eggs.

What are we eating?
You're eating yams and fish.

Do they sell plates?
Yes, they sell plates and spoons.
Are you looking for meat?
Yes, we're looking for meat and beans.

Drill 2. Several new details are included in this drill. The singular possessive pronouns and two demonstrative phrases will give little trouble. In questions, a subject pronoun with low tone must be used after a noun or noun-phrase subject; but in statements, the subject pronoun is omitted. A contrasting subject is introduced by /ŋ b{ŋ the verb later in the sentence than has step tone, not low as you might expect. The form /ŋ/ introducing expressions of location is a contraction of /n\a/; the full form is rarely heard, and does not retain its own tone.

Is this your pot?
No, that's her pot.
My pot is in the house.

Is his cup in the house?
No, his cup is here.
It's my cup that's in the house.

Is that my load?
No, this is his load.
Your load is in town.

Is my money over there?
No, this is his money.
Your money is in the pot.

Is my hoe in the house?
No, your hoe is over there.
It's his hoe that's in the house.

Now you will be asked the following questions; each should be answered with a contradiction and a correction, following the patterns illustrated above:

ŋké à q by akpa gi.
àkwá yá q di n'ime ylô.
ŋké áhû q by ñce â.
ŋbá gi q di n'ébe ahû.
ńmâ m q di n'ime ylô.
Drill 3. A contrasting object, like the contrasting subject illustrated in the preceding drill, is introduced by /ŋ bɨ/. After the object, however, /kā/ must be used to introduce the subject and verb. In this construction, the pronoun 'I' is simply /á/ before the verb, rather than the "split" form /á ... ə/. The verb itself has low tone as in ordinary statements.

Did he buy your cow?  
No, it was my goat that he bought.  
Is it my basket that you have?  
No, your basket is over there.  
Was it his food that you ate?  
No, it was my food that I ate.  
Was it my cup that you washed?  
Yes, it was your cup that I washed.  
Did you hide my money?  
No, it was my money that I hid.  
Is he selling his goat?  
No, it's his cow that he's selling.  
Are you looking for your knife?  
No, my knife is in the house.  
Are you washing his clothes?  
No, it's your clothes I'm washing.  
Are you looking for your bag?  
No, it's my money I'm looking for.  
Is he buying your knife?  
No, it's my hoe that he's buying.

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?
B. She went to town.
A. Did you see her there?
B. No, I saw her at her house.
A. Did Nwaoye go to the market?
B. No, he's in my house.
He left his money here.
He's looking for it.
A. Where are you going?
B. I'm going to the market.
I want cassava and eggs.
Please give me money.
A. I saw you in the market.
Did you buy food?
B. No, I bought cloth.
A. Where is it?
B. It's inside the house.
A. Did you see me in town?
B. Yes. Did you go to market?
A. Yes. I bought meat.
I'm cooking it here.
A. ébe óle kà ìgbájiko kwà gàra.
B. ì gàra obodo.
A. i hùrù yá n'èbe ahù.
B. á hùrù m yá n'yílf yá.
A. ìwàoyè ọ gara áhyà.
B. ábbà. ọ nù n'íme yílf á.
O hàrà égò ya n'èbe á.
Ọ nà acò yá.
A. ébe óle kà i nà agá.
B. á nà m agá ahía.
A. á cọró m àkpy nà akwá.
bíkó, nyé n'egó.
A. á hùrù m gị n'ahyà.
i zytara ńrí.
B. ábbà. ọ bù ákwá ka m zytara.
A. ébe óle kà ọ dì.
B. ọ dì n'íme yílf.
A. ì hùrù m n'óbodo.
B. ée. ì gara áhyà.
A. ée. ì zytara m ányù.
A nà m esí yá n'èbe 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 /ná/. 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 particu-
lar point been stressed in each drill.

A. Where are you going?
B. I'm going to town.
A. Are you going to buy something?
B. Yes, I'm going to buy bread.
A. ébe óle kà ì ná agá.
B. á nà m agá óbodo.
A. i gá azúta ihé.
B. ée. á gá m azúta àcìca.
A. Do you have money?  
B. My father will give me money.  
A. Is your father at your house?  
B. Yes, my father and my mother are here.  
They're going to eat here.  
A. What are you going to do?  
B. I'm going to buy plantains.  
A. Are you going to cook them here?  
B. No, I'm going to cook them at my house.  
A. Where is your father?  
B. He's in the house.  
A. I'll wait for him here.  
B. Please come in.  
A. Thank you.  
B. I'll call her.  
A. Are you going to town?  
B. Yes.  
A. Good. I'll look for you at the market.  

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:

<table>
<thead>
<tr>
<th>Noun</th>
<th>Tonal Alternation</th>
</tr>
</thead>
<tbody>
<tr>
<td>my pot</td>
<td>ite m</td>
</tr>
<tr>
<td>my chair</td>
<td>òce m</td>
</tr>
<tr>
<td>my cup</td>
<td>ikó m</td>
</tr>
<tr>
<td>my knife</td>
<td>ìmà m</td>
</tr>
<tr>
<td>my money</td>
<td>égò m</td>
</tr>
</tbody>
</table>

3.1
2. The phrases translated as 'here' and 'there' are composed of a noun plus a demonstrative:

ébe ahù '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:

ñke ahù 'that (thing)' ñke à 'this (thing)'

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

éwu ahù '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 dí n'ébe à. It is here.
ó nọ n'ébe à. He (or She) is here.
ó siri ùri n'ébe à. She cooked here.
but ó gàra ñhe ahù. 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 bụ anyị gàra òbodo. It is we who went to town.
ó bụ anyị nọ n'ébe à. It is we who are here.
ó bụ anyị nà aga òbodo. It is we who are going to town.
ó bụ anyị gà aga òbodo. It is we 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:

- anyị gàra obodo.        We went to town.
- anyị nọ n'ābe ā.          We are here.
- anyị m'ōgā ôbođo.        We are going to town.
- anyị g'gā ôbođo.          We will go to town.

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

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

- bụ ákwà yà kà n sàra. It was his clothes that I washed.
- bụ égō m kà 1 ji. It's my money that you have.
- bụ anyị kà há hûrû. It was us that they saw.

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

- kèdù kà ḳ dì. How are you?
- èbe Ọle kà há nọ. Where are they?
- (g bʊ) gìnị kà ḳ nà 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:

- bụ (ite) it is (a pot)
- dì (n'èbe ā) it is (here)
- nọ (n'èbe ā) he (or she) is (here)
- ji (égō) he has (money)
- sì (Onitsha) he is from (Onitsha)
- nà (agá) he is (going)
- gà (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 /ĩdʒ/ (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 /ĩnu/ is used instead, though some dialects use /ĩdʒ/ in all cases. By contrast with both of these, /ĩbù/ is a verb meaning 'be described as' or 'be identified as'. Keep the following contrasts clearly in mind:

ǔ ĩdị n'ēbe ā. It is here.
ǔ n'ụ n'ēbe ā. He (or She, or It of an animal) is here.
ǔ bù ụtị. It is a pot.

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

kèdù kà ǔ ĩdị. How is it?
kèdù kà ǐ ĩdị. It's fine.
á ĩdị m ụmà. How are you?
á ĩdị m ụmà. I'm fine.

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

ǔ bù ụkàta m kà ǐ jì. Is it my basket that you have?

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

iñwére m ụkàta. I have a basket.

/ĩjì/, used in the stative construction, refers to immediate possession -- what one has in his hand or at the moment. In contrast with this, /iñwé/ 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 ji m égó.  I have money (in hand).
é ñwère m égó.  I have money (somewhere).
á gà m èERCHANT ÉGÓ.  I will receive money.

9. In previous lessons, you have had the verb /zę/ translated as 'buy'. Now you suddenly find forms with the same translation, but related to an infinitive form /zęta/. There is a subtle difference in meaning. /zę/ by itself means 'purchase', without any indication of what is done with the purchased goods after the transaction. The longer form /zęta/ 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 /zęta/ 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 /zę/ having been used in the more abstract sentences of earlier lessons, but meeting /zęta/ 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 ólé/ 'where?', or more literally 'which place?'. You may hear the following alternate expressions, depending on dialect:

ébe ólé kà q nà agá.  Where is he going?
or  ëbëé kà q nà agá.  (ditto)

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

ëbëé kà i jë kq.  Where are you going?
or  i jë kq ëbéé.  (ditto)

In the latter expressions, a verb /i jë/ 'go' is used (in the stative) instead of the verb /ìgâ/ which is normally used in these lessons. The added form /kq/ 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 wèré ite.
What is he taking?  gínjì kà ọ ná èwè.
He's taking a pot.  ọ ná èwè ite.

She swept the compound.  ọ zára ezi.
What is she sweeping?  gínjì kà ọ ná ázá.
She's sweeping the compound.  ọ ná ázá ézi.

She cut up the meat.  ó bère ánụ.
What is she cutting up?  gínjì kà ọ ná ẹbè.
She's cutting up meat.  ọ ná ẹbè ánụ.

He took money.  ó wèré égọ.
What is he taking?  gínjì kà ọ ná èwè.
He's taking money.  ọ ná èwè égọ.

He wove cloth.  ọ kpàra ákwá.
What is he weaving?  gínjì kà ọ ná ákpà.
He's weaving cloth.  ọ ná ákpà ákwá.

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 /ànyị/ and /ùnù/, though translated by English pronouns, function as nouns in Igbo in phrases of this type. In fact, /ùnù/ in some of the following sentences has the alternant /ùnù/ under circumstances similar to, but more extensive than, the usual alternation of step-low to step-step.

Did you wash your clothes?  
Yes, we washed our clothes.

Where did you buy your clothes?  
We bought our clothes in Onitsha.

Where are your knives?  
Our knives are in our house.

What's your monkey's name?  
His name is Joe.

What is that?  
That's my monkey's house.

Did you wash the bottom of that cup?  
Yes, I washed the bottom of it.

Did you wash the bottom of that pot?  
Yes, I washed the bottom of it.

Will you give them your house?  
Yes, we'll give them our house.

Are your children in town?  
No, our children are at our house.

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 /ànyị/. Another is a low-low noun followed by the demonstrative /à/. In fact, the phrase /àkè à/ 'this (thing)' is an example of just this alternation; compare /àkè àhụ/. Other examples are as follows:
Where did he go? He went to our town.
Is that your rope? Yes, that's our rope.
Did she wash this pot? Yes, she washed the pot and the cup.
Is there corn in this bag? No, there's rice in it.
Where did you buy this basket? I bought it in town.
Is this your town? No, our town is Onitsha.
Is that their bed? No, that's our bed.

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? No, it's your (pl.) money.
Is that his farm? No, that's our farm.
Did he steal (a theft)? Yes, he stole (a theft of) money.
Is that your father's yam stakes? No, it's my yam stakes.
Is this Ngbaoye's stirring spoon?  Òké à ọ̀ by éku Ògbáoyé.
Yes, it's her stirring spoon.  Òe. Ọ̀ bù ékù ya.
Did you reach the top of the hill?  Ì ruru élu ugwù.
Yes, I reached the top of it.  Òe. Ò ruru m élù ya.

It is important to note right here that, in this particular combination, the possessive /há/ 'their' behaves like the singular possessive pronouns, not like the plural possessive nouns /ànyì/ and /únù/. In several other circumstances which you will meet, /há/ patterns with /ànyì/ and /únù/, in contrast with the singular pronoun forms. Note the restrictions in the occurrence of the alternation step-step to step-same in the following phrases:

égo m  'my money'
égo ányì  'our money'
égo gí  'your (s.) money'
égo unù  'your (pl.) money'
égo ya  'his money'
égo ahù  'that money'
égo ha  'their money'
égo à  'this money'
ónyì ya  'its price'
ónyì ji  'price of yams'

Drill 5. By way of reviewing all of the tonal alternations that have been introduced up to this point, a number of model sentences are given below. After each one, several substitutions are suggested. Make the substitutions indicated, with whatever tonal alternations are necessary.

(1) À gá m  àṣùta ìte.
    (íkó)
    (óce)
    (gí)
    (óká)
    (yá)
(3) Òké à ọ̀ yìlò ọ̀m.
    (únù)
    (ànyì)
    (ókóyè)
(4) Òkè áhù bù obodo yá.
    (únù)
    (ànyì)
    (únà ọm)
    (ànyì)
    (únù)
(5) Ò mì égó gí.
    (únù)
    (há)
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 na ewe égó. \(\text{but: }\) ọ na éwé ite.
   (2) òbodo \(\text{but: }\) òbodó Igbo
   (3) égó \(\text{but: }\) égo unù

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

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 /ànyì/ has the alternation /ányì/ covered by the statements in 2 below:

   (1) ãlọ\(\text{but: }\) ãlọ ányì
   (2) òbodo \(\text{but: }\) òbodó ányì

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) ọ cọrọ ikó. \(\text{but: }\) ọ ná acọ iko.
   ọ ná éwé iko. (see 1.3 above)

   (2) ọ cọrọ ány. \(\text{buì: }\) ọ ná acọ ány.
   ọ ná éwé 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 statable 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 ugú/ 'top of the hill' -- the town name /Emugú/ 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 (/úgu/, 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 /úkpá Ényí/ '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 /úkpá/, but you would have to hear it by itself or in a phrase like /úkpá m/ to be sure.

The following tonal mergers take place; the contrasting tones.
are on the left, the merged tones on the right:

<table>
<thead>
<tr>
<th>Igbo</th>
<th>Merged Tones</th>
</tr>
</thead>
<tbody>
<tr>
<td>ó ụgwere egó</td>
<td>ó nà acọ egó</td>
</tr>
<tr>
<td>ó ụgwere ányú</td>
<td>ó nà acọ anụ</td>
</tr>
<tr>
<td>égó ya</td>
<td>égo unú</td>
</tr>
<tr>
<td>ányú yá</td>
<td>ányú unú</td>
</tr>
<tr>
<td>ité yá</td>
<td>ité ányị</td>
</tr>
<tr>
<td>ikó yá</td>
<td>ikó ányị</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>One</th>
<th>Òtù (òfù)</th>
<th>Eleven</th>
<th>Írì nà Òtù</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two</td>
<td>Àbùà</td>
<td>Twelve</td>
<td>Írì nà Àbùà</td>
</tr>
<tr>
<td>Three</td>
<td>Àtò</td>
<td>Thirteen</td>
<td>Írì nà Àtò</td>
</tr>
<tr>
<td>Four</td>
<td>Ànò</td>
<td>Fourteen</td>
<td>Írì nà Ànò</td>
</tr>
<tr>
<td>Five</td>
<td>Ìsè</td>
<td>Fifteen</td>
<td>Írì nà Ìsè</td>
</tr>
<tr>
<td>Six</td>
<td>Ìsì</td>
<td>Sixteen</td>
<td>Írì nà Ìsì</td>
</tr>
<tr>
<td>Seven</td>
<td>Àsà</td>
<td>Seventeen</td>
<td>Írì nà Àsà</td>
</tr>
<tr>
<td>Eight</td>
<td>Àsàtò</td>
<td>Eighteen</td>
<td>Írì nà Àsàtò</td>
</tr>
<tr>
<td>Nine</td>
<td>Ìtèghete / Iteàání</td>
<td>Nineteen</td>
<td>Írì nà Ìtèghete / Ìteàání</td>
</tr>
<tr>
<td>Ten</td>
<td>Írì</td>
<td>Twenty</td>
<td>Ògù (Onitsha óru)</td>
</tr>
</tbody>
</table>

Drill 2. The words for "one" and "twenty" in the above list differ in usage from all the others. They are nouns: /òtù/ really means something like "a unit", and /ògù/ 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, /ôtù/ and /ɟgy/ 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. ọ zụtara ôtù ọmà.
He gave me one penny. ọ nyere ̀ọ otù kópì.
They have twenty fish. hà ḋwère ɟgy ẹjì.
There are twenty houses in this town. ɟgy ụlị di n'ime ọbodo à.

We sold one chair. ọnyị rère ôtù ọcè.
He has one goat. ọ ụmère ôtù éwù.
That man owns twenty cows. ụmùkè akụm ụmere ɟgy ehi.
There are twenty chairs in the schoolhouse. ɟgy ọcè di n'ime ụlị ụkwụkwụ.

I saw one leopard in the bush. à hụrụ m ọtù ágy n'ụgụya.
I will give you one shilling. à ụm enye gi otù ègó.
They paid me twenty shillings for it. hà kwụrụ è ọgy ègó màka yá.
He bought twenty kola nuts. ọ zụrụ ọgy ọjị.

I bought one basket in the market. à ụzụm rè otù ụkwụ na-ụhụya.
There's one bed in that house. ọtù ụkwụ di n'ime ụlị ụhụ.
We saw twenty pots in the market. ọnyị hụrụ ọgy ète n'ụhụya.
They sold twenty baskets today. hà rère ọgy ụkwụ tād.

He bought one cup in the market. ọ zụrụ ọtù ọko n'ahụya.
I eat one egg every morning. à ná m èrì ọtù ụkwụ kwà ụtụtụ.
There are twenty cups in my house. ọgy ọko di n'ime ụlị à.
They gave us twenty eggs. hà nyere ọnyị ọgy ụkwụ.

Drill 3. In many dialects, the numeral "two" has a special form after nouns, which we will use. It is /nààdy/; 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.
They killed two leopards in the bush.
I'll pay you four shillings for it.
I ate two eggs today.
There are five cups in our house.
I will cook eight eggs this morning.
She washed those ten cups.
There are two beds in that house.
There are two houses there.
There are eight knives in the bag.
A (certain) man gave us nine fish.
We bought seven pots this month.
There are eight knives in the bag.
They brought three bags.
They made seven pots this month.
I saw nine monkeys in the bush today.
They brought six loads today.
They brought three bags.
They brought six loads today.
I'll pay you four shillings for it.
They killed two leopards in the bush.
We bought 7s worth of meat.
He paid five shillings for meat.
I ate two eggs today.
There are five cups in our house.
I will cook eight eggs this morning.
She washed those ten cups.
There are two beds in that house.
There are two houses there.
There are eight knives in the bag.
A (certain) man gave us nine fish.
We brought ten hoes.

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 /ọlọ/ '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. Ì gà agá ahýá taà.
B. ëë. ã gà m agá úgbú à.
A. ọ́̀hù pà ị gà aàù. B. á gà m aàùta iko ósìkápa ãnq.
A. ọ́́ ọ̀ mma. zùtákwa anú nà agwa. B. è jíghí m nnúkù egó.
A. ë nyùre m gí ego ìrì nà aìyá n'ùtútú à. B. ò gwýìla.
A. òkwá ò bù ëgó ólé.
B. tórg, tórg.
A. ò dáàra ọ̀ńù. á gà m enyé gí kópó náàbý maka òtù.
B. ọ́́ ọ̀ mmá. wètâ egó.
A. ò cýró m isi. wèré egó.

Ìkóyè gara ahýà. ò zúrì ikó ósìkápa átò. ò zúrì ótù iko tórg. ò kwùrì náà mákà ikó átò.
ò zùtákwa nàny. ò kwùrì égo átò mákà nány.
B. He paid nine pence for rice.  
He paid three shillings for meat.  

A. Where is Okoye going?  
B. He's going to the market.  
A. What is he going to do there?  
B. He's going to buy rice and meat.  
I gave him five shillings.  

A. For how much are you selling rice?  
B. It's three cups for one shilling.  
A. That's too much.  
Reduce it for me.  
Let me give you sixpence.  
B. Give me ninepence.  
A. O.K.. Here's the money.  

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.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Igbo Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2d</td>
<td>ãfụ</td>
</tr>
<tr>
<td>1d</td>
<td>kpọ</td>
</tr>
<tr>
<td>1 1/2d</td>
<td>kpọ na ãfụ</td>
</tr>
<tr>
<td>2d</td>
<td>kpọ náábụ</td>
</tr>
<tr>
<td>3d</td>
<td>tôrq</td>
</tr>
<tr>
<td>6d</td>
<td>sisi</td>
</tr>
<tr>
<td>9d</td>
<td>náị</td>
</tr>
<tr>
<td>ls</td>
<td>ọtụ égọ</td>
</tr>
<tr>
<td>or</td>
<td>ọtụ shịlị</td>
</tr>
<tr>
<td>7d</td>
<td>sisị na kpọ</td>
</tr>
<tr>
<td>3/6</td>
<td>égọ átq ná sisị</td>
</tr>
</tbody>
</table>

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.  
Hé've the money.  
Give me the money.  
Reduce the price for me.  
Let me give you sixpence.  
I don't have much money.

Boy go.  
Hé'rey ogo. (lit., take money)  
Hé'tá ogo. (lit., bring money)  
Bé'ree ì ogo.  
Ká w nye á sì  
È jìghi m mnúkwú ogo.

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

Buy meat and beans, too.  
He bought meat, too.

Where did Okoye go?  
Where is Okoye going?

Although this alternation is identical in form with the one you have learned in phrases like /áhá óhodo/ '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 ūnú měre.  What did you do?
- gĩnĩ kà ūnú nà emé.  What are you doing?
- gĩnĩ kà Okóyé gà emé.  What will Okoye do?
- gĩnĩ kà eĩwé nà erí.  What does a monkey eat?
- but  gĩnĩ kà ágũ 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:

- ọ hũrũ anyị 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 /i/ (depending on vowel harmony, of course). The tones of the entire infinitive forms are thus either step-step (e.g., /izj/ 'to buy') or step-low (e.g., /izà/ '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.
They want to go to Onitsha.
We want to buy two pots.
He wants to sell four baskets.
He came to see you.
We came to Oweri to buy clothes.
He went to his farm to plant corn.
He went to the store to buy soap.
I'm about to do the wash.
He's about to call them.
He began to look for his money.
They began to plant corn today.
I can do it.
Can we eat five plantains?
She's about to sweep the compound.
Can you cut up this meat?
He began to weave this cloth today.
I want to sweep the house today.
They want to follow us.
He's about to enter the house.
They began to sing.

á c’rq m ịgà ọbodo.
há c’rq ịgà ọnịca.
ànyị c’rq ịzụ ite n’ahụ.
ọ c’rq ịfré ịkata anụ.
ọ byara ịhụ ịgị.
ànyị byara Oweri ịzụ akwụ.
ọ gàra úgbọ ya ịkụ ụgbà.
ọ gàra ụgbọ ụgbọ ịgbugu ịzụ n’akwụ.
á n’ahụ aghọ aghọ ịsọ akwụ.
ọ n’ahụ ịkpọ ha.
ọ bidoro ịkpọ egó ya.
há bidoro ịkpọ ụgbọ téń.
é ụkàrụ m ike ime ya.
ànyị ụkàrụ ike ire ọghede ịsọ.
ọ n’ahụ ịsọ ịsọ ugbọ.
i ụkàrụ ike ibe ányị a.
ọ bidoro ịkpọ akwụ a téń.
á c’rq m ịzụ ịlọ ụgbọ.
há c’rq ịsọ anyị.
ọ n’ahụ ịbà n’ụgbọ.
há bidoro ịbụ ụgbọ.
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 \(\text{enyi}\)/ and \(\text{ikó}\)/ become identical after an infinitive with final step. The following illustrates only this pair of combinations.

I went to the market to buy meat.
Okaye wants to go to market.
He's about to take a bath.
(c.f. He took a bath.
(And He's taking a bath.
He began to work today.
(c.f. He worked.
(And He is working.
They came to see us.
We want to buy two cups.
Can you eat five eggs?
He went to the store to buy something.
(c.f. He bought something.
(And He will buy something.
I want to wash my hands.
(c.f. I washed my hands.
(And I'm washing my hands.
He wants to read that book.
(c.f. He read that book.
(And He's reading that book.
She's beginning to cook the meat.
I want to sell this book.
He went to his farm to plant rice.
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 /ghɨ/ after a step-tone verb stem or /ghɨ/ 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.  ọ c’ghɨ akwá áhụ.
I didn't go to Onitsha yesterday.  à gághɨ m Ọnica éci.
I didn't see your father there.  à húghɨ m nná gî n’ebe ahụ.
He doesn't have any money.  ô nwéghɨ ego ọbylà.
It isn't in the house.  ọ díghɨ n’ime ụlọ.
You didn't go to market today.  ọ gághɨ ahya taà.
I didn't read that book.  à gúghɨ m akwykwọ ahụ.
I didn't write a letter today.  è déghɨ m akwykwọ taà.
He didn't take a bath.  ọ sághɨ ahụ.
You didn't buy eggs yesterday.  ị zúghɨ akwa écị.
It isn't my cup.  ọ búghɨ iko ụ.
He isn't from Oweri.  ọ síghɨ Ọweri.
I don't want to go to the store.  à c’ghɨ m ịgá ụlọ ụhụ́.
He didn't plant corn yesterday.  ọ kúghɨ ọkà écị.
It's no good.  ọ díghɨ mmá.

I don't have one shilling.  è jíghɨ m ọtụ ẹgọ.
He isn't in the house.  ọ nóghɨ n’ime ụlọ.
He didn't take his money.  ô wéghɨ ẹgọ ya.
You didn't fan the fire.  ị fúghɨ ọky.
I didn't weave this cloth today.  à kpághɨ m akwá á táà.
She came today, but she didn't sweep the compound.  ọ byàra táà, mà ọ zághɨ ezí.
He bought meat, but he didn't cut it up.  ọ zútara ány, mà ọ béghị ya.
I don't have my book.  è jíghɨ m akwykwọ ụ.
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 /gà/. 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. ̣nághị ̣sá akwà.
He came here today, but he's not going to eat here. ̣byàra ébe à tàà, ma ̣ gághị èrí nrf n'ébe à.
I'm not working right now. à nághị m ̣rú qrú ugúbú à.
I'm not reading this book. ã nághị m ̣gú akwúkwọ à.
I'm working today, but I'm not going to work tomorrow. à ̣m arú qrú taà, ma ̣ gághị m ̣rú qrú ecí.
I'm not going to go to the store. à gághị m ãgà ̣lọ áhyà.
I'm going to go to town, but I'm not going to buy anything. ã gà m agá ̣bodo, ma ̣ gághị m ̣zu ihé.
He went to his farm, but he's not going to plant rice today. ̣gàra ̣gbọ ya, ma ̣ gághị ̣kú òsɪkàpà taà.
She's here, but she isn't sweeping the compound. ̣nó n'ébe à, ma ̣ nághị azá ézi.
I'll buy the meat, but I'm not going to cut it up. à gà m azúta anú, ma ̣ gághị m ̣bè yà.
I'm not going to follow you. à gághị m ̣sù ùnù.
He isn't singing now, but he's going to sing. ̣nághị ̣bú ̣bú ugbú à, ma ̣ gà ̣bú ̣bú.

Drill 5. When a noun (including /anyì/, /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 /anyì/, /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.

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:

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anyị azughị akwà.</td>
<td>Anyị azughị akwà.</td>
</tr>
<tr>
<td>Únụ asághị akwà.</td>
<td>Únụ asághị akwà.</td>
</tr>
<tr>
<td>Há agághị ahyà.</td>
<td>Há agághị ahyà.</td>
</tr>
<tr>
<td>Anyị azághị ezi.</td>
<td>Anyị azághị ezi.</td>
</tr>
<tr>
<td>Únụ esóghị , anyị.</td>
<td>Únụ esóghị anyị.</td>
</tr>
<tr>
<td>Há ebéghị ányị.</td>
<td>Há ebéghị ányị.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Á gághị m ahyà.</td>
<td>Á gághị m ahyà.</td>
</tr>
<tr>
<td>Ọ sághị akwà.</td>
<td>Ọ sághị akwà.</td>
</tr>
<tr>
<td>Ọ gághị ahyà.</td>
<td>Ọ gághị ahyà.</td>
</tr>
<tr>
<td>Á zághị m ezi.</td>
<td>Á zághị m ezi.</td>
</tr>
<tr>
<td>Ọ sóghị m.</td>
<td>Ọ sóghị m.</td>
</tr>
<tr>
<td>Ọ béghị ányị.</td>
<td>Ọ béghị ányị.</td>
</tr>
</tbody>
</table>

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 /hâ/. 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:

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Á gághị m ahyà.</td>
<td>Á gérọ m ahyà.</td>
</tr>
<tr>
<td>Ọ sághị akwà.</td>
<td>Ọ sárọ akwà.</td>
</tr>
</tbody>
</table>

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 remark-

able 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 remain-
ing forms fit into place quite consistently. If you are exposed
to a form of Igbo quite different from the "compromise" represen-
ted 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 singu-

lars 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 /ghi/ (or /ghi/) used in a given construction, or is
/há/ or /rú/ preferred?

If you ask questions such as these -- of yourself, by find-
ing 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, al-
though 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 pronuncia-
tion 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 illus-
trate 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 sen-
tence.
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.,
  - síé aný 'cook meat'
  - sùé ọkà 'pound corn'
  (after /u/, some speakers use /o/: sùó ọkà)

- After /i/ or /u/, the suffix vowel is /a/. E.g.,
  - píá ýá 'sharpen it'
  - gùá ýá 'read it'
  (after /u/, some speakers use /ø/: gùø ýá)

- After the low vowels /e, o, a, q/, the suffix vowel is the same as the stem vowel. E.g.,
  - méé ýá 'do it'
  - tôó ýá 'praise him'
  - sàá akwà 'wash the clothes'
  - cìì ýá '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 /nù/ (related to /dù/ or /gnù/) 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.
(same, plural:)
Say it again.
Wash your hands.
(same, plural:)
Please sweep the compound today.
Go home.
(same, plural:)
Get in the house!
Please look for my book.
Eat your (pl.) dinner.
Read (pl.) this book next week.
Take ('drink') this medicine.
Ask your teacher about it.
(same, plural:)
Hid this money in the house.

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 /ə/ or /ə/. Alternative imperatives are indicated for some of the following; these are all of the major irregular imperatives.

Please call your mother.
Answer me.
Show me the way.
Give me three shillings.
Please follow (pl.) me.
Take your book.
Wait here.
Wait for me there.
Tell him again.
Come here.
Come (pl.) to my house.

bikô, kpô nné gi.
( - kpôô)
zá m.
( - záá)
zí m ụzọ.
yé m shili atọ.
bikô, sòrò nụ á.
( - sòò)
wèrè akwụkwọ gi.
cèrè n'ebe à.
cèrè m n'ebe ahụ.
gwà yá Ọzọ.
byà ebe à.
byà nụ ụlọ à.
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 /ù/ of the first person singular subject or the /nù/ of the plural imperative -- indicates the person for whom the action is performed. Apart from tone, this extension is identical with the past suffix: /ù/ 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.
They are doing it for us.
I will sing you a song.
I will tell you (pl.) a story.
He is reading them a book.
She's sweeping the compound for me.

They worked for us.
She swept the compound for me.
She cooked food for my father.
She sewed this cloth for me.
I wrote a letter for my mother.
I cooked this soup for myself.

I want to work for you (pl.).
He began to tell us a story.
They began to sing us a song.
My father wants to do it for you.
I want to cook soup for you.
Can you cut your meat for yourself?
Please cook food for me.
Sing. (pl.) us a song.
Please call your father for m.
Ask your teacher about it for me.
Please sweep the house for us today.
Please write a letter for me.

bíkó, síáre á nri.
búára nú anyí ahụ.
bíkó, kpọọq á ná gị. (- kpọọq)
júára nú onye ọkụzi gị bányére yá.
bíkó, záára anyí ụlọ táá.
bíkó, dēére á akwukwọ.

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, /síékwa á any/ 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.
Please look (pl.) for my book too.
Read that book too.
Cook fish for them, too.
Please wash our clothes for us too.

záákwa ụlọ.
bíkó, cọjọkwa nú ákwụkwọ á.
gyọjọ akwukwọ ahụ.
ṣiékọra há azụ.
bíkó, sáákọra ányị; r'ụlọ ányị.

Please bring my book.
(same, plural:)
Buy beans, fish, and palm oil.
Please bring (pl.) twenty chairs into the schoolhouse.

bíkó, wétá akwukwọ á.
bíkó, wétá nú akwukwọ á.
zụtụ ańọga, ázụ, ná mmány ọkụwụ.
bíkó, búté nú ọgy océ n'ime ụlọ akwukwọ.
Eat up (pl.) all the food.

Please buy salt and palm oil for us.
Buy fish and pepper, too.
Bring me a chair, too.
Please bring (pl.) your teacher your books tomorrow, too.
Please close the door.
Please close the door for me.
Please open the door.
Please open the door for him.
Cover the pot.

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 /ká ọ 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 /kã/.
The subject (pronoun or noun) is normal except that 'I' is /m/ be-
fore the verb instead of the split form. The verb form is identi-
cal 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 intro-
duced later, some additional tone sequences will also appear.)

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

Let',
Let',
Let'z
town this morning.
Let'z
home today.
Let's
give him food.
Let's buy oranges for ourselves too.

He should cook yams and meat.
He should cook soup, too.
They should do the wash for us.
He should take this knife.
Have your father pay for it.
He should close that door, too.
He should take this medicine now.
He should drink lots of water too.
Your children should eat lots of meat.

Should I cook rice today?
Should we bring you our books?
Should I call my father?
Shall we open the door?
Should we read this book next
week?
Should I come this afternoon?
Should he do it again?

¿ by ka m sie osikapa tad.
¿ by ka anyi wêtára gi akwykw¶y anyi.
¿ by ka m kp¶ nnâ m. (- kp¶q)
¿ by ka anyi meghe uz¶.
¿ by ka anyi gya akwykw¶y a
n'izû qz¶.
¿ by ka m bya n'êshînyê a.
¿ by ka ô mee yâ qz¶.
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 cọgọ m ìmé 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 cọgọ m ka ọ gas ahyá.
I want you to look for oranges and bananas in the market. á cọgọ m ka ọ cọg ọrọmá ná únèrè n'áhya.
He wants me to give him money. ọ cọgọ ka ọ n'ye yá egó.
He wants us to show him the way. ọ cọgọ ka anyị zi yá ụzọ.
I want you (pl.) to wait for me here. á cọgọ m ka únú céré ọ n'ıbe à.
I want them to buy palm oil for me too. á cọgọ m ka hà zytakwara m mmany nkwụ.
Do you (pl.) want me to do the wash for you today too? únu cọgọ ka á saakwara unú ákwá táá.
Our teacher wants us to read this book next week. ọnye nkwúzi anyị cọgọ ka anyị gya akwụkwọ à n'ízu ọzọ.
He also wants us to tell a story in Igbo. ọ cọkwara ka anyị kọg akúkọ n'İgbo.
I want you to sweep the compound for me this morning. á cọgọ m ka ọ záára ọ ezi n'ụtụtụ 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.

<table>
<thead>
<tr>
<th></th>
<th>Step plus step</th>
<th>Low plus step</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infinitive:</td>
<td>ọ cọrọ ịzụta ya</td>
<td>ọ cọrọ ịweta ya</td>
</tr>
<tr>
<td>Verbal noun:</td>
<td>ọ nà asụta yá</td>
<td>ọ nà ịwetá yá</td>
</tr>
<tr>
<td>Hortative:</td>
<td>kà ọ ụzụta yá</td>
<td>kà ọ ịwetá yá</td>
</tr>
<tr>
<td>Imperative:</td>
<td>ụzụta yá</td>
<td>ịwetá yá</td>
</tr>
<tr>
<td>Past:</td>
<td>ọ sụtara yá</td>
<td>ọ ịwetara yá</td>
</tr>
</tbody>
</table>

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: /ịweta/.

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 sël'la nři.
She has swept the compound. ọ záála ézi.
I have called my father. á kpọq'la á nndá á.
Have you come? (a greeting) ọ byála.
I have seen all the people. á húla á ndi mmáq' nííle.
He has brought bananas and oranges. ó wétála un'ëre na oromá.
Has he eaten the meat? ọ ríc'la zq'.
Have you shut the door? ọ kwác'la yq'.
He has opened the door. ó múgh'la yq'.
He is dead. ọ ngw'g'la.
It is dry. ọ kq'la.
It's all gone. ọ gw'g'la.
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 the 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. ányị agýcala akwýkwọ á.
Have you (pl.) eaten all the bananas? ñnu erícala unere nífile.
Have they done the wash? hà asáala akáwá.
All the people have come. ità mmádụ nífile abyála.
The clothes are dry. ákwá akóqla.
The grass is dry. àhịgha akọqọla ðkụ.
This orange is ripe. òromá à asáala.
The food is all gone. ñrí agwýla.
I'm tired. ìke agwýla á.
This cloth is torn. ákwá à akáala nká.
This banana is rotten. ñná à akwýala ãgwọ ya.
We have brought your books. ányị ewétáala akwýkwọ gi.
My father has paid for it. hà enyéla ì egó màka ñrí.
They have given me money for food. ányị ebútala ãgwọ océ.
Drill 5. The negative construction corresponding in meaning to the affirmative completive 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.  ó méghì ya.
He didn't sweep it.  q zághì yá.
He hasn't done it.  ó mébèghì yá.
He hasn't swept it.  q zábèghì 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 /ızá/ rather than /ı́zá/ '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?
B. No. I haven't finished my work here.
A. You'll have time to go right now.
B. Tho clothes aren't dry.
A. Fine. Do you want me to buy yams or rice?
B. ỏ dì ámá. ỏ cørq ça m zytá jí, m'qby osikapa.
A. Buy beans, palm oil, and meat. A. zyta àgwà, àmánù èkwù, nà ánù.
Here's ten shillings.
B. O.K..
A. Has your guest come?
B. We haven't seen him. But we can wait for him.
A. Have you eaten?
B. No. We haven't begun to cook.
A. Good. Let's have a drink.

A. ỏ nga agá ahyá n'èhïhyé à.
B. ìbà. à rúcàbèghì m óry ì n'èbe à.
A. ỏ gâ erwé ehè ígá úgbì à.

A. ónye qbyà ùnum q byåla.
B. ânyì ahúbèghì yà. mà anyì ìwère ife icé ya.
A. ùnu eriela nrì.
B.  ámbà. ânyì ebídòbeghì ísì nrì.
A. ỏ dì ámá. kà anyì ñya mmánya.
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 záá 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 /anyị 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 /ụgbọ/ 'time'. If the action is rather tentative, the conditional may be preceded by /ọ byụ 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.
If I go to Umuahia tomorrow, I'll try to see your father.
When your teacher comes, tell him I want to see him.
When you finish your work, we'll talk about it.
When the clothes are dry, bring them in the house.
If those ranges are ripe, buy ten. When you're rested, come to my house. When I get home, I'm going to take a bath.

ię gaa ahyá taá, bikó, zútára núu.
üm gaa ụmụ-ahyá éci, á gà m árwá ịhụ ná ịgị.
onye ụkúzi ụnụ byá, gwá yá ná á corọ m ịhụ ya.
ị rụca ọrụ ịgị, ọnụ gá akpá ụkáta bányéré rá.
dkwá kọcà, wébátá yá n'ime ụlọ.
ịgbe m rue ụlọ, á gà m asá ahụ.
When the sun sets, all the farmers will return home.

If I should go to Umuahia next week, you can go with me.

I've never eaten cassava, but if you cook some I'll eat it.

I've never been to Abakaliki, but if I go next month I'll try to see your family.

If I have a chance, I want to go to the Western Region next year.

Drill 5. There is one further development from the form of the hortative construction. Without the /ká/, 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 /mésya/ followed by another consecutive, meaning that an action took place 'and it was done and' another action took place.

I returned home and cooked.

We went to our friend's house and danced.

We all came to my house last evening and told stories.

We ate, and then we read.

We finished our work, and then we sang songs.
He ate dinner, and then went to see a friend of his.

I'll stay home and write a letter.

(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 /â/ or the 'split' form /â ... á/ (with step tone accompanying /â/).

When I get home, I'm going to eat dinner and then write a letter.

I'm going to finish reading this book, and then I'm going to rest.

I want to finish my work, and then I'll help you.

(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.

Let's go to Okafo's house and look at his pictures.

(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).
Please go to the market and buy pepper.
Finish your work and then go home.
Do the wash, and then sweep the compound.

Drill 6. You have learned the use of /ôgbe/ 'time' with the conditional to express a future action the time of which is reasonably certain. The same /ôgbe/ 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 /á/ 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.  ôgbe á hûry yá, Ọ nà eri nří.
When I went to town today, I saw your mother.  ôgbe á gâra obodo táá, á hûry m nné gi.
When he finished his work, he went home.  ôgbe Ọ rûcara ọry yá, Ọ gâra ùlọ yá.
When the sun set, it began to rain.  ôgbe ánya arwû dâra, Ọmíři bidoro izò.
When it began to rain, we came inside the house.  ôgbe Ọmíři bidoro izò, ányĩ batara n'ulọ.

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 /ícá 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 ahu cāa áca...  If those oranges are ripe, ...
"Become dry": two different expressions are used in this lesson. /ọ kpọqla/ means 'It is dry' with reference to something that has been washed. /ọ kpọqla ọkụ/ 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'ọby/ is, in full, /mā q by/, beginning with /mā/ '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: /ọnye ọgbụ/ has been translated as 'guest'; under some circumstances 'stranger' or 'visitor' might be a better equivalent (a fact which gives rise for 'my guest'). /ọnye/ means 'person' in a number of compounds; compare /ọnye ọkụzi/ 'teacher'. /ọgbụ/ is a noun which apparently is related to /ọgbụ/ 'come'. Nouns of this type have plural counterparts beginning with /ndi/: /ndi ọgbụ/, /ndi ọkụzi/.

The sun and Nigerian geography: by itself, /ọnya/ is usually the equivalent of 'eye'; 'the sun' may be expressed as either /ọnyi/ alone or /ọnyi ọgbụi/. (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: /(ọnyi) ọgbụ ọgbụ nà awụ/; and it sets or 'falls': /(ọnyi) ọgbụ ọgbụ nà aáda/. Using a type of verbal noun derived from the appropriate verbs, the Eastern Region of Nigeria is /ọgbụwa ọnyi ọgbụi/, and the Western Region is /ọgbụda ọnyi ọgbụ/. The Northern Region is expressed as 'Hausa Highlands': /ọgbụwa Awusa/. (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.)

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

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

Recreation: /igungwa ọgụ/ 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' /izụ/, 'month' /ọgwa/, 'year' /ọtụ/, and some others enter into patterns to express 'last ...': /izụ ọghara aga/, /ọgwa ọghara aga/, /ọtụ ọghara aga/; and 'next ...': /izụ ọzụ/, /ọgwa ọzụ/, and /ọtụ ọzụ/.
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 /ná/.

(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 /464/) 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.
<table>
<thead>
<tr>
<th>Stem: Step</th>
<th>Stem: Low</th>
<th>Stems: Step, Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;go&quot;</td>
<td>&quot;rest&quot;</td>
<td>&quot;open the door&quot;</td>
</tr>
</tbody>
</table>

| Infinitive:   | ígá    | ízu ike          | ímeghé iké |
| Past:         | ọ gára | ọ zúru ike       | ọ kpáciri íqa |
| Verbal noun:  | ọ (ná) agá | ọ (ná) ézu iké | ọ (ná) akpácí íqa |
| Imperative:   | gáá    | zúé iké          | kpácí íqa |
| Completive:   | ọ gáala | ọ zúela iké      | ọ kpácíela íqa |
| Noun subj.:   | ọiazú agáala | ọiazú ézuéléa iké | ọiazú akpácíela íqa |
| Hortative:    | kà ọ gaa | kà ọ zúé iké     | kà ọ kpácí íqa |
| Conditional:  | ọ gaa, ... | ọ zúé iké, ...  | ọ kpácí íqa, ... |
| Consecutive:  | ... gáá | ... zúé iké      | ... kpácí íqa |
| Sequential:   | ... ọ gáá | ... ọ zúé iké    | ... ọ kpácí íqa |
| Noun subj.:   | ọiazú agáá | ọiazú ézué iké | ọiazú akpácí íqa |
| General Neg.: | ọ gághi | ọ zúghi íke      | ọ kpácíghi íqa |
| Noun subj.:   | ọiazú agághi | ọiazú ézúghi íke | ọiazú akpácíghi íqa |
| Neg. Imper.:  | ágála  | ézúla íke        | akpácíla íqa |

After the Conditional, use /ihe gá emé/ 'something will happen'.
Before the Consecutive, use /ọ ricara ọri/ 'he finished eating'.
Before the Sequential (a label for what was described in Lesson 10 as "a special type of Consecutive"), use /ánỳí gá ericas nọ́ri, é mesha/ 'we will finish eating, and then'.
<table>
<thead>
<tr>
<th>Stems: Low, Step</th>
<th>Stems: Step), Low</th>
<th>Stems: Step), Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;shut the door&quot;</td>
<td>&quot;leave&quot;</td>
<td>Pronoun Object &quot;! :e it out&quot;</td>
</tr>
<tr>
<td>kwací úẓ</td>
<td>fihápỵ</td>
<td></td>
</tr>
<tr>
<td>kwaciri úẓ</td>
<td>ƒ hápỵry</td>
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<td>(ṇ</td>
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<td>ṇ</td>
</tr>
<tr>
<td>kwácie úẓ</td>
<td>hápỵ</td>
<td>wép̣ yá</td>
</tr>
<tr>
<td>kwáciela úẓ</td>
<td>hápỵla</td>
<td></td>
</tr>
<tr>
<td>lzỵ akwcicie la úẓ</td>
<td>lzỵ ahápỵla</td>
<td></td>
</tr>
<tr>
<td>ká  ƒ kwácie úẓ</td>
<td>ká  ƒ hápỵ</td>
<td>ká  ƒ wép̣ yá</td>
</tr>
<tr>
<td>ƒ kwácie úẓ, ...</td>
<td>ƒ hápỵ, ...</td>
<td>ƒ wép̣ yá, ...</td>
</tr>
<tr>
<td>... kwácie úẓ</td>
<td>... hápỵ</td>
<td>... wép̣ yá</td>
</tr>
<tr>
<td>... ƒ kwacic úẓ</td>
<td>... ƒ hápỵ</td>
<td>... ƒ wép̣ yá</td>
</tr>
<tr>
<td>... lzỵ akwcicíe úẓ</td>
<td>... lzỵ ahápỵ</td>
<td>... lzỵ éwép̣ yá</td>
</tr>
<tr>
<td>kwacicíghi úẓ</td>
<td>hápỵghị</td>
<td></td>
</tr>
<tr>
<td>lzỵ akwcicíghi úẓ</td>
<td>lzỵ ahápỵghị</td>
<td></td>
</tr>
<tr>
<td>akwcicila úẓ</td>
<td>ahápỵla</td>
<td></td>
</tr>
</tbody>
</table>

(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 /kpác̣i/ and /kwác̣i/, but not after /hápỵ/ or /wép̣/.)

(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": ịrị 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 pictures and then eat.
We didn't eat this morning.
Don't (pl.) eat that food.

"to open the door": ịmgha ụzọ
Oloye opened the door.
Oloye is opening the door.
Open the door.
Oloye has opened the door.
Have Oloye open the door.
When Oloye opens the door, what will he see?
Oloye came to my house and opened the door.
Oloye will sweep the compound and then open the door.
Oloye didn't open the door.
Don't open the door.

"to sweep the house": ịzà ụlọ
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 sweep the house.
I didn't sweep the house today.
Don't sweep the house just now.

"to take out the pot": ịwepụ ịte
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 ghárâ i̠gá ahyà taà.
He shouldn't shut the door. kà ọ ghárâ i̠kwáci ịzụ.
He shouldn't take this medicine. kà ọ ghárâ i̠nyọ ọgwụ à.
Let's not eat right now. kà anyị ghárâ írí nri úgbu à.
They shouldn't tell lies. kà há ghárâ ịsị asị.

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

If we don't get money today, we won't be able to buy food. ọ byụ́ nà anyị ọgwéghị egó taà, anyị agághị èmwe iké ịzụ nri.
If they don't come, when shall we eat?
If it doesn't rain, let's go to Umuahia tomorrow.
If you don't see meat in the market, try to buy fish.

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:

\[ \text{normal} \quad \text{(informal)} \]
\[ \text{You've told a lie.} \quad \text{You're a liar!} \]

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.  
I'll see him before he eats.  
I want to finish reading this book before I go to market.  
I went to sleep before I finished my work.  
We finished eating before our friends came.  
I stayed outside quite a while before they opened the door for me.
I told him to finish his work before the sun sets.

He didn't close the door before it started to rain.

It threatened to rain before we got to Onitsha.

Don't go home before you finish your work.

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 ideas. Here are a few more instances:

I kept on working until the sun set.

We stayed in the house until it stopped raining.

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 /dhu/), 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 /any/ ) 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.

akwa ọ zụrụ akmala ụkwa.
akwa anyị zụrụ akmala ụkwa.
akwa ụmụ zụrụ akmala ụkwa.
ụri o ọtara ọgwụla.
ụri anyị ọtara ọgwụla.
ụri ụmụ ọtara ọgwụla.

ọwọke ahụ ọ hụrụ n'anya
byara ebé a n'ụtụ ụ.
akwa mlandara akgọla.
akwykwọ m ziri gị bu ụche ụ.
ịkata ọ nyere ọ di mmá.
ụri o siri ọtara ụtụ.
ọụtụ ha ụhụrụ di mmá.
ụlọ nnukwu ahụ anyị hụrụ
n'ụzọ ọnụca bu ụche èzè obodo ụ.

nye n'ụ akwykwọ unụ ara.
há riri ụri ụmìle a ụla.
ụ akwykwọ i dère.
ụ mágị m ihe o mere,
à mágị m onye ọ hụrụ,
à mágị m ndi mmadụ ọ hụrụ,
à mágị m ebe ha gàra.
ịkẹ a bu akwykwọ ọ hàhụrụ
n'ụlọ ụ.

ị mara ebé ọ n'ahụ.
ghịị bu ụhụ akwykwọ i n'ahụ.

ụmụ ụ n'ahụ elège anya ọnwere
ike ịgwụ akwykwọ mmá.
ịgbọ ụla nnukwọ ọ n'ahụ ọnụ ọ di ọhụrụ.
akwa ọ n'ahụ ụmụ ọ di nnukwọ.
The house you will see on the right is his.
Where we're going there'll be lots of palm oil.
Whatever you do will be fine.

Will 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 /nà/ and /gà/ 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.
I don’t know who did that.
The man who bought my car lives in that house.
I don’t know what happened.
The cup that was on the left is mine.
We who saw what happened couldn’t do a thing.
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 fine.
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, fruits, 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.
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. Thus' 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 húrú ébe anyí gára.
He saw the-place that-we went.

ó húrú 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 /ñke/ in phrases like /ñke á/ 'mine'. Of these two, /íhe/ has a more general meaning, like 'the thing, whatever it is'; /ñke/ is 'a particular item, the one'. The two may be contrasted in sentences like the following:

A húrú m íhe ọ zúry.  'I saw what you bought.'
A húrú m ñke ọ zúry.  'I saw the one you bought.'

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

There are also two words referring to 'place'. Of these, /e/ certainly covers the more general meaning comparable to /íhe/ and
A second reference to 'place', /ɗga/, 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 /ɗga/.

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. /ɗdi/ is the more general term, but in its generality also implies plurality. /όneye/ is the specific term, but in its particularity also implies singularity. These words are also used in a number of noun phrases like /όneye ǭkúzi/ 'teacher', /ɗdi ǭkúzi/ 'teachers'.

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

<table>
<thead>
<tr>
<th>thing</th>
<th>place</th>
<th>time</th>
<th>person</th>
</tr>
</thead>
<tbody>
<tr>
<td>General:</td>
<td>ǹhe</td>
<td>ǹbe</td>
<td>ǹgbe</td>
</tr>
<tr>
<td>Particular:</td>
<td>ǹke</td>
<td>ǹga</td>
<td>ǹgbe</td>
</tr>
</tbody>
</table>

Most Igbo nouns do not have a singular-plural distinction, as you know. However, a phrase consisting of /ɗdi/ plus any noun can be used to indicated a plurality of that noun, but specifically with the implication that they are being considered as individuals, not as a group. Thus /ɗdi ǭkata/ is 'certain baskets'. In other than relatives, /ɗdi ǭmadọ/ is the usual expression for 'people'; and people are by definition considered as individuals 'mother personal noun', /ǭwata/ 'child' has a real plural /ǭ/. This is this, strangely enough, which is used to form plural of 'man' and 'woman': /ǭmụ ǭwata/ 'men', /ǭmụ ǭwanyị/ 'women'.

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

- ọ bụ ọgụ. It is fire.
- ọ dị ọgụ. 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 uses 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 /Ọ bụ/ 'it is'.

What are you doing?  gịnị kà ị nà emé.
What does he want?  gịnị kà ọ nà acọ.
What will they say about it?  gịnị kà há gà ekwú bányére yá.
When will the party start?  ñgbé óle kà ómere gà ebído.
When did your father die?  ñgbé óle kà ọnà gị ọmụyọ.
Where are you (pl.) going?  ébe óle kà ọmú nà agà.
Where did you put my book?  ébe óle kà i débere akwykwọ m.
Who is he looking at?  ọnye kà ọ nà élé anyá.
It was my brother that you saw.
Is it beef that you bought?
I wanted hot water, but it was cold water that you brought.
It's tomorrow that I'm going to Umuahia.
It was at the market that I saw your students.

But without /kà/:

What did you buy at the store?
Where does your teacher come from?

Second, /kà/ 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.
He should try to do it again.
Let's not have mutton today.

My teacher told me to read this book this week.
I told you to stay here.
My brother made it possible for me to go to school.
I'll see to it that he does it.
I want them to sing for you.
He wants us to help him.
We helped him build his house.
Please help him cut the grass.

Third, /kà/ is used before a verbal expression with the meaning 'as, while, when' (sometimes interchangeable with /jìgbì/), and also before a noun in phrases like /jì dì ka .../ 'it is like ...' and the corresponding relative /... dì 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.
While I read, my wife did the cooking.
I bought this car while I was working in Onitsha.
While I was coming here, I met a friend of yours.
I saw them working on the farm.
I saw your father working on his farm.
I heard your students singing.

Did you hear the birds singing last evening?
We saw a lot of men and women singing and dancing.

"His house is like mine."
That blouse is like one I saw in a store in Onitsha.
Palm oil is not like peanut oil.
A teacher's work is not like a farmer's.
"A pretty girl is like a melody."
I want to buy shoes like yours.

I want to buy a blouse like the one you bought in that store in Onitsha.
They sell various things, like blouses, gowns, shoes, and caps.
Drill 2. In the first group of sentences below, you will be using still another syllable /ká/. This one, however, is quite different in meaning and usage from anything found in the preceding drill. Here, /ká/ is the stative of a verb /ìká/, 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 tastes good'), and then introduced the compared item by /kàri/. This /kàri/ is derived from /ìkàri/, the same verb /ìká/ 'surpass' with an extension /rì/ (which adds no special meaning but is required in this construction). The form /kàri/ is a consecutive, though the rules given in Lessons 10 and 11 would lead you to expect /kàri/, 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 /kàri/; you may also hear /kàra/, 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).'</p>

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 would not ask unless you have studied the above paragraphs with meticulous care. Be if you learn a few key examples by heart, you will learn to understand and use many more expressions by simple analogy.

<table>
<thead>
<tr>
<th>English</th>
<th>Igbo</th>
</tr>
</thead>
<tbody>
<tr>
<td>This soup tastes better than that.</td>
<td>ófe à ka ụجه áhy yto.</td>
</tr>
<tr>
<td>Your house is bigger than ours.</td>
<td>úlọ ùnụ ka ụkke ányị ibụ.</td>
</tr>
<tr>
<td>My husband is taller than hers.</td>
<td>dikà diká ogologo.</td>
</tr>
<tr>
<td>This road is wider than the Aba road.</td>
<td>úzọ à ka úzọ Ába ụmbàra.</td>
</tr>
<tr>
<td>This house is more expensive than that.</td>
<td>ọkwụkwọ à ka ụجمه áhy daá qny.</td>
</tr>
</tbody>
</table>
This soup tastes better than that.
Your house is bigger than ours.
My husband is taller than that one.
This road is wider than the other road.
This book is more expensive than that one.
His gown is more beautiful than mine.
I want a bigger house than this one.
A dog is smaller than a leopard.
The road to Onitsha is longer than the road to Uyo.
A wild pig is worse than a bush-cow.
He has more money than Obi.
Okoye is better educated now than last year.
An iroko is taller than a palm tree.
This cloth is wider than that.
This stone is heavier than that one.
A chimpanzee is bigger than a monkey.
An antelope is smarter than a sheep.

(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 sterile in form, particularly in some areas.
2. In the present, the first verb may also be sterile in some
combinations; perhaps surprisingly, the stative may be used in expressions of action now going on, and the ordinary present (/nà/ plus the verbal noun) in expressions of customary action. In either case the second, simultaneous action is expressed by the verbal noun, without repeating /nà/, and without a pronoun.

3. After a future, (/gà/ 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' (/sà/ ... /gà/) where we say 'go with ...' (expressing accompaniment). Again, Igbo uses a combination meaning 'use ... do' (/jì/ ... /mè/) where we say 'do ... with ...' (expressing instrument). A combination 'drive a car go to ...' (/nyà ìgbò /gà .../) 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 this 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 verbal stem alone. If this second verb stem has low tone, you would certainly expect the tone sequence step-wise (e.g., /hà/) to remain unchanged; a verb stem such as /bè/ does not have step tone, and it is not a noun: the conditions under which /hà/ becomes /hù/. But, in the expressions for simultaneous action, precisely this unexpected tone alternation does occur. When 'cutting meat' is the second in a pair of simultaneous actions, it is /hà /hù/ 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 activity one step at a time, and it will not only be easy to learn but to repeat the first group of sentences to anyone and review of other verb combinations, the remaining groups will be the most obvious for simultaneous actions.
They went to market to buy food.
They went to market and bought food.
I'm going to eat and then read.
When I finished my work I rested.
When I finish this work I'll rest.

They went to market and bought food.
I'm going to eat and then read.
When I finished my work I rested.
When I finish this work I'll rest.

They ate and chatted.
He stood and spoke.
He carried a load (going) to market.
That woman carried a lot of yams to market this morning.
They went to town with us.
I went to school with his brother.

All the students sang with us.
She washed her hands with her ring on.
She wore a pretty dress to the party.
We drove to Enugu last week.

She came to Nigeria by plane.
We came from Enugu to Onitsha by train.
We came from Onitsha to Gomina by road.

She cooked a delicious lunch soup.
I gave her the bowl to fill.
To the market. To the mill.
They sit and chat every day.

He rides a bicycle to school.
He wears a cap at work.
We drive to Enugu every week.

What do you use that for?
She cooks delicious meat soup.
We have wine with dinner.

My father is going to drive to Aba tomorrow.
What are you going to do with that knife?
We're going to go to Nigeria by plane.
I'm going to go to a movie with them.

há ná ányú n'óce àkpá nkatá kwa ụbọchi.
Ọ ná ányà ìgwè àgá yì n'akwykwọ.
Ọ ná ákpú àkpú árụ ọrụ.
ányì ná ányà ụgbọ ágá Enyụá kwa îzu.

gịnị kà únị nà ejị ìçie ányú eme.
Ọ nà ejị anụ eté ofe tọọ ụtọ.
ányị ná ányì mmánya ôrị nri.

únà á gá ányà ụgbọ ga Aba eci.
or: únà á gá ányà ụgbọ ágá Aba eci.

gịnị kà ọ gà ejị mmá ányú mé.
or: ... éme.

ányị gà ejị ụgbọ elù ágá Nájịríá. (or: ... gà N.)

á gà m ėsọ he gà ānèmè.
or: á gà m ėsọ he agá ānèmè.

Brill 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 "proverb": 'The plate got broken.' In Igbo, a complete idea is expressed by a genuinely impersonal subject pronoun, 'ọ' or 'ụ'. An English proverb is frequently a literal translation, but remember that there is no "proverb" in Igbo. In the same that we know it in European languages, however, the English is to be treated in the following. It is not very difficult to visualize the English sentence, and that is why we have recourse to the proverb.
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', /àmù/; frequently the final vowel is absorbed into the preceding nasal, and you will hear /àmù. For the other two singular pronouns, the corresponding forms are /gì/ and /yá/. The Igbo equivalents of the English plural pronouns are nouns in any case. The singular forms /àmù/, /gì/, 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.
A friend of mine and I went to
a movie last evening.
I want you and him to work today.
I ride a bicycle to town, but he
drives a car.
If you’ll cook dinner, I’ll do
the dishes.
They worked last evening, but I
stayed home and read.

àmù nà yá gàra ýlọ ànyikwọ taà.
Amù nà ényi á gàra si, ámá
n'abali gàra aga.
À cọrọ m ka gì nà yá rya qụ́ rụ́ taà.
Amù nà ányà igwè agá ñbodo,
à yá nà ányà úgbọ́ agá.
Ì bùrù nà gì s’ì fú nfrí, Amù gà
un eferẹ̀.
Há rùrù qụ́ rụ́ n'abádi gàra aje,
mà mì bì n’ị fì ịkụ akwụkwụ.
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 (/úwé/), and thus a different verb is used. Some of the common combinations are as follows:

- ìmá akwá: to put on (and wear) a wrapper
- ìtí uwe: to put on (and wear) a dress (or other sewn garment)
- ìyí ìwé: (the same in some dialects)
- ìkpù okpú: to put on (and wear) a cap
- ìgbá qlá: to put on (and wear) a ring
- ìnyá ègbé: 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 /itīwa/ in one sentence in this lesson. Here is another instance of striking non-congruence between languages. /itīwa/ means 'break' only in the sense of 'shatter, break in many pieces'; 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:

įwá: 'break open' (as of a kola pod)
įdège 'break' (of a rope or string: 'pull - cut')
įgbàji 'break' (of a stick or other rigid object)
įdówá 'tear (apart)' (of cloth or paper: 'pull - separate')
îtīwa 'break, shatter' (in pieces: 'beat - separate')
įgbúwá 'split' (of wood: 'kill - split', primarily Onitsha)
įkpówá '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 /îsú jì/. 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 "squishy" 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, /îsú/; the similarity between the two verbs is only a coincidence.

4. In the narrative which constitutes Drill 6, there is a form /bỳkwàsí/ 'and (also) sing'. Since you have learned /ìbù ǹbù/, with /bù/ as a stem with low tone, this form seems highly irregular. The explanation involves the special verbal extension /kwásì/. Like the extension /kwàsí/, which is variable in tone, same after step or low after low, /kwàsí/ has the meaning 'also'. But /kwàsí/ is used only at the end of a series; it suggests 'and finally'. In tone, /kwàsí/ is invariable; but any stem which precedes it takes a step tone, even if that stem independently has low tone. Thus the
form /bûkwâsəj/ has step tone with /bô/ because of this particular two-syllable extension, and low-step with /kwâsəj/ 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).