Chapter 1

Sounds and Letters

Because Kanza has wide variety of sounds—many of which are very different from those of English—we must learn a new alphabet especially suited for this language.

WHILE there are more than 40 distinct sounds associated with American English, we as English speakers have only 26 characters in our alphabet. And despite the double and sometimes triple duty we assign to our letters, there are still many, many ways to spell even the most common sounds of our language (such as the *ee* sound and the *k* sound—try counting them sometime). Furthermore, we often string letters together to create clusters conveying no real sound information whatsoever. Consider for instance the *ough* combination in words like *bought*, *thorough*, *through*, *drought*, *cough*, *tough*, etc. Clearly our alphabet is poorly suited to capture the sounds of our own language, let alone a language such as Kanza—a language full of uncommonly dissimilar sounds and very subtle distinctions.

A New Kanza Alphabet

The Kanza alphabet consists of 36 letters—28 consonants and 8 vowels. Several sounds and letters are the same in Kanza as they are in English, including *b*, *d*, *g*, *h*, *j*, *l*, *m*, *n*, *s*, *sh*, *w*, *y*, and *z*. Several letters we know from English are missing, including *c**, *f*, *q*, *r*, and *v* (*the letter *c* is used in the Electronic Classroom to represent the Kanza letter *č*, which is difficult to import into the discussion board and does not work well with many e-mail programs disallowing Unicode characters). Several letters, including *aⁿ*, *č*, *čh*, *iⁿ*, *kh*, *k'*, *oⁿ*, *ph*, *p'*, *t'*, *ts'*, *zh*, *γ*, and *'*, appear in Kanza but not in our Roman alphabet. Lastly, some letters appear familiar but have different pronunciations: *a*, *e*, *i*, *k*, *p*, *o*, *t*, *u*, and *x*.

Below is a chart showing the letters of the Kanza alphabet, a description of the sound, and an example word. Try forming the sound of each letter from the description and pronouncing the example word.

The Kanza Alphabet

Upper/Lower Case	Description	Example
A, a	like *a* in *father* or like *u* in *but*	*a* arm
Aⁿ, aⁿ †	nasal *a*, like the *aun* in *haunt*, but the *n* is not pronounced fully	*aⁿbá* yes (female)
B, b	like English *b*	*blé* I go
Č, č	like *ch* in roach	*česká* cow
Čh, čh	like the *ch h* in *beach house*	*čhiⁿ* strike
D, d	like English *d*	*dómbe* look at
E, e	like *e* in *echo*	*égo* like, as
G, g	like *g* in *got*	*gáxe* make
H, h	like *h* in *hot*	*ho* fish
I, i	like *i* in *piano*	*itá* egg
Iⁿ, iⁿ †	nasal *i*, like *in* in *think*, but the *n* is not pronounced fully	*iⁿtánga* gravel
J, j	like English *j*	*je* lake
K, k *	like *kk* in *bookkeeper* or *k g* in *look good*, but not like *k* in *kill*	*ke* turtle
Kh, kh	like *k h* in *look healthy*	*khúga* 3rd son
K', k' ʔ	like *k*, but pronounced alone, and then a catch in the throat	*k'óse* dice
L, l	like English *l*	*lézhe* striped
M, m	like English *m*	*miⁿ* blanket
N, n	like English *n*	*ni* water
O, o	like *o* in *stove*, also like *or* in British *or*, and sometimes like *oo* in *pool*	*obáhaⁿ* wear
Oⁿ, oⁿ †	nasal *o*, like *on* in *don't*, but the *n* is not pronounced fully	*oⁿhâⁿ* boiling
P, p *	like *p p* in *soup pot* or *p h* in *jump back*, but not like *p* in *pill*	*pa* nose
Ph, ph	like *p h* in *top hat*	*phóke* thud
P', p' ʔ	like *p*, but pronounced alone, and then a catch in the throat	*yup'íⁿze* blink

S, s	like English *s*	*sábe* black
Sh, sh	like English *sh*	*shábe* brown
T, t *	like *t t* in *at times* or *t d* in *let down*, but not like *t* in *till*	*ta* deer
T', t' ʔ	like *t*, but pronounced alone, and then a catch in the throat	*t'óxa* bent
Ts', ts' ʔ	like *ts* in *cats*, but pronounced alone, and then a catch in the throat	*ts'e* dead
U, u	like *u* in *pure*, pronounced like *ee* in *need*, but round the lips as for *oo*	*úbe* bird's tail
W, w	like *w* in *wash*	*wahú* bone
X, x	like *h* in *hue*, somewhat like clearing the throat FORM AND HOLD **K** BUT DON'T SAY IT. NOW EXHALE FORCEFULLY.	*xlexlé* tattoo
Y, y	like *y* in *yes*	*yéba* jaw
Z, z	like English *z*	*zíhi* yellow
Zh, zh	like *s* in *measure*, *pleasure*, or *leisure*, or *g* in *beige* or *garage*	*zhúje* red
γ, γ	like *x* above, but softer and with gargling or rattling vocal cords FORM AND HOLD **G** BUT DON'T SAY IT. NOW TRY TO HUM THROUGH YOUR MOUTH.	*γagé* cry
', ' ʔ	like the pause between the syllables in *uh-oh*, catch in the throat	*'oⁿ* use

Don't worry—we know some of these sounds will need a little more clarification. See below.

Nasal Vowels

The vowels *aⁿ*, *iⁿ*, and *oⁿ* (all marked with † above) change slightly depending on what letter immediately follows them. Before the letters *g*, *k*, *kh*, and *k'*, the superscript *ⁿ* is written as a normal *n*. For example, in the word *aⁿsčéje* (*'I am tall'* — aⁿ+sčéje) the vowel is written with a superscript *ⁿ*. But in the word *angóta* (*'our'* — aⁿ+g+ota), the vowel is written separate from the normal *n*. Something else happens to the superscript *ⁿ* before the letters *b*, *p*, *ph*, and *p'*. Here it becomes a normal *m*, as in the word *zhómbe* (*'you plural use'* — zhoⁿ+be). These phenomena occur because English speakers already produce nasal vowels before English *ng*, *nk*, *nx* (think of as *nk+s* in English), *mb*, and *mp*. So there is no need to mark the nasals in these cases. This is not to say that writing the nasal as a superscript in all cases is wrong. On the contrary, accuracy is preserved, but reading ease may decline slightly, especially near other unfamiliar letters. In the Electronic Classroom and in e-mail, the superscript *n* often appears as a tilde ~ or as a capital *N*.

What Are They?
The three nasal vowels are **aⁿ**, **iⁿ**, and **oⁿ**.

Tense Consonants

The consonants *k*, *p*, and *t* are not pronounced the same way at all in Kanza as they are in English. In Kanza, these three letters and the letter *č* (all marked with * above) are made almost twice as long, without any accompanying puffs of air, and with a little more voice. They come out sounding a little more like *kg*, *pb*, and *td*, but run together. For example, *ítá*, 'egg,' sounds almost like **eat-dah**. The letter *č* sounds almost half way between the English *ch* and the English *j*.

What Are They?
The four tense consonants are **č**, **k**, **p**, and **t**.

Glottal Consonants

The *'* element in the consonants *k'*, *p'*, *t'*, and *ts'* is simply the Kanza letter *'* (in these cases, it's just preceded by another consonant). It can be thought of as just a slight pause, or catch made in the throat. This can sometimes sound like silence, or sometimes as just a tiny *uh* sound. In older texts, the *'* is sometimes written as a question mark (*ʔ*). For example, the *k'* in the word *'dice'* appears as *kʔóse* in older texts instead of *k'óse*, but both are pronounced almost like **k-oseh**. This sound is much more clearly understood in hearing than in text description.

What Are They?
The five glottal consonants are **k'**, **p'**, **t'**, **ts'** and **'**.

A Few Others

A few other characters might cause confusion, but don't let them trouble you.

- Kanza vowels do not sound much like English vowels. Think of them as a little closer to the vowels you see on the menu at Mexican or Italian restaurants (Kanza *a* sounds like the *a* in *taco*, Kanza *e* like the *e* in *queso*, Kanza *i* like the *i* in *pizza*, and Kanza *o* like the *o* in *vino*). Kanza *u* is a little different: It sounds like what kids say when they step in gum on the street!
- As mentioned above, the letters *č* and *čh* appear simply as *c* and *ch* in the Electronic Classroom and in e-mail. But remember when you see them that they are pronounced somewhat like English *ch*, and never like *k* or *s*.
- Kanza has no *f* sound. The Kanza letter *ph* sounds like a *p* followed by an *h*, and is never pronounced as in English *phone*.
- Kanza *x* is a very tricky sound to muster at times. It sounds like the very rough throat-clearing sound sometimes heard in German, Scots, or Hebrew words like *Bach*, *loch*, and *Chanukah*. It's like a violent cross between *k* and *h*.
- Depending on the typeface used in the text, the letter *y* looks very similar to the letter *γ*, but they are pronounced very differently. While *y* is like sound in the word *yes*, the letter *γ*

sounds like a cross between *g* and *h*—a sort of throaty gurgle. Also be aware that this letter looks somewhat different when italicized (*ɣ*) and when not italicized (ɣ). Furthermore, it is simply written as *gh* in the Electronic Classroom or in e-mail.

"The Kanza Alphabet Song"

To help you remember the order of the letters and the sounds associated with them, we wrote a short Kanza alphabet song. While mostly for fun, learning to sing the song can actually help you memorize the writing system. It is currently available for download on the Internet. You can find more information about it at the Electronic Classroom (pub44.ezboard.com/bkanzaelectronicclassroom), under the forum called **Week 1/Lesson 1**. In the first post for the topic **The Kanza Alphabet Song!**, you'll find a little discussion of how to access and play the song.

Notice that the song uses the *names* for the letters, rather than just the *sounds* of the letters. In English, we have *a*e, *b*ee, *c*ee, *d*ee, *e*e, *e*f, *g*ee, and so on for the names of letters. In Kanza, all the vowels use their sounds as their names, and all the consonants are named as if followed by the Kanza *a* sound (except ', which sounds like *a'a* because it doesn't have much of a sound by itself). Thus, the song goes *a*, *a*^{n}, *b*a, *č*a, *č*h*a*, *d*a, *e*, *g*a…

Vowel Stress and Length

Vowels receiving stress are marked with accent marks in most words of more than one syllable. Primary stress is marked with an acute accent going up and to the right, as in the word *zha*^{n}*mí* (*'sugar'*). Secondarily stressed syllables are a little less accented than those stressed primarily, and are marked with a grave accent going up and to the left, as in the word *mìskúwe* (*'salt'*). Most words of more than one syllable have primary stress, but only a few have secondary stress marked. Secondary stress can sometimes fall on a separate word in a common phrase containing only one primary accent, such as in *mokáⁿ sàhe* (*'coffee'*). Some phrases of more than one word contain words with no particular stress marked, as in *máⁿhiⁿ tanga* (*'long knife'* or *'American'*). Vowels are occasionally held twice as long in speech. These long vowels are written twice. Any diacritics and/or nasalizations on a long vowel are written only on the last one in the pair, such as in *Kaáⁿze* ('Kanza'). The underlined letters in this example mark an *a* that is long, stressed, and nasalized.

APPLY YOUR KNOWLEDGE

Using the alphabet chart, **pronounce** each of the following Kanza words carefully and then **write** its English meaning on the space below.

This exercise will really help you get acquainted with the sounds and writing system of the Kanza language. You may need to flip back and forth to the alphabet chart for help pronouncing all the sounds of the first few words, but it will gradually start to sink in the further you go on. Refer back to this exercise often for continued pronunciation practice.

itá	k'óse	ta	ɣagé	ke	úbe
_____	_____	_____	_____	_____	_____
obáhaⁿ	ť'óxa	česká	gáxe	miⁿ	čhiⁿ
_____	_____	_____	_____	_____	_____
ho	'oⁿ	phóke	égo	yéba	wahú
_____	_____	_____	_____	_____	_____
zhúje	ble	je	oⁿháⁿ	pa	sábe
_____	_____	_____	_____	_____	_____
dómbe	yup'íⁿze	shábe	léze	aⁿhá	xlexlé
_____	_____	_____	_____	_____	_____
ni	ts'e	a	zíhi	khága	ìⁿtánga
_____	_____	_____	_____	_____	_____

A QUICK WORD ABOUT CORRECT PRONUNCIATIONS

First-time students of a language occasionally find it hard to pronounce sounds exactly the way they need to be heard, especially in front of others. Often they are tempted to "English-ize" pronunciations, by finding the closest English approximation of sounds. Please try to avoid this. Many Kanza sounds are close enough to be familiar, but different enough to affect meaning if pronounced incorrectly. Take for instance the Kanza words **če** (*'buffalo'*) and **čhe** (*'the [vertical object]'*). These are two different words with two radically different meanings, and they are not pronounced the same way at all. And consider the word ***ta***, meaning *'deer.'* This does not sound like English **tah** (not a word in Kanza) or like **dah** (*'demand'*), but something closer to **tdah**; Kanza *t* sounds like a cross between English *t* and *d*. Lastly, the Kanza word for '*who is it,*' written ***bé' e' e***, is pronounced like **beh-eh-eh** (Kanza *e* is pronounced as in *echo*) but never like **bay-ay-ay**. Try to make your pronunciations as clear and distinct as possible, and as close as you can to the way you hear it.

Chapter 2

Basic Conversation

Now that we know how the language sounds—and can even pronounce Kanza words from their spellings—let's see some common words we can use everyday.

THE Kanza language is amazingly descriptive, and even the most ordinary sorts of utterances can convey lots more information than their closest English equivalent. This is especially apparent in conversation, where a simple three or four word greeting might communicate something about the speaker's gender and the continuation of her actions with respect to her position in space and/or similar information about the hearer(s)! Although such detail is not generally invoked in English pleasantries, you shouldn't have much difficulty learning how it fits into to Kanza conversation.

Specific vs. Non-Specific Phrases

Below are several important conversational items that can be used on a daily basis. These are some of the common things you probably hear in English from day-to-day, and they can be used in much the same ways in Kanza. But they're a little more "personalized" in Kanza than they are in English. Plainly put, a Kanza speaker's choice of words (even in some of the most rudimentary situations) depends on her environmental factors. For instance, while women may use certain words, men use others. We call this **gender-specific** speech. Plus, people engaged in conversation will use specific words depending on how they are positioned in space—in terms of *sitting, standing,* or *moving.* We call this **position-specific** speech. In other situations, there are no such rules, and the various conversational phrases are more or less interchangeable between speakers. We call this **general** or **non-specific** speech. All three forms of speech show up in the conversational phrases below. Try and think about which ones you would use in various situations.

GENDER-SPECIFIC CONVERSATION PHRASES

Females use the set on the left, and males use the set on the right.

These phrases depend on the GENDER of the SPEAKER.	**Hawé!**	**Ho!**	Hello!
	aⁿhá	**howé**	yes

POSITION-SPECIFIC CONVERSATION PHRASES

The three main positions in space we will examine are *sitting, standing,* and *moving,* indicated by the underlined portions in the examples below. Note that both *yayíshe* and *ayíhe* involve moving, for the HEARER and SPEAKER, respectively.

These phrases depend on the POSITION of the SUBJECT of the sentence—not necessarily the SPEAKER.	**Khe dázhi yayíshe?**	Are you (*moving*) well?
	Aⁿhúhega minkhé.	I am (*sitting*) sick.
	Omáⁿzheya akháhe.	I am (*standing*) tired.
	Doⁿhé ayíhe.	I am (*moving*) fine.

GENERAL (NON-SPECIFIC) CONVERSATION PHRASES

General phrases are do not change with respect to anything environmental.

These phrases can be used regardless of GENDER or POSITION.	**Nompéaⁿhi.**	I'm hungry.
	Wíblahaⁿ.	Thanks.
	hánkazhi	no
	yáli	(it is) good
	pízhi	(it is) bad

The gender-specific speech shouldn't pose too big a problem. The most important thing to remember is that in order to carry on a conversation with persons of the opposite gender, you must at least *recognize* their gender-specific speech. In other words, don't simply memorize male speech if you are a man, because then you won't understand what's happening if a woman approaches you and says, *"Hawé!"* Note also that the words meaning *'yes'* are gender-specific, but the word meaning *'no'* is general.

When using the position-specific speech, the important element is the last word. It's the part that conveys all the position information. For instance, the phrase *aⁿhúhega minkhé* (meaning *'I am [sitting] sick'*) consists of two parts, *aⁿhúhega* (meaning *'I'm sick'*) and *minkhé* (meaning *'I am sitting down'*). The last part—called a ***positional continuative***—shows that the other part, in this case a state of sickness, is **ongoing** with respect to position. In other words, **I am sick** (and probably have been for a while) **and I am sitting down** (and will probably continue to do so) at the time I said it. It is entirely possible to swap the positional continuative in one of the above phrases to one of the others, so long as it fits the situation. For example, *aⁿhúhega* ***akháhe*** means *'I am (**standing**) sick,'* and *aⁿhúhega* ***ayíhe*** means '*I am (**moving**) sick.'* Also, be aware that the positional continuative refers to the SUBJECT of the sentence, and not necessarily the SPEAKER. So, since the subject of the phrase *khe dázhi yayíshe* (meaning *'Are you well?'*), is '***you***,' the positional continuative refers to the person moving around—the person being asked—and not the person speaking. Below are English equivalents of the positional continuatives:

- _(insert action or state of being)_ **minkhé.** — I am ___ (and I'm **sitting down**).
- _(insert action or state of being)_ **akháhe.** — I am ___ (and I'm **standing up**).
- _(insert action or state of being)_ **ayíhe.** — I am ___ (and I'm **moving around**).
- _(insert action or state of being)_ **yayíshe.** — You are ___ (and you're **moving around**).

Each of these positional continuatives can be used with a broad variety of actions or states of being, but right now we only have a few to plug in. These include the all-purpose *dó^{h}he* (*'fine, all right, okay'*) and *khe dázhi* (*'in good health'*), as well as the less ambiguous *a^{h}húhega* (*'I'm sick'*), *omá^{n}zheya* (*'I'm tired'*), and *nompéa^{n}hi* (*'I'm hungry'*).

The list of non-specific speech examples is a little incomplete. If we were to expand it a little, we would include the states mentioned immediately above. The truth of the matter is, just about anything can be made non-specific with respect to position by simply leaving off the positional continuative. So, one could simply say *omá^{n}zheya* (*'I'm tired'*) instead of the longer *omá^{n}zheya minkhé* (*'I am [sitting] tired'*). Saying things without the positional continuative isn't really wrong, but it doesn't convey all the things a Kanza speaker would want to convey in a sentence. It would be a little like saying something in English without sticking the subject in it, as in the following case:

"How are you?" — ***"Fine."*** as opposed to *"How are you?"* — ***"I am fine."***

"Khe dázhi yayíshe?" — ***"Dó^{h}he."*** as opposed to *"Khe dázhi yayíshe?"* — ***"Dó^{h}he ayíhe."***

Leaving off the positional continuative in a Kanza sentence just makes the phrase sound a bit more general, and definitely not as ongoing. Likewise, including it really goes a long way toward keeping the subject in mind, and it also says something about what the subject is (or was) doing while the action continues (or continued) on.

Note about "Khe dázhi yayíshe?" — *For advanced learners*

Just to reiterate something mentioned earlier, this phrase is really not dependent on the SPEAKER'S position, but on the HEARER'S position. Why? Think about it: Who is the subject when you ask a friend how she's doing? Your friend is, of course. So instead of changing the positional continuative to reflect what ***you*** are doing at the time, you would want it to reflect what ***she*** is doing.

But so far we've only seen the positional continuative for *moving* attached to this greeting. So what if she's not moving around? Well, if you happen to meet your friend when she isn't going someplace, you'll want to use a different positional continuative in the greeting. We haven't seen these, yet, but here are a few just so you can see what they are. (You needn't memorize these right now; we'll see them again a bit later).

_____ **hninkhé.** — You are _____ (and you're **sitting down**)

_____ **yakháshe.** — You are _____ (and you're **standing up**)

_____ **yayíshe.** — You are _____ (and you're **moving around**)

So, if you walk into her office and your friend is sitting at her desk, you'd say to her, *"Khe dázhi hninkhé?"* This means, *'Are you (sitting) well?'* Likewise, if she were standing up looking at her wall calendar (but not walking around), you'd ask, *"Khe dázhi yakháshe?"* (meaning, *'Are you [standing] well?'*). It's only when you happen to pass her in the hall (or any other situation in which she's moving around) that you would ask her, *"Khe dázhi yayíshe?"*

APPLY YOUR KNOWLEDGE

Using the conversational phrases listed above, **imagine** the following situation and **answer** the questions accordingly. Try to **pronounce** the words so that they sound *natural* and *authentic*.

This exercise should challenge you to learn the specific/non-specific conversational variations, and will help you practice what you have learned about the Kanza sounds and alphabet.

In a chance encounter with your Kanza-speaking aunt, how would she say hello to you? How would you say hello back to her? Assuming you were going someplace when she saw you, how would she ask you how you're feeling? If you were really sick at the time, how would you answer back? If when you told her you were sick, she reached into her purse and gave you some aspirin, what sorts of things might you say to her?

For advanced learners: Repeat the exercise—but this time, you're standing at the bus stop when she sees you. Repeat again as if you were sitting on a park bench. This time, tell her you are hungry when she asks how you're doing. She'll give you a sandwich from her picnic basket instead of aspirin from her purse.

Using the Kanza Electronic Classroom

By now you've probably taken advantage of the Internet-based course supplements available through the Kanza Electronic Classroom. But just in case you haven't yet, please take this opportunity to check it out for the first time. Think of this as a guided tour to the online self-paced portion of the course.

To get there, you'll first need to connect to the Internet and launch your web browser (for best results, use Microsoft Internet Explorer 4.0 or any later edition). Once you're connected, enter the following URL into the **Address** bar at top of the screen:

http://pub44.ezboard.com/bkanzaelectronicclassroom

Now click the **Go** button to the right or just hit **Enter**. This will take you to the Electronic Classroom. Depending on the traffic at the **ezboard** (that's the name of the company who hosts our discussion board) server at the time, it may take a little while to load the page. The page should have a tribal seal at the top. Clicking the seal at any time will take you to the Kanza Language Project's homepage at the Kaw Nation's official website. Go ahead and give it a try. The language homepage has the address

http://www.kawnation..com/langhome.html. Feel free to scroll down a bit and see what services are available from the homepage. When you're ready to return to the Electronic Classroom, click on the **Back** button at the top of the screen or reenter the **ezboard** address.

The Electronic Classroom is an Internet **discussion board**. Think of it like a series of conversations conducted through e-mail. The conversations, called **topics** or threads, are grouped according to theme into any one of a number of **forums**. The forums include **General Discussion**, **Week 1/Lesson 1**, **Week 2/Lesson 1**, and so on, up to **Week 8/Lesson 4**. Beneath the forum title is a brief synopsis of the topics contained therein. Clicking on a forum title takes you to a page listing its individual topics. The threads themselves are made up of **posts** made by registered members of the discussion board.

It works like this: A member clicks the **new topic** button and then posts an initial question or comment. This creates a brand new thread in the forum, which subsequently shows up on the forum's topic list. Others can then visit the forum and read the post by clicking on the topic title. If a member chooses to respond to the post, she merely clicks the **add reply** button. This guides her to what looks like an e-mail creation screen (it looks the same for both add reply and new topic). After typing a message, the member clicks the **add reply** button (or **add post**, when starting a new topic) below. In a few moments, the reply will appear immediately beneath the original post. Others can then choose to respond to the post and the reply, and so forth. The thread can continue in this way indefinitely. Note that a member cannot actually post until she has **logged in**, a function that can be triggered on the first page of the Electronic Classroom by clicking the **login** link at the top of the page. Or, the member can log in at the same time she posts by filling out the login information at the top of the post-generation page.

As this is the second week of the course, you'll most likely want to stick to just the first three forums. The first forum is the **General Discussion**. Think of it as the "downstairs lobby" forum open to anybody anytime. So feel free to post here at any point during the course (or even long, long after the course, if you'd like). We do ask that all registered members come here at least once and post something about themselves in the ***FIRST TIME HERE? PLEASE READ THIS AND REPLY*** thread.

The next two forums are **Week 1/Lesson 1** and **Week 2/Lesson 1**. Here the word 'lesson' refers to a supplementary online lesson that goes over the same material covered in the first two weeks of the course. You can access this first lesson in the **Week 1/Lesson 1** forum from the ***WHICH LESSON DO THE ONLINE STUDENTS NEED TO LOOK AT?*** thread. There are other things in these forums, too. See for yourself.

Posting Tips: When posting to any of the forums other than **General Discussion**, try to stick with the forum's theme. In other words, questions about verbal conjugation don't belong in the alphabet-oriented **Week 1/Lesson 1**. Also remember when posting that long posts with no visual breaks can be, uh… just a tad boring. Unfortunately, some of our "practice exercise" posts demonstrate that fact very well! But there are plenty of things you can do to make your posts look better. For starters, you can add **emoticons** (smiley faces and such). These are fun, and they go a long way toward giving the reader the body language clues they would have gotten if you had made the comment in person. Plus, you can directly quote other posts, embed web links, reference pictures, etc. You'll figure these things out with experience, but please let us know if you need help with them.

So what exactly is a "registered member" of the Kanza Electronic Classroom?

***Registration** takes only a few minutes.*

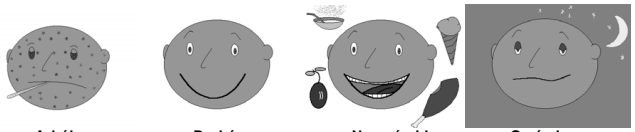
Registered members have the ability to post topics or replies on all discussion boards hosted by **ezboard**—not just the Electronic Classroom. An Electronic Classroom student doesn't have to be a registered member simply to *visit* the board and *read* the topics, but you do have to register in order to *create new topics* or *respond to posts*. For instructions on registration, see page *iv* of the **Introduction**. It's very easy and well worth the effort.

WALK THE TALK!

How is it that everyone in the U.S. knows what *'buenos dias, amigo,' 'merci beaucoup,'* and *'sayonara,'* mean? Well, folks just started using 'em! The conversational phrases we've learned this week are all very commonly used in both English and Kanza. So why not to try and use them *in place of* their English equivalents? That way, when folks ask you, 'hey, what in the heck does that mean,' you can teach them something new.

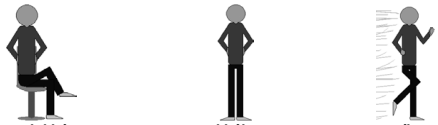
A VISUAL GUIDE TO FORMING POSITION-SPECIFIC SENTENCES

First pick a state of being...



A^{n}húhega *(I'm sick)* — **Do^{n}hé** *(Fine)* — **Nompéa^{n}hi** *(I'm hungry)* — **Omá^{n}zheya** *(I'm tired)*

And then pick a position in space...



minkhé. *(and I'm sitting down)* — **akháhe.** *(and I'm standing up)* — **ayíhe.** *(and I'm moving around)*

It's that easy!

Chapter 3

Parts of Speech

Noun, adjective, verb… Even if you haven't heard these words since 6th Hour English class, this shouldn't be difficult. Since the parts of speech act a little different in Kanza than what you may be used to in English, we'll treat the whole topic as if it were completely new to everybody.

If you are ever in need of a quick way to bore someone to tears, the surest way to do it is to begin talking about grammar. For some reason, most folks seem to have an automatic tune-out reaction to hearing things like *parts of speech*, *indirect object*, and *noun-verb agreement*. And while our goal here is to learn a language—and it's impossible to learn a language without knowing at least something about its grammar—the idea is not to bore but to instruct and to ***fascinate***! And as it turns out, Kanza grammar really is fascinating. How's that? Read on and find out.

A Lot from a Little

Rather than tiring your eyes with pages of grammar talk, it will be much easier to just give you only the briefest description of what parts of speech are, let you see a few examples, and then show you how they work in Kanza. You should be able to figure out quite a bit from just this small amount of real stuff.

Parts of speech are categories we use to describe the functions of words. Below are a few common parts of speech in English, as well as their descriptions and a few examples:

Part of Speech	NOUN	ARTICLE	PRONOUN	ADJECTIVE*	VERB
Description	A person, place, thing, event, or idea — While a single word can be a noun, sometimes a whole phrase can act like one	Indicates how "definite" (almost means the same as "specific") a noun or a phrase acting as a noun is	Takes the place of a noun or phrase acting as a noun	Describes or modifies a noun or a phrase acting as a noun — For the sake of consistency, let's call these **DESCRIPTORS*** instead	An action or state of being
Examples	*Grandpa Joe, town, spoon, party, freedom, etc.*	*The, a, an*	*This, that, these, those, it, her, which, whom, etc.*	*Yellow, full, gigantic, zany, strange, etc.*	*Swim, talk, dream, have, be, etc.*

Is it all coming back to you? Good. We knew this wouldn't be too difficult. Now, one of the really interesting things about the Kanza language is that while it has many of the same categories, it treats all of its parts of speech very differently. For a quick demonstration of this, let's see a Kanza sentence.

Wak'ó	**abá**	**ga**	**čedónga**	**shábe**	**yinkhé**	**dómbabe.**
noun	**article**	**pronoun**	**noun**	**descriptor***	**article**	**verb**
woman/women	the (moving) [used only for subjects]	that (yonder)	buffalo bull/bulls	brown	the (sitting, singular) [used only for objects]	she/they look(s)/looked at it

** We'll use the word **descriptor** instead of **adjective**.*

What This Demonstrates about the Kanza Parts of Speech

In the above example, we see a sentence written in the Kanza language. Directly below the sentence is a gray box in which all of the parts of speech found in the sentence are listed (an individual part of speech is found just under the word it represents). Beneath the box, there is a word-for-word translation of the Kanza into English. But this translation is not complete in its present state. Before we get to what the sentence means in English, let's first see what we can figure out about the parts of speech from just this little bit of information.

Nouns

There are two nouns found in the above example. They are *wak'ó*, meaning *'woman/women,'* and *čedónga*, meaning *'buffalo bull/bulls.'* From just this, we can determine several things.

- Kanza nouns are **not number-specific**. In other words, the same noun is used for **singular** (just one) forms and **plural** (more than one) forms. This is different than in English, where we have singular nouns separate from plural nouns. For example, we have *'woman'* for just one and *'women'* for more than one. It's just the same word for both in Kanza: *wak'ó.* This can be one woman or 400 women.

- There is no **grammatical gender** for nouns in Kanza like there is in Spanish or German. Consider for instance *el sol* ('the sun,' a **masculine** noun in Spanish), *la luna* ('the moon,' a **feminine** noun in Spanish), and *das Mädchen* ('the girl,' a **neuter** noun in German). This sort of thing doesn't happen in Kanza. For example, the word *sínga*, meaning *'squirrel,'* is not gender-specific; it can refer to a male squirrel or a female squirrel. By the way, it's not number-specific either—one female squirrel, nine male squirrels, or any mix of genders in any number would all just be *sínga*. When a distinction must be made for natural gender (rarely), entirely different words are used.

    - **čedónga**—buffalo bull/bulls vs. **čemínga**—buffalo cow/cows

Articles

There are two articles found in the above example. They are *abá*, meaning *'the (moving and/or absent),'* and *yinkhé*, meaning *'the (sitting, living, singular).'* Furthermore, *abá* is **used only with SUBJECTS**, and *yinkhé* is **used only with OBJECTS**. Subjects and Objects are words we use to describe who or what is performing the main action of the sentence and/or receiving the main action, as well as who or what is experiencing the main state of being of the sentence. More specifically, they are as follows:

★ The **SUBJECT** of the sentence is the part that ***performs*** **the main action** or ***experiences*** **the main state of being**.

DOG is the subject of the English sentences *'The **dog** chased the cat'* (action) and *'The **dog** is happy'* (state of being).

★ The **OBJECT** of the sentence is the part that ***receives*** **the main action**

CAT is the object of the English sentence *'The dog chased the **cat**.'*

Both of these articles, which basically just mean *'the,'* are used in specific circumstances and according to special rules. What can we tell of those circumstances and rules from just the example?

- Kanza articles come **AFTER the noun** they refer to. This is different than in English, where the article comes **BEFORE the noun** it refers to. *Wak'ó abá* is literally *'women the.'*

- Kanza articles **'mean' more** than in English. The word *abá* not only means *'the,'* but also that the noun referred to is **moving** (and/or **absent** from the place where the speaker is) and is the **subject** of the sentence. The word *yinkhé* means *'the,'* as well as showing that the noun referred to is **sitting** down, **alive**, **singular** (only one), and is the **object** of the sentence. In fact, the Kanza articles seem to do more work than the nouns they work for! Let's examine this more closely.

    - Kanza articles are **position-specific**, at least in terms of **sitting** and **moving**, and possibly other ways, too. We might assume, for example, that some articles are for **standing** nouns, since we've seen that category before.

    - Certain Kanza articles are only used with **living** nouns and others are used only with **nonliving** nouns.

    - Certain Kanza articles are **number-specific**, at least in terms of **singular** number, but possibly **plural** number as well.

    - Certain Kanza articles are only used with nouns acting as **subjects** (like *abá*) and others are only used with nouns acting as **objects** (like *yinkhé*).

Pronouns

There is only one pronoun found in the above example—*ga*, meaning *'that/those (yonder/not visible).'* From this what can we tell about Kanza pronouns?

- Just like Kanza nouns, the pronouns are **not number-specific**. In other words, the same pronoun can refer to **singular** (just one) nouns as well as **plural** (more than one) nouns.

- Kanza pronouns express **degrees of separation** from the speaker. For instance, the Kanza pronoun ***ga*** refers to that or those when **yonder/not visible** to the speaker. The pronoun ***she*** refers to that or those when **visible but just out of reach** of the speaker ("far"). The pronoun ***ye*** refers to this or these when both **visible and within reach** of the speaker.

- Kanza pronouns seem to **stand alone BEFORE the noun**, as in *ga čedónga*, meaning *'that buffalo bull / those buffalo bulls.'* (We'll see later that they come AFTER the noun when they're not standing alone).

Descriptors

There is only one descriptor found in the above example—*shábe*, meaning *'brown.'*

- Kanza descriptors are found **AFTER the noun** they modify, as in *čedónga shábe*, literally meaning *'buffalo bull brown.'* (Later on we'll learn a lot more about this part of speech, but this will do for now).

- Kanza descriptors seem to be found **BETWEEN the noun and its article**, as in *čedónga shábe yinkhé,* literally meaning *'buffalo bull brown the.'*

- Kanza descriptors are very complex and deserve much more space. We will talk about them in greater detail in chapters 5—8 of this workbook.

Verbs

There is only one verb found in the above example—*dómbabe*, meaning *'she/they look(s) at/looked at it/them.'* You may be saying, "Okay, I'm very confused. What does that mean?" More plainly, the verb *dómbabe* can mean any number of things, including *'she looks at it,' 'she looked at it,' 'she looks at them,' 'she looked at them,' 'they look at it,' 'they looked at it,' 'they look at them,' 'they looked at them,'* and many other possible combinations. The important thing is that the subject in this case is either *'she'* or *'they,'* the action is either *'look at'* or *'looked at,'* and the object is either *'it'* or 'them.' In other words, the verb by itself **could** mean any combination of these. But in a particular sentence, it **will** mean just one of them. The **context** of the verb (i.e., everything else around it) will give you the clues you need to determine its meaning in a sentence.

- Kanza verbs are found toward the **END** of the sentence.

- Kanza verbs are **complete sentences** unto themselves. They not only carry information about the **action or state of being**, but they also convey information on the **subject** of the sentence as well as the **object** of the sentence.

- Kanza verbs are **not tense-specific**. In other words, they aren't necessarily **past tense** (like *'jumped,' 'ran,' 'thought,'* etc.) or **present tense** (like 'jump,' 'run,' 'think,' etc.). They can serve either purpose, depending on their context.

- Kanza verbs are very complex and deserve much more space. We will talk about them in greater detail in chapters 5—8 of this workbook.

Word Order Within the Sentence

Unlike an English sentence, the Kanza OBJECT (remember, this is who or what receives the action) comes *between* the SUBJECT (who or what performs the action or experiences the state of being) and the VERB (the action or state of being). Thus the order in a Kanza sentence is **S**UBJECT—**O**BJECT—**V**ERB, or just

SOV for short. Other words not directly contributing to these entities fit into the sentence in accordance with other rules. This is slightly different from English. An English sentence exhibits a **SVO** order. For example, consider '*the boy [S] hit [V] the ball [O].*' An equivalent sentence in Kanza would look like, *'boy the [S] ball the [O] he hit it [V].'*

Translating the Kanza Sentence

Kanza sentences convey information in a different way than an English sentence. In many ways, they convey much more information than English sentences—as we have already seen. For that reason, they can come out sounding much more *formal* and *descriptive* than typical English sentences, like in example (1). Since no English speaker would really ever use anything like the wording in number (1), it is often easier to 'dumb down' a Kanza sentence to make the translation sound more *natural*, as in number (2).

Wak'ó	**abá**	**ga**	**čedónga**	**shábe**	**yinkhé**	**dómbabe.**
women	the moving	that yonder	buffalo bull	brown	the sitting alive singular	they looked at it

(1) FORMAL (*or DESCRIPTIVE*) TRANSLATION
The moving women looked at that brown buffalo bull sitting yonder.

(2) NATURAL TRANSLATION
The women looked at that brown buffalo bull.

In this workbook, we will try to stick with the formal translation to preserve meaning. Afterward, which translation you prefer to use in your day-to-day use of Kanza really depends on you. But at least be aware that English translations of Kanza sentences can be deceptively dull. Also, be aware that this sentence may have several other possible English translations. Because the verb isn't tense-specific, we might have just as easily set the sentence in the present tense. Furthermore, because of the ambiguous use of the ***–be*** pluralizer on the verb (which we'll discuss much later), there is really no certainty about how many women we are talking about. Thus, the sentence might have been translated into natural English speech as *'the **woman** looked at that brown buffalo bull,' 'the women **look** at that brown buffalo bull,'* etc.

APPLY YOUR KNOWLEDGE

Using what you know about Kanza parts of speech and word order, ***arrange*** the words and concepts of the following English sentences to look like how the meanings would be arranged in Kanza For example, the meanings of the English sentence *'the butcher [S] cuts [V] the steaks [O]'* might be arranged as *'butcher the [S] steaks the [O] he cuts them [V].'* Furthermore, *'that young man [S] found [V] the lost diamond [O],'* might be arranged as *'that man young [S] diamond lost the [O] he found it [V].'*

This exercise should help you begin thinking about sentences in the way a Kanza speaker might. Thinking in such a way helps you arrange the meanings and concepts according to the Kanza sentence model—which is really half of translation. The other half is simply plugging the meanings into the formula you've created, and that part is much easier than this first step. So if you are not too terribly challenged by this, you will have no problem whatsoever in forming your own Kanza sentences and translating those of others.

1. The Texan [S] won [V] the race [O]. _____
2. The florist [S] carries [V] the basket [O]. _____
3. The new teachers [S] ate [V] the best apples [O]. _____
4. The torn curtain [S] blocks [V] that pretty view [O]. _____
5. That sleepy child [S] dropped [V] this wooden toy [O]. _____

ANSWERS

1) Texan the **[S]** race the **[O]** she won it **[V]**
2) Florist the **[S]** basket the **[O]** he carries it **[V]**
3) Teachers new the **[S]** apples best the **[O]** they ate them **[V]**
4) Curtain torn the **[S]** that view pretty **[O]** it blocks it **[V]**
5) That child sleepy **[S]** this toy wooden **[O]** she dropped it **[V]**

Conversation Review

We discussed a few conversational items in the last chapter. Below is a short dialog incorporating some of those items. Using what you have learned about how Kanza conversation works, ***read*** the dialog and ***pronounce*** each line aloud. Then ***answer*** the comprehension questions underneath.

PERSON A: **Ho!**

PERSON B: **Hawé!**

PERSON A: **Khe dázhi yayíshe?**

PERSON B: **Aⁿhá, doⁿhé ayíhe. Wíblahaⁿ.**

QUESTIONS

1) Which of these speakers is female?

_____

2) Which of these speakers is male?

_____

3) Is PERSON B sitting down, standing up, or moving around?

_____

4) Translate the conversation.

ANSWERS

1) Person B is female.

We can tell because of the way she said *'hello'* (*hawé*) and *'yes'* (*aⁿhá*).

2) Person A is male.

We can tell because of the way he said *'hello'* (*ho*).

3) Person B is moving around

We can tell because of the way Person A asked her how she was doing (*khe dázhi* ***yayíshe***) and how she responded (*doⁿhé* ***ayíhe***).

4) Translation:

PERSON A: **Hello! (male speaking)**

PERSON B: **Hello! (female speaking)**

PERSON A: **Are you (moving around) well?**

PERSON B: **Yes, I am fine (moving around), thanks.**

Chapter 4

Kanza Words and Phrases

Knowing all there is to know about the various parts of speech in Kanza will do no good without some way to put the concepts to use. In this chapter, we will learn some new words to which we can apply what we have just learned about the parts of speech, and get some practice using them in sentences.

GRAMMAR, as defined by *The American Heritage ® Dictionary of the English Language, Fourth Edition* (Copyright © 2000, Houghton Mifflin Company), is "the study of how words and their component parts combine to form sentences." This is a pretty good definition, the keywords of which are '**words**' and '**sentences**.' Words and sentences are the meat and potatoes of a language; grammar is just the cookbook. Knowing the cookbook cover to cover is good, but we will still be hungry until we roll up our sleeves and make dinner! Talking about parts of speech (like reading a cookbook) will most likely not ring any bells until we can come to some understanding about how to apply the abstract principles to everyday words in order to make useful sentences (like making dinner). For instance, what can we learn about pronouns if we wouldn't even recognize one if we saw it? What good does it do to talk about the placement of verbs in a sentence when we have neither a verb nor a sentence to work with? In short, we need some real material to apply what we know. This chapter will consist of a short vocabulary lesson followed by a series of exercises to drive home what we have learned about the parts of speech. The exercises will build on one another, so that points learned in the first one will be needed for the next one, and so on. This approach will not only strengthen our grasp of the grammatical concepts, it will also reinforce the vocabulary. By the end of the chapter, we should be able to use the new vocabulary words to form some very rudimentary Kanza **phrases**, the building blocks of sentences.

New Vocabulary

For the purpose of learning to speak Kanza or any other language, vocabulary development is very important. How important? Well, you can know all the grammar you'd ever want to know, but if you don't have any words to say—well, good luck learning to speak! So learning words is a primary skill in learning to speak Kanza. Unfortunately, the way our brain works is such that we can't just learn ALL the vocabulary we will ever need all at once. Instead, we have to learn just a few words at a time, and later build on what we know. For right now, we'll need to know the ins and outs of only these fifteen words, as well as the conversational items from the past few weeks. Memorize all these words and their closest English equivalents.

Kanza Vocabulary

[Note: A Kanza word may not mean the exact same thing as its closest English equivalent. When this happens, the English translation will contain some parenthetical information. This information is crucial to the meaning of the Kanza word, and should be memorized right along with the closest English equivalent.]

Vocabulary	Part of Speech	Closest English Equivalent
abá	*article*	the (use with *subject* when *absent* and/or *in motion*)
akhá	*article*	the (use with *subject* when both *present* and *at rest*—such as *standing*)
akúje	*verb*	I **shoot at** it *or* I **shot at** it
ayi^{n}	*verb*	(s)he/it **has** it *or* (s)he/it **had** it
a^{n}dómbabe	*verb*	we **look at** it/them *or* we **looked at** it/them
čedónga	*noun*	buffalo bull(s) *or* buffalo in general
hombé	*noun*	shoe(s)
khe	*article*	the (use for *objects* when both *non-living* and *lying down*)
mi^{n}	*article*	a *or* an (the indefinite article, as in '*a boy*', or '*an apple*')
shábe	*descriptor*	brown
she	*pronoun*	that *or* those (use when noun is *visible* but *out of reach*)
shkó^{n}hna	*verb*	you (singular) **want** it *or* you (singular) **wanted** it
sínga	*noun*	squirrel(s)
ye	*pronoun*	this *or* these (use when noun is *visible* and *within reach*)
zhúje	*descriptor*	red

When memorizing these vocabulary words, try to keep the part of speech in mind. You may not need to memorize the part of speech due to the fact that the same categories hold true in both Kanza and English. As an example, for each of the Kanza articles in the list, the closest English equivalents are also articles. The same goes for nouns, pronouns, and descriptors. As for the Kanza verbs, they are closer to complete English sentences, either present tense or past tense. Try to memorize both tense equivalents, paying special attention to the primary action (marked above in boldface type), as well as who is performing that action.

Visual Aids for New Vocabulary

To assist you in the memorization of the vocabulary, below are some useful visual aids. It has been theorized that in learning a new language, the student can be hampered by thoughts of his or her first

language creeping in (and just thinking in that language). In other words, when an English speaker is trying to learn Kanza, he will probably want as many **English clues** as he can get. But he needs as many **Kanza examples** as he can get, instead. This crisscross of wants and needs can cause some serious language-learning problems for the student. A better way to do it is to completely remove the English from the learning environment. That's called *immersion*, and it's widely thought of as the most effective way to learn a language. Well, we're a long way from that being possible at this point. So, instead we'll use these simple English-free visual aids. This approach limits the English, and maximizes the visual recognition.

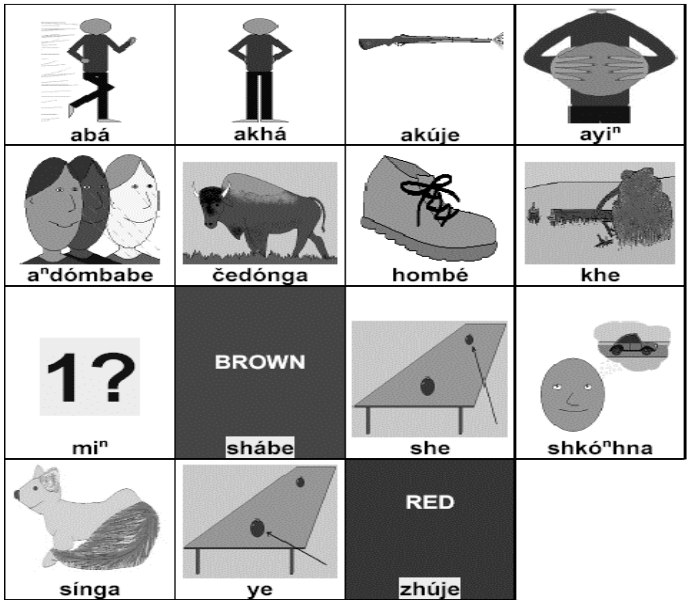


FIGURE 4.1 **VISUAL AIDS FOR NEW VOCABULARY:** These are the vocabulary words you'll need to know for the course. Later, we'll break them up and introduce them a few at a time. ***abá***—the (subject in motion and/or absent), ***akhá***—the (subject at rest and present), ***akúje***—I shoot (or shot) at it, ***ayi^{n}***—(s)he/it has (or had) it, ***a^{n}dómbabe***—we (three or more) look (or looked) at it/them, ***čedónga***—buffalo bull(s) or buffalo in general, ***hombé***—shoe(s), ***khe***—the (lying, non-living object), ***mi^{n}***—a or an (the indefinite article), ***shábe***—brown, ***she***—that or those (visible but out of reach), ***shkó^{n}hna***—you (singular) want (or wanted) it, ***sínga***—squirrel(s), ***ye***—this or these (visible and within reach), and ***zhúje***—red.

Try this: It might be helpful to photocopy this visual aid page, cut out the images, and use them as flash cards to assist you in memorizing the vocabulary. Use your imagination, and try to visualize real life images as "triggers," rather than just relying on the flash card pictures. In other words, instead of associating the cartoon gun above with *akúje, 'I shoot at it,'* use the flash card to stimulate you into actually imagining yourself shooting at something. That way, when you happen to experience something in the real world like what you've imagined, you can immediately associate it with the Kanza word. You can use the back of each to create your own triggers (see Page Insert). Flash cards help, but they are no substitute for real world stimuli.

Lesson 2—Kanza Parts of Speech

In case you haven't gone over the online parts of speech lesson yet, this is a good opportunity to do so. The rest of this chapter will deal with some specific details of the various parts of speech, and the multimedia lesson will offer you a quick and fun web-based take on the topic. In that respect it is a good review aid to help you keep some of the grammatical concepts straight. You can find links to the lesson on the Kanza Electronic Classroom, or go directly to the lesson itself on the Kanza Language Project homepage. If you've already had a look at the lesson, please be sure to post any questions or comments on the discussion board.

Using Parts of Speech

Okay! Are you ready for some practice with these real words? Below are three sections describing particular grammatical features. Immediately following each section is an exercise consisting of a short series of review questions. Applying all you have learned from chapters 3 and 4 as well as the online parts of speech lesson, try and answer the questions to the best of your ability. Give the questions an honest try. Don't worry; it won't be for a grade, and will only be a learning tool for you. The answers and explanations to all the questions of all three exercises can be found at the end of the chapter. But try not to look at the answers until after you're done with all the questions for a particular exercise. That way, if you have trouble with one of the exercises, you can go back and do it again before moving on to the next section. Good luck. You'll do fine!

Using Parts of Speech: *Part I—Nouns and Articles*

For this section we'll only be dealing with about half of our vocabulary, three nouns and four articles.

NOUNS

As described both in the last chapter and this week's multimedia lesson, we know that **NOUNS** are **PERSONS**, **PLACES**, **THINGS**, **IDEAS**, or **EVENTS**. Thus, the English words *'Jane,' 'airport,' 'hamburger,' 'liberty,'* and *'sunset'* are all nouns. Also, we know that if a given word is a noun in English, it's probably a noun in Kanza, and vice versa. So what are the nouns in the vocabulary?

čedónga	*noun*	buffalo bull(s) *or* buffalo in general
hombé	*noun*	shoe(s)
sínga	*noun*	squirrel(s)

Remember, the same word is used whether we're talking about one thing or more than one thing. Thus, the word for *'shoe'* is *hombé*, and the word for *'shoes'* is also *hombé*.

ARTICLES

As far as our **ARTICLES** are concerned, there are two basic categories: **INDEFINITE** and **DEFINITE**. There's really just one ***indefinite article*** in Kanza, basically equivalent to English *'a'* or *'an'* in phrases like *'a boy'* or *'an apple.'* When we use an indefinite article with a noun, we aren't being particular or specific, just making reference to one item among many. The indefinite article can be used with just about any noun, regardless of whether or not it's alive, not alive, sitting, standing, moving, etc.

mi^{n}	*article*	a *or* an (the indefinite article, as in '*a boy*', or '*an apple*')

As for ***definite articles***, these are somewhat equivalent to English *'the,'* but they convey a whole lot more than just that. For starters, the definite article is broken down into **ANIMATE** and **INANIMATE**. ***Animate articles*** get used for things that are **living** (or seemingly acting on their own volition, like eyes or hands).

abá	*article*	the (use with *subject* when *absent* and/or *in motion*)
akhá	*article*	the (use with *subject* when both *present* and *at rest*—such as *standing*)

Although technically speaking these two really aren't 100% animate articles—they are used instead to mark the subjects of sentences, be they animate or inanimate—it's okay to classify them as such for our purposes here. We did, however, see an honest-to-goodness animate article in the last chapter (*yinkhé*, which was used in reference to the sitting brown buffalo bull in a Kanza sentence). Right now, let's just go ahead and call *abá* and *akhá* animate articles. Later on, we'll talk about them a little more to clarify some gray areas.

Inanimate articles are used for things that are **non-living** (or are not obviously acting on their own volition, like trees or even people suffering from paralysis).

khe	*article*	the (use for *objects* when both *non-living* and *lying down*)

Just for ease of reference, let's call the distinction between animate and inanimate a ***life-specific*** distinction. Aside from being life-specific, the definite articles are ***position-specific***, too. The possible positions include **SITTING**, **STANDING**, **LYING**, **MOVING**, **SCATTERED**, etc. Be sure to note what position the definite articles above indicate. We have a bit of a mixed bag for articles in terms of being ***number-specific***. Some articles are exclusively used with singulars (when there's just one item) and some are used with plurals (when there is more than one item). Fortunately though, all three definite articles in the vocabulary seem to work pretty well with either singular or plural. So don't worry about that right now. There is one other very important thing to know about this part of speech—***articles are used to end noun phrases***. This means they almost always come at the end of the noun phrase, be it a noun phrase used as a subject or one used for an object.

NOUNS WITH THEIR ARTICLES

Kanza nouns are frequently found with an article in tow. In some ways, you can think of a noun's article like its ID card: It just carries a little more information about who or what the noun is. When a noun is used together with its article, the noun will always come first and the article will always follow a little ways behind, bringing up the rear of the noun phrase. So it will look like this: {**NOUN**} {**ARTICLE**}

USING PARTS OF SPEECH: ***EXERCISE I—NOUNS AND ARTICLES***

Applying all you have learned so far, translate the following English phrases into Kanza using the vocabulary above.

1) a squirrel

2) a shoe

3) the (lying) shoes

4) the (standing) buffalo bull

5) the (moving) squirrels

Now go to the end of the chapter and check your work.
Before moving on, be sure that you are clear on how we arrived at the answers.

Using Parts of Speech: *Part II—Pronouns with Nouns and Articles*

We've just dealt with seven words, and we'll be adding two more. The next two we'll talk about are pronouns, words that take the place for nouns or noun phrases.

PRONOUNS

There are many different types of pronouns in Kanza, but right now we'll only be dealing with a very small segment of these, called *demonstrative pronouns*. Demonstrative pronouns are used to **point out** a noun or a noun phrase or **take the place** of a noun or a noun phrase (so that the speaker doesn't have to say the noun or phrase over and over again). We have two such pronouns in our vocabulary.

she	*pronoun*	that *or* those (use when noun is *visible* but *out of reach*)
ye	*pronoun*	this *or* these (use when noun is *visible* and *within reach*)

These are both really important words. As you can see, they are roughly equivalent to the English pronouns *'this,' 'that,' 'these,'* and *'those,'* in that they are chosen for their distance from the speaker. For example, if one or more things are very close and visible, *ye* is the most appropriate pronoun to use—just like *'this'* or *'these.'* If things are farther away, anywhere between just out of reach and quite a ways away, the most appropriate pronoun is *she*—just like English *'that'* or *'those.'*

Like nouns, demonstrative pronouns are **not number-specific**; you can use them with singulars as well as plurals. Thus, *she hombé* can just as easily mean *'that shoe'* as *'those shoes.'* Furthermore, they are **not life-specific** and, in fact, **not position-specific** either. Thus, you can use *ye* just as easily with the inanimate *hombé* as you can with the animate *sínga*, regardless of how many there are or what their positions may be.

PRONOUNS WITH NOUNS

When there's just a single noun and a pronoun together, the pronoun will generally go in front of the noun, as is demonstrated by the following pattern: {**PRONOUN**} {**NOUN**}

This is not always the case though. Sometimes, the pronoun will go last in the construction. For example, the Kanza word for '*today'* is *hómba ye,* literally *'day this.'* In this example, the pronoun came last. But for our purposes here in this workbook, we'll only be dealing with pronouns that go first. Be aware, though, that it doesn't always happen like this.

PRONOUNS WITH ARTICLES

Pronouns don't always have nouns. Remember, pronouns can take the place of nouns. When this happens, the pronoun stands alone, almost as a noun or a noun phrase all by itself. For instance, it's okay in English to say something like ***'this*** *won't work,'* or ***'those*** *are mine,'* instead of ***'this*** *machine won't work,'* or ***'those*** *books are mine.'* The noun is known because of the context (what is going on when the sentence is formed). Perhaps the speaker in the first example didn't need to mention the machine because she was looking right at it. Maybe the speaker in the second example didn't mention the books directly because they had been speaking about the books for ten minutes already. Regardless of the reasons, the pronoun just stands in for the whole noun in cases like these. The very same thing happens in Kanza. The article that would have been used for the noun being substituted just gets tacked on to the end of the pronoun.

Below is a situational example of how this might occur. Imagine two workers at a clothing store are chatting about a single shoe one of them found on a shelf. As they chat, they may use different sets of words (phrases) in reference to the shoe. Some of these phrases may have one or two of the elements missing, but in all cases, the overall order is preserved.

Step-By-Step Model of How a Pronoun-Article Construction Might Arise	Order of the elements			Example	EnglishTranslation
A particular NOUN may have a particular ARTICLE		{NOUN}	{ARTICLE}	hombé khe	'the (lying) shoe'
A particular PRONOUN may be used with the NOUN for a while	{PRONOUN}	{NOUN}		ye hombé	'this shoe'
The PRONOUN may be used with the NOUN and ARTICLE for a while	{PRONOUN}	{NOUN}	{ARTICLE}	ye hombé khe	'this (lying) shoe'
The speaker may feel the NOUN is no longer needed	{PRONOUN}	(NOUN)	{ARTICLE}	ye hombé khe	'this (lying) shoe'
The PRONOUN takes the place of the NOUN		{PRONOUN}	{ARTICLE}	ye khe	'this (lying, non-living object)'

Using this model, you'll see that it's completely possible to get pronoun-article phrases without a noun at all. When this happens the pronoun and the article **contract** to form a whole new word that carries a little bit of the meaning of both words.

ye + khe = ***yekhé*** this (lying, non-living object) *or* these (lying, non-living objects)

she + khe = ***shekhé*** that (lying, non-living object) *or* those (lying, non-living objects)

This sort of contraction can happen between either of these pronouns and any of the definite articles. Note that when a longer article is used, such as *abá* or *akhá*, a secondary accent may be inserted just to show that the first syllable is pronounced a little louder than normal. It's not absolutely necessary to do this, but it helps to keep the stress right. Below are two other pronoun-article contractions. The first one shows the secondary accent, and the second one does not.

ye + akhá = ***yèakhá*** this (subject, present and at rest) *or* these (subject, present and at rest)

she + abá = ***sheabá*** that (subject, in motion/absent) *or* those (subject, in motion/absent)

You may have noticed that the sense of *'the'* from the definite article seems to go away in all these cases. That's because the pronoun's meaning **trumps** that of the article, for lack of a better word. It's the same way in English, too. The senses of *'this,' 'that,' 'these,'* and *'those'* already have a definite component, like that in '*the*.' But in Kanza, the definite article has a little more meaning than just '*the*' (such as *'lying, non-living object'* etc.). That's the portion of the meaning that carries on into constructions involving both pronouns and articles. Thus, the only meanings we get from the definite article in these constructions are the position-specific, life-specific, and/or number-specific parts.

Just to recap, when a pronoun is used alone with an article (i.e., when no noun is present), both words are lumped together to form a new word, as in the following pattern: {**PRONOUN** + **ARTICLE**}

PRONOUNS WITH NOUNS AND ARTICLES

We have seen what the pronoun does when it's with a noun, and we've seen what it does when it's with an article. But what happens when it's with both at the same time? Well, since pronouns have a tendency to come at the beginning of a noun phrase, sometimes a pronoun will do just that in a case where all three are present. But since pronouns also have a tendency to contract with articles, sometimes a pronoun will do that instead. Thus, we have a bit of a choice in these situations.

{**PRONOUN**} {**NOUN**} {**ARTICLE**} OR {**NOUN**} {**PRONOUN** + **ARTICLE**}

The first of these constructions conveys a straight sense of the whole noun phrase. The other tends to be like adding parenthetical information. For instance, if we said *ye čedónga akhá* (following the {**PRONOUN**} {**NOUN**} {**ARTICLE**}), it would mean something like *'this (standing) buffalo bull.'* But if we said *čedónga yèakhá,* it would be almost like saying *'the buffalo, this one standing here.'*

USING PARTS OF SPEECH: ***EXERCISE II—PRONOUNS WITH NOUNS AND ARTICLES***

Applying all you have learned so far, translate the following English phrases into Kanza using the vocabulary above.

1) this shoe

2) those squirrels

3) that (subject, present and at rest)

4) these (lying, non-living objects)

5) those (moving) buffalo bulls *OR* **the buffalo bulls, those moving over there**

Now go to the end of the chapter and check your work.
Before moving on, be sure that you are clear on how we arrived at the answers.

Using Parts of Speech: *Part III—Putting It All Together*

Okay, hopefully you've successfully completed the first two practice exercises by now. If so, you should be able to put nouns and articles together, with or without pronouns. You should also know how pronouns interact with articles in the absence of nouns. But if you are still fuzzy on these topics, do not go any further until you have some understanding about them, or at least know what it is that you don't understand. ***So, if you are still confused, please review some more before moving on.*** If you have any questions at all

about this material, please do not hesitate to ask your instructor lots of questions and/or post something to the discussion board. It will not benefit you to move on past your point of understanding.

However, with any luck, you're doing fine. The concepts are making sense, and you are ready to move on to the next exercise. In that case, you can think of this exercise as more of a test. No explanations will be given for the answers at the end of the chapter. Nevertheless, you'll probably be pleasantly surprised at how well you fare. To save you the hassle of having to flip back and forth between pages, below is a list of all the vocabulary words used in this exercise. Good luck!

Vocabulary Used In Exercise

abá	*article*	the (use with *subject* when *absent* and/or *in motion*)
akhá	*article*	the (use with *subject* when both *present* and *at rest*—such as *standing*)
čedónga	*noun*	buffalo bull(s) *or* buffalo in general
hombé	*noun*	shoe(s)
khe	*article*	the (use for *objects* when both *non-living* and *lying down*)
mi^n	*article*	a *or* an (the indefinite article, as in '*a boy*', or '*an apple*')
she	*pronoun*	that *or* those (use when noun is *visible* but *out of reach*)
sínga	*noun*	squirrel(s)
ye	*pronoun*	this *or* these (use when noun is *visible* and *within reach*)

USING PARTS OF SPEECH: ***EXERCISE III—PUTTING IT ALL TOGETHER***

Applying all you have learned so far, translate the following English phrases into Kanza using the vocabulary above.

1) a buffalo bull

_____

2) the (lying) shoes

_____

3) that squirrel

_____

4) these (subject, in motion/absent)

_____

5) those (standing) buffalo bulls

_____

Now go to the end of the chapter and check your work.
If you still have questions, please be sure to post them on the discussion board or ask your instructor.

ANSWERS TO QUESTIONS: EXERCISES I—III

ANSWERS TO EXERCISE I—NOUNS AND ARTICLES

1) a squirrel

In this one, all we have to do is choose the appropriate Kanza words for *'a'* and *'squirrel,'* and then arrange those words in the proper order. Well, the word for *'a'* is ***mi^n*** and the word for *'squirrel'* is ***sínga***. As for the order, we know that articles come AFTER nouns. The word *mi^n* is an article, so it will come AFTER the noun *sínga*.

sínga mi^n

2) a shoe

Just like in the first one, all we have to do is choose the appropriate Kanza words for *'a'* and *'shoe,'* and then arrange those words in the proper order. Well, we already know the word for *'a'* is ***mi^n***; and the word for 'shoe' is ***hombé***. As for the order, we just learned that articles come AFTER nouns. The word *mi^n* is an article, so it will come AFTER *hombé*.

hombé mi^n

3) the (lying) shoes

The first thing we need to think about is getting a word for *'the.'* This is a definite article. But now we need to choose which definite article to use. Remember that the first big distinction when it comes to the definite articles is the sense of **living** or **non-living** (called **animate** and **inanimate**, respectively). Shoes are not alive, so we'll go with the one inanimate definite article we have, ***khe***. What about the word for *'shoes?'* We already know the word for *'shoe'* is *hombé*, but keep in mind that nouns don't change whenever we're talking about one or more than one. So the word for *'shoes'* is also *hombé*. Lastly, we just have to arrange the two words. Since nouns go before articles, we'll start with *hombé*.

hombé khe

4) the (standing) buffalo bull

First, let's look at the English words and try to see how they would relate to life- and position-specific Kanza articles. Well, buffalo bulls (***čedónga***) are clearly alive, so now we're dealing with an animate definite article. We have two clear choices on this; it's either *abá* or *akhá*. But which one is it? We have to look a little deeper. Notice the English word *'standing.'* Only one of the two animate definite articles conveys a sense of *'standing.'* It's of course the article ***akhá***, which is used for subjects at rest, especially when standing. Remember, articles go last in the construction. In terms of being number-specific, we can't tell from the English or the Kanza just how many buffalo we're talking about. Is is one or more than 5,000? There's no way of knowing based on just this short two-word phrase. Furthermore, it doesn't really matter due to the fact that none of the definite articles in the vocabulary is number-specific.

čedónga akhá

5) the (moving) squirrels

Again, we are looking for an animate definite article. This time, we have to look at the sense of *'moving.'* Clearly, the choice is ***abá***, which is used for subjects in motion. Although we're dealing with a plural noun in the English phrase, the Kanza noun, ***sínga***, doesn't change in the plural. No nouns do. Furthermore, the noun will go BEFORE the article.

sínga abá

ANSWERS TO EXERCISE II—PRONOUNS WITH NOUNS AND ARTICLES

1) this shoe

All we have to do is choose the appropriate Kanza words for *'this'* and *'shoe,'* and then arrange those words in the proper order. Well, the word for *'this'* and *'these'* is ***ye***; and the word for *'shoe'* is ***hombé***. As for the order, we just learned that pronouns come BEFORE nouns when it's just the two of them. The word *ye* is the article, so it will come BEFORE the noun *hombé*.

ye hombé

2) those squirrels

Just like in the first one, all we have to do is choose the appropriate Kanza words for *'those'* and *'squirrels,'* and then arrange those words in the proper order. But here we are definitely dealing with a plural noun in English. No matter, neither the Kanza pronoun nor the Kanza noun is number-specific. So we move on. The word for *'those'* is ***she***; and the word for *'squirrels'* is ***sínga***. As for the order, we just learned that nouns come AFTER pronouns. The word *she* is the pronoun, so it will go first.

she sínga

3) that (subject, present and at rest)

Here we're dealing with no noun at all—just a pronoun and an article. Remember, in these cases, the pronoun will CONTRACT with the article. The pronoun will come first, and the article will serve as the tail end of the new word. As for the pronoun, we're looking for one meaning *'that.'* We've already seen that the appropriate pronoun for *'that'* is ***she***. As for the article, we know that it's one with a meaning equivalent to *'subject, present and at rest,'* so we'll use ***akhá***. These two words just get smacked together as one. We can also add a secondary accent mark on the first vowel just to show that it is louder than the second, but not as loud as the final one.

shèakhá

4) these (lying, non-living objects)

This is just like the one above. Here, we'll use ***ye*** for *'these,'* and ***khe*** for 'the (lying, non-living object).'

yekhé

5) those (moving) buffalo bulls ***OR*** **the buffalo bulls, those moving over there**

Well, we can expect from the word *'those'* that there will be a pronoun in the Kanza translation. Furthermore, there will be a noun, ***čedónga***, meaning *'buffalo bull(s).'* As neither Kanza pronouns nor nouns are position-specific, we can get that quality from a definite article. So, we are looking for a pronoun-noun-article construction. Remember, there are two ways to do this. Let's first do the one that comes out the straightest (just three regular words with no contractions). We're dealing with a plural noun, but this won't change anything—it will still just be *čedónga*. Plus, the word for *'those'* is ***she***. But what conveys the 'moving?' It's of course the article ***abá***, which is used to mark subjects in motion. But what happened to the sense of *'the'* that goes along with the definite article? Remember, the meaning of the pronoun **trumps** it—*'the'* goes away while *'those'* stays. So what is the order of the words? Well, in the non-contracting method, we have a general {PRONOUN} {NOUN} {ARTICLE} order. Thus, the construction could look like this:

she čedónga abá

OR

The other way to do it is to stick the pronoun to the article in a contraction. When this happens, the pronoun just gets tacked onto the front of the article. In doing this, we create a new word that wasn't on the list above in the first place, *she + abá* = ***shèabá***, a valid construction. But using this new word

changes the meaning of the whole phrase just a little. Now the phrase has a little catch in it, like, *'the buffalo bulls, those ones moving over there.'* The order of the elements will be {NOUN} {PRONOUN + ARTICLE}.

čedónga shèabá

ANSWERS TO EXERCISE III—PUTTING IT ALL TOGETHER

1) a buffalo bull

čedónga mi^n

2) the (lying) shoes

hombé khe

3) that squirrel

she sínga

4) these (subject, in motion/absent)

yèabá

5) those (standing) buffalo bulls

she čedónga akhá

OR

čedónga shèakhá

Chapter 5

Intro to the Kanza Verb

One of the most important and complex elements in the Kanza sentence is the verb. It conveys as much as an entire sentence in English. Because of this, the verb must be examined very closely.

ALTHOUGH we briefly mentioned verbs in chapter 3, you may recall little more than the fact that they are either actions or states of being. Verbs can be very tricky business in Kanza, and we kept our first discussion of them as simple as possible so as not to confuse. The truth is that verbs are too broad a topic to treat in adequate detail in a dozen or more chapters of this size. Thus, the remainder of this workbook will be spent on the area of verbs—their basic nature, how they operate, how they are adapted, and how to use them in different situations. But despite the fact that four chapters will be spent discussing them, there is simply no way to convey all we would ever want to know about them. In fact, because true fluency in Kanza has been reduced to zero, there is no authority we can turn to who has all the answers on Kanza verbs. Research on verbs is ongoing. Once you have finished this workbook, you will know as much as just about anyone on earth. Yes, you are entering an elite club, and this is the front door.

Verbs—What Are They?

Straight from the introduction to this chapter, **VERBS** are either **ACTIONS** (like jumping, running, and thinking) or **STATES OF BEING** (like being tall, being angry, and having a headache). Just for ease of reference, we'll give verbs labels depending on which one of these two categories fits best. Verbs that represent *actions* are called ***ACTIVES***. Verbs that represent *states* are called ***STATIVES***. For the next three chapters we will only be dealing with actives. We won't have to worry about statives until chapter 8. So what are the active verbs in the vocabulary?

akúje	*active verb*	I **shoot at** it	*or*	I **shot at** it
ayí^{n}	*active verb*	(s)he/it **has** it	*or*	(s)he/it **had** it
a^{n}dómbabe	*active verb*	we **look at** it/them	*or*	we **looked at** it/them
shkó^{n}hna	*active verb*	you (singular) **want** it	*or*	you (singular) **wanted** it

Look closely at these vocabulary items and their translations. What can we tell about verbs just from this information?

- Verbs are **complete sentences** unto themselves. In other words, they not only carry information about the action, but they also convey information about who or what is performing that action (the **SUBJECT**) as well as who or what is receiving that action (the **OBJECT**).
- Verbs don't seem to change between the **past tense** (like '*jumped,*' '*ran,*' or '*thought*') and the **present tense** (like '*jump,*' '*run,*' and '*think,*'). In other words, Kanza verbs are **not tense-specific**. They can serve either purpose, depending on their context in the sentence.
- Verbs don't seem to change between '*he,*' '*she,*' or '*it*' as SUBJECT, but it seems as though verbs have different forms depending on other SUBJECTS (such as '*I*' '*you*' and '*we*') and possibly even different OBJECTS (such as '*it*' and '*them*')

We've also learned in chapter 3 that verbs come at the end of the sentence. But for right now, let's not think about sentences; let's just focus on verbs.

VERBAL CATEGORIES: Person and Number

Before we can really talk much about verbs, we must first think about **SUBJECTS** and **OBJECTS**. Actually, for right now, let's just worry about subjects. There are generally seven possible subjects in Kanza. Their English equivalents are *'I,' 'You* (just one person)*', 'He, She,* or *It,' 'You & I,' 'We,' 'You* (more than one person, like *y'all* or *y'uns),'* and *'They.'* If you think about it, these fall into a number of categories. The first three all deal with just one person, the fourth one deals with exactly two people, and the last three deal with at least two people, but definitely more than one. This is called **NUMBER**, and since verbs are **number-specific**, it means that they change on the number of the subject. The three number categories are ***SINGULAR***, ***DUAL***, and ***PLURAL***. It works like this:

SINGULAR (just one)	**DUAL** (exactly two)	**PLURAL** (at least two)
'I'	*'You & I'*	*'We'*
'You (just one)*'*		*'You* (y'all)*'*
'He, She, or *It'*		*'They'*

Also, you'll notice that of our original seven, three of them involve the person **SPEAKING**, *'I,' 'You & I,'* and *'We.'* We call this ***FIRST PERSON***. Of those seven, two of them only involve the person or persons **HEARING**, '*You* (singular)' and '*You* (plural).' We call this ***SECOND PERSON***. Lastly, two of them are mainly about **OTHER PERSONS OR THINGS**, *'He, She,* or *It'* and *'They.'* There is some bleed-over between some of these, but that's generally how they are known. We call this **PERSON**. As you can see, verbs are **person-specific**. We'll abbreviate ***person*** categories like this, **1**=First, **2**=Second, and **3**=Third. Furthermore, we'll abbreviate ***number*** categories as follows: **S**=Singular, **D**=Dual, and **P**=Plural. When using these abbreviations together, put person before number. We can now draw the above chart again using the abbreviations.

1S *'I'*	**1D** *'You & I'*	**1P** *'We'*
2S *'You* (just one)*'*		**2P** *'You* (y'all)*'*
3S *'He, She,* or *It'*		**3P** *'They'*

Go ahead and memorize this little chart. It will really come in handy. Be able to recreate it completely from memory and know what the various parts mean.

OH NO, NOT ANOTHER CHART!!!

No one likes charts. The problem is that verbs change the way they look all the time, and it often seems random. If we just try and learn the verbs willy-nilly, the changes will not make much sense. For instance, if we list all forms of the verb meaning *'to want'* in no particular order, the list makes no sense whatsoever:

angó^{n}yabe *'we want it'* **kómbla** *'I want it'* **shkó^{n}hnabe** *'y'all want it'*

gó^{n}ya *'(s)he/it wants it'* **angó^{n}ya** *'you & I want it'* **gó^{n}yabe** *'they want it'*

shkó^{n}hna *'you want it'*

But once we know that *the verb is just a series of repeating patterns*, and we can see *how the patterns repeat* and *what the patterns represent*, things become a little bit clearer:

1S k ó^{n} bl a *'I want it'*	**1D** a^{n} g ó^{n} y a *'you & I want it'*	**1P** a^{n} g ó^{n} y a *be* *'we want it'*
2S *sh* k ó^{n} hn a *'you want it'*		**2P** *sh* k ó^{n} hn a *be* *'y'all want it'*
3S g ó^{n} y a *'(s)he/it wants it'*		**3P** g ó^{n} y a *be* *'they want it'*

Arranging verbs in a logical sequence is the first step towards making sense of them. By the way, this is easily one of the most difficult verbs to make sense of. If this makes **ANY** sense to you, the rest will be a breeze. Everything else is much, much easier! At any rate, the important thing to remember is that the person/number chart is just a logical way of presenting pertinent verb information. Please don't let it scare you.

APPLY YOUR KNOWLEDGE

Using what you know about Kanza verbs, including those found in the vocabulary, ***fill in the blanks*** for each of the questions or statements below.

This exercise will really help you familiarize yourself with the categories associated with Kanza verbs. Remember, as this chapter is only the first of four devoted to verbs, learning all categories associated with them is a priority.

QUESTIONS

1) The verb *akúje*, meaning *'I shot at it,'* is a(n) _____ verb, rather than a STATIVE verb.

2) Kanza verbs are number-specific with respect to their subjects. The possible PLURAL subjects in Kanza have the following English equivalents: _____, _____, and *'they.'*

3) _____ is the English equivalent of the Kanza FIRST PERSON DUAL subject.

4) The Kanza person/number ABBREVIATION for the subject category represented by the English *'SHE'* is _____.

5) 2P is short for _____, and is used to represent the SUBJECT known in English as _____.

6) Fill in the blanks on the following Person/Number chart:

1S *'I'*	___ _____	**1P** _____
___ *'You* (just one)*'*		**2P** *'You* (y'all)*'*
3S _____		___ *'They'*

ANSWERS

1) The verb *akúje*, meaning *'I shot at it,'* is an **ACTIVE** verb, rather than a STATIVE verb.

Verbs are either active or stative. Active verbs represent actions, and stative verbs represent states of being. The verb *akúje* means *'I shot at it.'* Shooting is an action (like *jumping, running,* and *thinking*), and not a state of being (like *being tall, being angry,* and *having a headache*). Since *akúje* represents an action, it is therefore an **active** verb.

2) Kanza verbs are number-specific with respect to their subjects. The possible PLURAL subjects in Kanza have the following English equivalents: ***'We,' 'You* (y'all),'** and *'they.'*

Plural number is used when there is at least two persons/things acting as the subject (who or what is performing the action). Of the original seven possible subject categories, only three are plural. They are ***'We'*** (the first person plural subject), ***'You* (y'all)'** (the second person plural subject), and *'They'* (the third person plural subject). By the way, pay particular attention to the dual number category. Notice that when exactly two people are the subject, and those two people are the Speaker AND the Hearer, the subject isn't plural but dual.

3) ***'You & I'*** is the English equivalent of the Kanza FIRST PERSON DUAL subject.

Dual number is separate from singular (dealing with just one) and plural (dealing with at least two). Dual is used for when there are exactly two. More specifically, those two are both the Speaker and the Hearer. From just this, we can really exclude everything except *'You & I.'* However, we do include it as part of the first person banner, because it involves the speaker. Thus, the first person dual subject is ***'You & I.'***

4) The Kanza person/number ABBREVIATION for the subject category represented by the English *'SHE'* is **3S**.

The English equivalents *'He,' 'She,'* and *'It'* are all part of the same category in Kanza. *'She'* is not a plural subject—if it were a group of females, we would use *'They'* instead. *'She'* is not part of the dual number—dual number is reserved for *'You & I.' 'She'* is therefore a singular subject. *'She'* is not used for first person—that person is *'I'* in the singular. Nor is it used for second person—that one is *'You* (singular)*.'* Therefore, *'She'* is a **third person singular number** category. We represent third person with the numeral 3 and singular number with the letter S. Thus, *'She'* is a **3S** subject.

5) 2P is short for **SECOND PERSON, PLURAL NUMBER**, and is used to represent the SUBJECT known in English as ***'You* (y'all).'**

2 is the abbreviation for Second Person. P is the abbreviation for Plural Number. Then, 2P stands for **second person plural number**. Second person is used for the subject involving the HEARER, and plural number is used for subjects when there are at least two people/things performing the action. In English, when we are addressing two or more hearers, we use the word *'You,'* or often *'y'all/y'uns'* around here. Thus, 2P stands for what in English would be ***'You* (y'all).'**

6) See the chart below:

1S *'I'*	**1D** ***'You & I'***	**1P** ***'We'***
2S *'You* (just one)*'*		**2P** *'You* (y'all)*'*
3S ***'He, She,* or *It'***		**3P** *'They'*

Verbs—How Do They Work?

For a verb to work properly, it has to **change** its look so that the meaning matches its Subject's person and number categories (and those of its Object, too, but we'll deal with that later). *The process by which a verb changes its appearance to agree with the person and number of its subject is called* ***CONJUGATION***. This is a very important process, and it requires full understanding of the person and number chart we've devised for the verbs.

1S *'I'*	**1D** *'You & I'*	**1P** *'We'*
2S *'You* (just one)*'*		**2P** *'You* (y'all)*'*
3S *'He, She,* or *It'*		**3P** *'They'*

Conjugation works like this. When the subject of the verb is 1S (English *'I'*), the verb will bear a clearly identifiable and special mark showing that it has been *conjugated* for a 1S subject. When the subject is 2S (English *'You'*), it will bear the special mark of a 2S conjugation, and so on. Now, these special marks are a set of **affixes** (**prefixes** and **suffixes**) attached to the verb in a particular order. We call these sets of affixes *conjugation patterns*, or just **CONJUGATIONS**. The conjugation patterns are such that each possible subject gives the verb a different look, which we will call a *form*. So, if we were to run a verb through all 7 possible subjects, we would expect to see it take 7 different forms. Let's look at the verb meaning *'to camp, to pitch a tent.'* The verb is ***či***.

1S **ačí**	**1D** **aⁿčí**	**1P** **aⁿčíbe**
2S **yačí**		**2P** **yačíbe**
3S **či**		**3P** **číbe**

So, the identifiable mark for a 1S subject (English *'I'*) is the ***a*** prefix. The special mark for a 2S subject (English *'You'*) is the ***ya*** prefix. The mark for 3S is the lack of a prefix! You get the idea. Note that all the plurals get both a prefix and a suffix. This is an example of the most common conjugation pattern for active verbs. We call that pattern **<A>**, which stands for *'regular* ***A****ctive conjugation.'* Remember, the whole pattern is nothing more than a handful of prefixes and suffixes. So let's see what it looks like when there's not a verb involved in the mix, i.e., when it's just the affixes.

1S **a__**	**1D** **aⁿ__**	**1P** **aⁿ__be**
2S **ya__**		**2P** **ya__be**
3S **__**		**3P** **__be**

This is <A>, the most common conjugation pattern in Kanza.

So, all we really have to do to conjugate a verb in the **<A>** pattern is simply insert the verb into the blanks above, just like what we did for *či, 'to pitch a tent.'*

Unfortunately, not all verbs fit the **<A>** pattern. For various long-winded reasons, lots of verbs just don't make sense unless they fit into other patterns. In fact, a verb generally has one conjugation pattern that it fits, and it won't work with any other pattern. To help you understand this, you can think of verbs as home appliances, and the conjugation patterns are like different wall sockets. Just like you couldn't plug your toaster, which is a 110 appliance, into the 220 socket for your air conditioner, you couldn't plug an **<A>** verb into the **<R>** pattern. It just wouldn't work.

It is important to note that the matching of a verb to its conjugation is not random—it's based on very old traditions. So, despite how hard it may seem at first, it is really something that we just have to get to know. Actually, it's not so hard in the long run; we have a few tricks at our disposal to help us learn.

VERBAL CONJUGATIONS: Active Patterns

So far we have seen just one of the conjugation patterns for active verbs. It was called **<A>**, but there are several others. In fact, Kanza has a total of seven different active verb patterns.

The two most common Conjugation Patterns for Active Verbs:

<A> These are used for **regular** ACTIVE verbs
<R> These are used for **irregular** ACTIVE verbs that start with ***y*** (also called **<Y>**)

Five other Conjugation Patterns for Active Verbs:

<B> These are used for **irregular** ACTIVE verbs that start with ***b***
<D> These are used for **irregular** ACTIVE verbs that start with ***d***
<G> These are used for **irregular** ACTIVE verbs that start with ***g***
<H> These are used for **irregular** ACTIVE verbs that start with ***h***
<Ø> These are used for **irregular** ACTIVE verbs that start with either **'** or a **vowel**

Look closely at the patterns and what they are used for. What can we tell about verbs just from this information?

- There is only **one** *regular* pattern to **six** *irregular* patterns.
- The **irregular** patterns depend on **how the verb starts**.
- Despite the fact that the **<R>** pattern is **irregular**, it is one of the **most common** patterns.

We'll talk more about these patterns in the next chapter, and even see a few examples. But before we move on, there are two little matters to mention.

THE EFFECTS OF NASAL VOWELS ON CONJUGATION

One of the things that might throw a student attempting to learn conjugation is how nasalization is written. Remember, nasalization is the difference between *a*—*aⁿ*, *i*—*iⁿ*, and *o*—*oⁿ*; the ones with the superscript *ⁿ* are ***nasalized***. Regardless of the conjugation pattern, every now and again we will encounter a verb or a pattern affix that will border a nasal vowel. Now, we normally write nasal vowels with the superscript *ⁿ*, but in certain situations we use whole other letters to mark the nasal quality (*refer to page 3 of this workbook*). For instance, a nasal vowel, such as *aⁿ*, before *g* or *k* is generally marked with a normal *n*. Don't worry: It's not wrong for the nasal vowel to be written with the superscript *ⁿ* in these cases, but the normal *n* makes the word look more familiar, since we don't normally see superscripts in English words. So, in Kanza *aⁿ* + *kʼiⁿ* = ***ankʼiⁿ***, because *k* changes the superscript *ⁿ* to a normal *n*, but *aⁿ* + *či* = ***aⁿčí***, because *č* has no effect on *ⁿ*. Likewise, a nasal vowel before *p* or *b* will be written as *m*. For instance, *aⁿ* + *baxí* = ***ambáxi***, but in contrast *aⁿ* + *dómbe* = ***aⁿdómbe***. Notice the nasalization in the following demonstration of **<A>** conjugation for a 1P subject:

What Are They?
The three nasal vowels are **aⁿ**, **iⁿ**, and **oⁿ**.


```
  kʼiⁿ              'to carry or pack on the back'
aⁿ___be             1P (English 'We') subject affixes for <A>
aⁿkʼiⁿbe            the verb is inserted between the affixes
aⁿkʼiⁿbe            'we carry it' or 'we carried it'
          OR
ankʼímbe            'we carry it' or 'we carried it'
(aⁿ became an before the k and iⁿ became im before the b)
```

Both of these forms (*aⁿkʼiⁿbe* and *ankʼímbe*) are correct, but the last one is just a little easier to read. While you are learning, you may find it easier to stick with the superscript for nasalization. That's fine. Just know that there's another way to do it in certain environments. In the discussion ahead, watch for how this plays out and try and spot various instances of the switch between *ⁿ* and *n* or *m*.

But if this nasalization business is hard to get the hang of, and both ways are right in the long run, why is it ever done in the first place? Again, we don't have superscripts in English. Seeing them is not usual for us, and it causes our brains to get temporarily tripped up. We don't want to get tripped up, so let's limit them to only when they are necessary. Furthermore, to some extent we do this sort of thing automatically. We as English speakers have a natural tendency to nasalize vowels in situations before *'ng'* and *'nk.'* So why write the nasal superscript when we do it automatically when we see a regular *'ng'* or *'nk'* combination? In case you don't believe it, try pronouncing the English words *'thin'* and *'think.'* The words only differ by the addition of a *'k,'* but the *'i'* in the two words sounds very different; it is nasalized in *'think.'* As for the switch to *m* before *p* and *b*, we do this because we as English speakers often automatically pronounce *'n'* as *m* before *'p'* or *'b.'* For instance, unless we are very carefully pronouncing the phrase *'it unbuttons in back'* it almost always comes out as *'it umbuttons im back.'* And so, if *aⁿkʼiⁿbe* is going to come out sounding like *ankʼímbe* anyway, let's just go ahead and write it as such. Plus, it's just so much easier to read.

AFFIXES AND ROOTS

When conjugating verbs, we are primarily dealing with **affixes**. Remember, affixes consist of prefixes and suffixes. **Prefixes attach at the front of words**. The *'pre'* part of the word *'prefixes'* is itself a prefix. **Suffixes attach at the end of words**. The *'es'* part of the *'suffixes'* is itself a suffix. Affixes are not whole words, but only small parts of words. The *a* prefix of 1S isn't a separate word from the verb it attaches to. To show that it's not a real word in and of itself, we will attach a dash (-) to it. And since it's a prefix, we'll put the dash at the end to show that it attaches to other words at that point. Thus, rather than saying "the *a* prefix," we will just call it ***a-*** for short. Likewise, when we refer to the *be* suffix, we will simply call it ***–be*** for short. Notice that we are attaching the dash to the front this time because it is a suffix. Furthermore, sometimes affixes contain elements that don't always show up. For instance, the English whole word *'a'* often appears as *'an'* instead. We might represent this as *'a(n),'* meaning that the *'n'* only creeps up in certain circumstances. This sort of thing happens in Kanza, too, especially on the 1D and 1P prefix *aⁿ-*. Sometimes this prefix shows up as *ang-* instead. We will represent this as *aⁿ(g)-* to show that the *g* only shows up every now and again. Thus, we can represent the affixes for 1P as *aⁿ(g)-* and *–be*.

What Are Affixes?
Here is a simple little trick to help you remember what they are and even how they work.
AF-fix-**ES** consist of **PRE**-fixes and suffix-**ES**

The other part of verbs is the whole word to which the affixes are added. For example, in the word *ankʼímbe*, which means *'we carry it,'* the affixes are *aⁿ(g)-* and *–be*, and the whole word is ***kʼiⁿ***, meaning *'to carry or pack on the back.'* This word can stand on its own without any affixes and still have meaning; in this case it's *'he, she, or it carried it.'* We call words that can stand alone with or without prefixes and suffixes ***roots***. When

conjugating verbs, the roots typically resemble the 3S form, which as you remember has neither prefixes nor suffixes. By the way, sometimes verb roots are called ***stems***.

VERBS OF THE <A> PATTERN

As we have just seen, the **<A>** pattern is the most common. But unfortunately, **<A>** is the one that offers the fewest clues as to when it is used. It's easy to assume that verbs starting with *y, b, d, g, h, '* or a vowel will take patterns other than **<A>**, but that's not always the case. The important thing to remember is that the **<A>** pattern is the one that "just feels right." That's why it is known as the *regular* pattern, and all the others are called *irregular*. So, for right now, this is the only one we're going to talk about.

Let's see the full **<A>** pattern again.

1S **a__**	**1D** **aⁿ__**	**1P** **aⁿ__be**
2S **ya__**		**2P** **ya__be**
3S **__**		**3P** **__be**

There's one thing we need to add to this. Like we just mentioned before, the *aⁿ-* prefix for 1D and 1P is a little different. Whenever the next letter is a vowel, the *aⁿ-* always shows up as *ang-*. This is a little like English *'a(n),'* where the *'n'* is thrown on whenever the next letter is a vowel (*'**a** box'* but *'**an** ox'*). To show that the *g* of the prefix is sometimes there and sometimes not, we write it in parentheses. So, the 1D and 1P prefix is really ***aⁿ(g)-***. Let's put that in the chart and see it again.

1S **a__**	**1D** **aⁿ(g)__**	**1P** **aⁿ(g)__be**
2S **ya__**		**2P** **ya__be**
3S **__**		**3P** **__be**

Notice that there are really only three different prefixes associated with **<A>**:

a- (used for 1S subjects)	***ya-*** (used for 2S & 2P subjects)	***aⁿ(g)-*** (used for 1D & 1P subjects)

That's not so hard to remember. Plus remember that the *–be* suffix really only shows up on the plurals. That makes the entire pattern so much easier to remember. Now, take a few minutes to look over it again. Got it? Okay, let's see some examples of **<A>** verbs in action (remember to look out for nasalization).

či *'to camp or pitch a tent'*

1S **ačí**	**1D** **aⁿčí**	**1P** **aⁿčíbe**
2S **yačí**		**2P** **yačíbe**
3S **či**		**3P** **číbe**

čhiⁿ *'to strike'*

1S **ačhíⁿ**	**1D** **aⁿčhíⁿ**	**1P** **aⁿčhímbe**
2S **yačhíⁿ**		**2P** **yačímbe**
3S **čhiⁿ**		**3P** **čhímbe**

da *'to demand'*

1S	adá	1D	aⁿdá	1P	aⁿdábe
2S	yadá			2P	yadábe
3S	da			3P	dábe

k'iⁿ *'to carry or pack on the back'*

1S	ak'íⁿ	1D	ank'íⁿ	1P	ank'ímbe
2S	yak'íⁿ			2P	yak'ímbe
3S	k'iⁿ			3P	k'ímbe

THE *e* TO *a* BEFORE *–be* RULE

Another phonics rule associated with conjugation is the switch from *e* to *a* before the *–be* prefix. For some reason, whenever the last letter of the verb is an *e*, it just turns into an *a* as the *–be* suffix is attached on the plural forms. This isn't so hard to notice after the fact, but it's sometimes a bit tricky to remember when conjugating. Plus, it will become more familiar when you've seen it a couple of times. Let's see an example:

k'e *'to dig'*

1S	ak'é	1D	ank'é	1P	ank'ábe
2S	yak'é			2P	yak'ábe
3S	k'é			3P	k'ábe

Again, it shouldn't be too hard to figure out once you've seen it a few times. The important thing to remember here is that *"Ank'ábe!"* is the way you say *"We dig it!"* in Kanza.

In addition, sometimes switching *e* to *a* will cause a consonant change, too. When a verb normally ending in *če* or *je* undergoes the *e* to *a* change, the *č* in the verb stem will become *t*, and the *j* will become *d*. Note that this does not apply to verbs ending in *dže*, but only *če* and *je*. Remember, this is only on the plurals.

kúje *'to shoot at'*

1S	akúje	1D	ankúje	1P	ankúdabe
2S	yakúje			2P	yakúdabe
3S	kúje			3P	kúdabe

TRANSLATING CONJUGATED VERBS

When translating the conjugated verb, there are a few things to remember.

- Keep **the person/number chart** in mind.
- Remember that Kanza verbs are **not tense-specific**.
- Don't forget to include the **generic object** *'it'* when applicable, as in *ayíⁿ*, meaning *'she had **(it)**.'*

Use the person/number chart not only to arrange the conjugated verb, but also to help you translate the meanings. For example let's look back at *k'iⁿ*, *'carry or pack on the back.'*

1S	ak'íⁿ	1D	ank'íⁿ	1P	ank'ímbe
	'I carry it'		*'you & I carry it'*		*'we carry it.'*
2S	yak'íⁿ			2P	yak'ímbe
	'you (singular) carry it'				*'you (plural) carry it'*
3S	k'iⁿ			3P	k'ímbe
	'he, she, or it carries it'				*'they carry it'*

So, the way you say *'I carry it'* is *ak'iⁿ*, as we can plainly see from the chart. Remember, though that verbs are not tense-specific. Both *'they carry it'* (present tense) and *'they carried it'* (past tense) are *k'imbe*. And don't forget the possible placement of the generic object *'it.'* This can show up when needed, but doesn't have to show up when not needed. Thus, a good translation of *ank'imbe* could be either *'we carry it'* or simply *'we carry'*—and, because of the relaxing of tenses, even *'we carried'* or *'we carried it.'*

APPLY YOUR KNOWLEDGE

Using what you know about Kanza verbs and conjugation, including the **<A>** conjugation pattern, ***fill in the blanks*** for each of the questions or statements below.

*This exercise will really help you familiarize yourself with Kanza verb conjugation, especially the **<A>** pattern. Remember, as the next three chapters are devoted to verbs, mastering the concept of conjugation is a priority.*

QUESTIONS

1) Using the **<A>** conjugation pattern, fill in the blanks in the chart below with the appropriate prefixes or suffixes.

1S	___-[verb root]	1D	___-[verb root]	1P	aⁿ(g)-[verb root]-be
2S	ya-[verb root]			2P	___-[verb root]-be
3S	[verb root]			3P	[verb root]-___

2) Using the following conjugated verb, give translations for each of the seven forms:

da *'to demand'*

1S	adá	1D	aⁿdá	1P	aⁿdábe
	_____		_____		_____
2S	yadá			2P	yadábe
	_____				_____
3S	da			3P	dábe
	_____				_____

3) Complete a full conjugation chart of the vocabulary verb *kúje,* meaning *'to shoot at,'* using the **<A>** conjugation pattern (Remember the *e* to *a* before *–be* rule!).

1S	_____	1D	_____	1P	_____
2S	_____			2P	_____
3S	_____			3P	_____

4) The Kanza word _____ means *'y'all shot at it'* in English.

5) The Kanza word *ankúdabe* means _____ or _____ in English.

6) Of the list below, which prefixes are NOT associated with the **<A>** conjugation pattern *(Be careful! There may be more than one answer).* _____

(a.) ank-
(b.) ya-
(c.) a-
(d.) wa-
(e.) ang-

ANSWERS

1) See the chart below:

1S	**a**-[verb root]	1D	**aⁿ(g)**-[verb root]	1P	aⁿ(g)-[verb root]-be
2S	ya-[verb root]			2P	**ya**-[verb root]-be
3S	[verb root]			3P	[verb root]-**be**

How did we come up with this? Well, remember that there are basically just three prefixes associated with the **<A>** conjugation pattern. Those are *a-* (1S), *ya-* (2S & 2P), and *aⁿ(g)-* (1D & 1P). Also remember that all the plural forms are suffixed with *–be.*

2) See the chart below:

1S	adá	1D	aⁿdá	1P	aⁿdábe
	'I demand it'		*'you & I demand it'*		*'we demand it'*
2S	yadá			2P	yadábe
	'you (singular) demand it'				*'you (plural) demand it'*
3S	da			3P	dábe
	'he, she, or it demands it'				*'they demand it'*

Basically, all we've done here is combined the generic person/number subject chart of English equivalents with the full conjugation chart of the verb. It's pretty self-explanatory from there. Even though there's no difference between the present and past tense in Kanza, there is in English. We just went with the present tense (*'demand'* instead of *'demanded'*) for the English translation to keep it simple. We could just as easily have chosen to go with the past tense forms and they would still be right. Plus, we added the generic object *'it.'*

3) See the chart below:

1S	akúje	1D	ankúje	1P	ankúdabe
2S	yakúje			2P	yakúdabe
3S	kúje			3P	kúdabe

So how did we get this? Well, the first thing to do is to come up with the generic **<A>** conjugation chart and insert the verb root *kúje* into the blanks. Then we have to go through and make sure that everything fits correctly. The first thing to do is probably look at the 1D and 1P prefix. Right away we can tell that since *kúje* starts with a consonant (*k*) and not a vowel, we won't need the *g* in the *aⁿ(g)-* prefix. Next, since *aⁿ* is a nasal vowel, we know that it can change a little bit in front of the *k* of *kúje*. Remember that *aⁿ* becomes *an* in front of *k*. Lastly, adding the *–be* suffix to a verb root ending in *e* switches the *e* to *a*. This also switches the *j* in the verb root to *d* in all the plural forms.

4) The Kanza word ***yakúdabe*** means *'y'all shot at it'* in English.

The *'y'all'* form involves the hearer (which makes it second person) and it represents at least two hearers (which makes it plural number). Thus, *'y'all'* is the **2P** form. From the chart we've just made of the verb *kúje*, we know that this form is *yakúdabe*. Remember that the verb can just as easily be past tense (*'shot at'*) as present tense (*'shoot at'*). Also, keep in mind that a generic object *'it'* can show up to stand as the object of the verb. Thus, ***yakúdabe*** means *'y'all shot at it.'*

5) The Kanza word *ankúdabe* means ***'we shoot at it'*** or ***'we shot at it'*** in English.

We can tell from our *kúje* conjugation chart that *ankúdabe* is the **1P** form. Remember that 1P is the plural number form that involves the speaker. In English, the equivalent for this subject is *'we.'* The verb *kúje* means *'shoot at,'* but can just as easily mean *'shot at.'* Also, keep in mind that *'it'* may spring up as a generic object whenever applicable. Thus, *ankúdabe* means either *'we shoot at it'* or *'we shot at it.'*

6) Of the list below, the following prefixes are NOT associated with the **<A>** conjugation pattern: **(a.) ank- (d.) wa-**

The only prefixes associated with **<A>** are *a-* (1S), *ya-* (2S & 2P), and *aⁿ(g)-* (1D & 1P). Both *a-* and *ya-* are choices; they are choices (c.) and (b.), respectively. So we don't have to worry about them. This leaves three other choices for elimination, (a.), (d.), and (e.). Clearly, *wa-* is NOT associated with **<A>**, because we've never even mentioned it. So that means choice **(d.)** is definitely part of the answer. But which of the other two, if at all, are wrong? Well, we know that the 1D & 1P prefix *aⁿ(g)-* can sometimes take *g* when the next letter is a vowel. We also know that *aⁿ* + *g* is written *ang-*. This means *ang-* really is a part of the **<A>** prefixes (it's a form of the 1D & 1P prefix). This only leaves *ank-*, choice **(a.)**. Even though we have seen it in a few of the conjugations, it's really just *aⁿ* + *k*, where k is part of the verb root, and not the prefix itself. So, it's NOT really a part of the **<A>** prefix set. Thus, the only choices not associated with **<A>** are choices **(a.) *ank-*** and **(d.) *wa-***.

Conversation Review

We discussed a few conversational items in the previous chapters. In the exercise below, ***match*** the numbered Kanza sentences with the appropriate lettered category and provide English translations. But be careful! Some of the words and meanings have been jumbled, and things may not be what they appear to be at first glance.

QUESTIONS

1) Aⁿhúhega ayíhe.

2) Howé.

3) Nompéaⁿhi akháhe.

4) Omáⁿzheya.

5) Ho!

6) Doⁿhé minkhé.

7) Khe dázhi yayíshe?

8) Hawé!

9) Aⁿhá.

10) Wíblahaⁿ.

(A) GENDER-SPECIFIC:
Usage depends on speaker's gender (*male* or *female*)

(B) POSITION SPECIFIC:
Usage depends on speaker's or hearer's position (*sitting down*, *standing up*, or *moving around*)

(C) GENERAL (NON-SPECIFIC):
Usage is irrespective of gender and/or position of speaker and hearer

ANSWERS

1) **(B)** **I am sick (and I'm moving around).**

2) **(A)** **Yes (male speaking).**

3) **(B)** **I am hungry (and I'm standing).**

4) **(C)** **I'm tired.**

5) **(A)** **Hello (male speaking)!**

6) **(B)** **I am fine (and I'm sitting).**

7) **(B)** **Are you well (and moving around)?**

8) **(A)** **Hello (female speaking)!**

9) **(A)** **Yes (female speaking).**

10) **(C)** **I thank you.**

Chapter 6

Active Conjugation

While not every active verb uses the <A> conjugation pattern, the ones that do not usually offer us clues as to what pattern or patterns they require. It is our job as "verb detectives" to sort through these clues and match verbs with their appropriate conjugations.

THE **<A>** pattern is by far the most productive active verbal conjugation in Kanza, which is to say that in terms of sheer numbers, it is the default setting for active verbs both new and old. While it may be a little tricky for the beginning student to get a full working grasp of how to apply the pattern, even a cursory understanding of it will greatly help in learning the other active conjugations, which in turn will reinforce what is known of **<A>**. This is true for two reasons. One, as **<A>** is considered regular, it is the basic model by which the others follow. We can build on what we have learned from **<A>** to comprehend **<R>**, **<B>**, **<D>**, etc. Two, seeing all the active patterns in comparison and contrast will demonstrate what is essential for all conjugations. Knowing what is common and standard for all will transform a ragtag collection of patterns that must be memorized individually into a fully fleshed-out single concept with different faces. This single concept, as we shall see, can be labeled as such: The Active Conjugation System.

Irregular Active Verbs—What Are They?

The best way to explain this is with a short history lesson. The passage of time plays a very large part in the way languages come about. What is clearly an example of a language at one time may not even be recognizable to later speakers of the same language. This is the case in Kanza, just as in English. For instance, each of the authors of the following three lines of text was writing in the English of his day:

*An **Old English** example:*	Hwæt wē Gārdena in geārdagum þēodcyninga þrym gefrūnon hū ðā æþelingas ellen fremedon.	(from *Beowulf*, c. 1000 CE)
*A **Middle English** example:*	Whan that Aprill with his shoures soote the droghte of March hath perced to the roote…	(from *Canterbury Tales*, c. 1400 CE)
*A **Modern English** example:*	Because we speak Modern English today, we could insert just about anything here as an example.	(everyday speech, c. 2000 CE)

Most of us are completely lost looking at the English of one thousand years ago. We might ask, "How on earth can this be English?" I assure you: It is. The English of six hundred years ago looks much more familiar, but still makes very little sense. We are only really at home in the English of our time. This happens in all languages. Languages appear not to change much during our lifetimes, so we think they don't change much at all. If we broaden our perspective a little, we'll see that in fact they are very fluid and seldom static.

Now, way back in the history of the Kanza language—even before Kanza was its own language—the **<A>** affixes (or their early forms, at least) began to change in particular ways. The conjugation prefixes (such as *a-*, *ya-*, and *aⁿ(g)-*) often interacted with certain sounds in the verb roots they attached to, and thus formed slightly unstable sound clusters. These unstable clusters must have sounded a little odd for the early speakers of the language, because, as time progressed, their pronunciations of the clusters began to change. For example, the early form of the 1S prefix *a-*, which in those days was probably *wa-*, began to interact with all the verb roots that started with an *'r'* sound. Over many, many generations, this new *war-* sound cluster in the 1S form may have first collapsed to *wr-*, which then may have become *hr-*, which then finally became ***bl-***. To this very day the 1S prefix in one of the conjugation patterns sounds like *bl-*, even though the *'r'* sound in verb root has itself changed to *y* over the course of time. We now call this conjugation **<R>** to show how it came about historically, even though the pattern only applies to verbs that start with *y*.

The Kanza language, just like English, has changed a great deal over time.

Prefix changes like the one described above led to a large set of verbs conjugating quite differently from the standard pattern. Although these verbs had fit the standard **<A>** pattern at some time far back in history, they had ceased to. And because they conjugate today quite differently from the standard pattern, we call them ***IRREGULAR*** verbs. Nevertheless, the patterns are stable now, and they work in predictable ways.

What all the irregular conjugations have in common is the presence of an unstable combination of the prefix to the first letter of the verb root at some point in history. One effect of the unstable clusters is that some of the prefixes used in the irregular conjugations are now different. In short, we're no longer dealing with just *a-* (1S), *ya-* (2S), and *aⁿ(g)-* (1D and 1P). Actually, each of the irregular conjugations has its own set of prefixes. What prefix is used with a particular verb root depends on what conjugation pattern is appropriate, and that depends on the first letter of verb stem. The other effect is that these quirky first letters (which we'll call ***TRIGGERS***) in the verb stem sometime seem to get swallowed up entirely by the prefix. Remember, the trigger is usually the first letter of the stem.

The Six Irregular Conjugation Patterns for Active Verbs:

<R>	These are used for **irregular *y*-stem verbs**	(*y* is the trigger)
<B>	These are used for **irregular *b*-stem verbs**	(*b* is the trigger)
<D>	These are used for **irregular *d*-stem verbs**	(*d* is the trigger)
<G>	These are used for **irregular *g*-stem verbs**	(*g* is the trigger)
<H>	These are used for **irregular *h*-stem verbs**	(*h* is the trigger)
<Ø>	These are used for **irregular '-stem verbs** or **vowel-stem verbs**	(either *'* is the trigger ***OR*** the verb begins with a vowel*)

**See below for details on this.*

Each of these conjugations has a set of slightly different prefixes, but they all basically work the same way.

Question to consider:
Consider the irregular verb ***gáxe***, meaning *'to make.'*
Which pattern do you think best fits it?
How about ***'oⁿ***, meaning *'to do, to use,'* and ***hi***, *'to arrive there'*?

Answers:
<G>, **<Ø>**, and **<H>**

How Do They Work?

Before we look at the affixes of the irregular patterns, let's quickly review the affixes for **<A>**.

1S **a__**	**1D** **aⁿ(g)__**	**1P** **aⁿ(g)__be**
2S **ya__**		**2P** **ya__be**
3S **__**		**3P** **__be**

Look over these for a while and make sure that you understand how they work and what they represent. Now that they are fresh in your mind, let's move on to the irregular conjugations. We'll start with the most common irregular pattern, the one known as **<R>**. Just like **<A>**, this conjugation has a set of prefixes that are attached to the stem. Differences from the regular pattern are highlighted.

1S **bl__**	**1D** **aⁿ(g)__**	**1P** **aⁿ(g)__be**
2S **hn__**		**2P** **hn__be**
3S **__**		**3P** **__be**

Examine the above chart very closely. What can we tell about **<R>**, or irregular conjugation patterns in general, just from this?

- The prefixes ***a-*** (1S) and ***ya-*** (2S) have been **replaced by *bl-*** and ***hn-***, respectively.
- The 1D and 1P prefix ***aⁿ(g)-*** **stays the same**.
- The plural number suffix ***–be*** **stays the same**.

Again, the second effect of the unstable prefix/trigger cluster is that often the trigger is swallowed by the new prefix when it attaches to the stem. This occurs on the prefixes that are *DIFFERENT* than the **<A>** prefixes. Which ones are different? The 1S ***bl-*** of **<R>** is different from 1S *a-* of **<A>**, and the 2S and 2P ***hn-*** of **<R>** is different from the 2S and 2P *ya-* of **<A>**. So, on 1S, 2S and 2P forms, the trigger letter disappears. Remember, this conjugation is for use with irregular *y*-stems (verbs with *y* as the trigger), like the verb ***yaxí***, meaning *'to wake someone up by calling to them.'* Let's see a conjugation of this verb.

1S **bl**áxi	**1D** **aⁿ**yáxi	**1P** **aⁿ**yáxi**be**
2S **hn**áxi		**2P** **hn**áxi**be**
3S yaxí		**3P** yaxí**be**

Notice that the *y* trigger disappears on the forms where *bl-* and *hn-* are the prefixes, namely the 1S, 2S, and 2P forms. Let's see some more examples of verbs using the **<R>** pattern. Here's a pretty straightforward example showing the conjugation of *yawázo*, meaning *'to speak accurately.'* Again, highlights mark the forms in which the trigger disappears with the addition of a prefix different from those found in the **<A>** conjugation pattern.

1S **bl**áwazo	**1D** **aⁿ**yáwazo	**1P** **aⁿ**yáwazo**be**
2S **hn**áwazo		**2P** **hn**áwazo**be**
3S yawázo		**3P** yawázo**be**

Here is an example using *yáčhé, 'to eat, to chew up,'* demostrating the *e* to *a* before *–be* rule. Highlights mark applications of the rule.

1S	**bl**áče	1D	**a^{n}**yáče	1P	**a^{n}**yáčha**be**
2S	**hn**áče			2P	**hn**áčha**be**
3S	yáčhé			3P	yáčha**be**

Here is one where vowel nasalization is a factor. Highlights show switch from the superscript *n* to either on-the-line *n* or *m*. The verb is *yi^{n}, 'to be.'*

1S	**bli^{n}**	1D	**a^{n}**yí^{n}	1P	**a^{n}**yi**mbe**
2S	**hni^{n}**			2P	**hn**i**mbe**
3S	yi^{n}			3P	yi**mbe**

Question to consider:
How would you say *'I am'* in Kanza?
How about *'y'all spoke accurately'* and *'she eats something*?

Answers:
bli^{n}, ***hnáwazobe***, and ***yáčhé***

SIMPLIFICATION: <A> and <R>

As it turns out, all of the conjugation patterns for active verbs have both the *a^{n}(g)-* prefix for 1D and 1P as well as the *–be* suffix for plural number. Furthermore, you won't find a prefix for any of the third person forms. These "conjugation universals" hold true in **all** of the **active** conjugation patterns.

Conjugation Universals *(Same for all **active** conjugations)*	
1D & 1P	Prefix **a^{n}(g)-**
1P, 2P, & 3P	Suffix **-be**
3S & 3P	**No Prefixes**

So, knowing this, let's take a look at a generic person number chart again. We'll highlight all the slots where the conjugation universals hold true. Where prefixes differ from one conjugation to the next, we'll just mark it as **[prefix]**. As you can see from the chart below, there really isn't very much that you have to remember for each pattern so long as you keep the universals in mind.

1S	[prefix]___	1D	**a^{n}(g)**___	1P	**a^{n}(g)**__**be**
2S	[prefix]___			2P	[prefix]__**be**
3S	___			3P	___**be**

In fact, the only things you'll ever have to remember for the various conjugations are how the prefixes for the 1S form and the prefixes for the 2S and 2P forms **differ** from one another, and the fact that everything else pretty much stays the same. We call this **SIMPLIFICATION**, because it drastically diminishes the amount of "stuff" you have to memorize for each conjugation. Just to show how little memory this requires, let's see a simplification of the **<A>** conjugation pattern.

<A> Simplified:	
1S	**a-**
2S & 2P	**ya-**

Go ahead and memorize this little chart as well as the conjugation universals chart. So long as you understand how these work, we can now introduce new conjugations just in terms of their simplifications. For instance, the **<R>** pattern looks like this:

<R> Simplified:	
1S	**bl-**
2S & 2P	**hn-**

Compare this to the simplification of <A>. The person/number categories are the same—only these 2 prefixes are different.

Remember that on all the irregular conjugations, the trigger gets swallowed up on the forms where the prefixes differ. Since the simplifications show only those differences, these are all the forms in which the triggers disappear. Knowing that **<R>** only affects irregular *y*-stems, you can know with a surety that you will ***never*** encounter **<R>** forms that begin with *hly-* or *hny-*.

Question to consider:
What is/are the prefix(es) for **third person** subjects in both **<A>** and **<R>**?

Answer:
None—third person subjects aren't prefixed in active conjugation.

SIMPLIFICATION: <B>, <D>, <G>, <H>, and <Ø>

The five remaining conjugations are very similar to one another. It's perhaps easiest to see them all at the same time. Remember the conjugation universals; they apply here, too. Also keep in mind that these are all irregular conjugations, and so the trigger letters will disappear in the forms mentioned in the simplification (with a few exceptions—but we'll talk about them a little later). Here are the simplifications of the other five irregular conjugations.

Simplifications:	**<B>**	**<D>**	**<G>**	**<H>**	**<Ø>**
1S	**p-**	**t-**	**p-**	**h-**	**m-**
2S & 2P	**shp-**	**sht-**	**shk-**	**sh-**	**zh-**

Using just the information above and the conjugation universals, we should be able to draw complete conjugation charts for all these patterns. For example, let's reconstruct a prefix chart for **<B>**. Highlighted portions show the slots where the trigger letter disappears.

1S	**p**__	1D	**a^{n}(g)**__	1P	**a^{n}(g)**__**be**
2S	**shp**__			2P	**shp**__**be**
3S	__			3P	__**be**

From this chart, we should then be able to conjugate fully any irregular *b*-stem verb. Let's conjugate the irregular verb *bahláshka,* meaning *'to stretch.'* Bear in mind that on the forms where the prefixes are different

from the **<A>** pattern—in this case, *p-* (1S *'I'*) and *shp-* (2S 'You' and 2P *'Y'all'*) forms—the trigger letter *b* will disappear.

1S	**p**abláshka	1D	**am**bábláshka	1P	**am**bábláshka**be**
2S	**shp**ábláshka			2P	**shp**bábláshka**be**
3S	babláshka			3P	babláshka**be**

As you can see reconstructing the charts and applying verbs is fairly easy once you have memorized the simplifications and the universals. In fact, just having a strong command of the information will preclude ever needing to reconstruct whole charts just for the sake of generating one form. And, in the end, that is the level of command needed for fluency. You wouldn't have seen native Kanza speakers busting out a pen and paper every time they needed to speak with one another. Once you have a good grasp of this thing, it should start to come naturally.

Question to consider:
How do you say *'y'all used it'* in Kanza, knowing that *'o^{n}* is the irregular verb meaning *'to do, to use*?
Try to answer this without making a full conjugation chart.

Answer:
zhómbe

There are just a few exceptions to what we have learned about the remaining irregular conjugations. For starters, there is one **<G>** verb, *gó^{n}ya* (*'to want'*), for which the 1S prefix is ***k-*** instead of *p-*. Also, the trigger for **<Ø>** verbs is the letter **'**. Not only will it disappear in 1S, 2S, and 2P forms, as discussed earlier, but even 1D and 1P. In fact, it will only appear in the third person forms. There are times, however, when the **<Ø>** stem starts with just a vowel (*a, a^{n}, e, i, i^{n}, o, o^{n},* or *u*) and not with **'**. When this happens, the vowel is not lost on any form. The **'** was present before the vowel in these sorts of verbs earlier in time, but has since fallen out. Even still, this will generally not affect pronunciation at all. Truth be told, there are really only a handful of verbs that use the **<Ø>** conjugation.

CONJUGATION AND STRESS

You may have wondered about the stress marks in the conjugations above. Stress certainly appears to be random. Up until now, we really haven't had much practice dealing with stress placement. We've just memorized it as static in the vocabulary. In reality, stress is quite fluid in Kanza—especially in verbs. Here are the rules:

Most verbs are stressed on their **second syllable**.

When counting syllables, **don't count the *–be* suffix** for plural number.

On irregular conjugations, **stress often immediately follows the prefix**

For instance, the 2P form of *'to be'* is *hnímbe*—this is from the **<R>** verb *yi^{n}*. If we were to stress the second syllable, we'd have *hnimbé*, which is incorrect. We know that **<R>** is an irregular conjugation. We also know that the *–be* suffix doesn't count when calculating which syllable is the second one. Thus, the conjugated verb is instead stressed immediately following the 2P prefix, *hnímbe.*

These rules are very general, and there are lots of exceptions. Nevertheless, don't worry about stress right now. It's not really a big issue at this point. If it makes sense, then by all means stress verbs correctly. But don't confuse yourself trying to figure out how it works if you don't get it right away; understanding will come with time and practice.

APPLY YOUR KNOWLEDGE

Using what you know about irregular active verbs, ***fill in the blanks*** for each of the questions or statements below.

This exercise will help you familiarize yourself with irregular active conjugation, including the conjugation universals and the pattern simplifications.

QUESTIONS

1) Complete a full conjugation of the irregular verb *baxlí,* meaning *'to puncture and make a sore.'* For each form, provide an English translation.

1S _____ _____	1D _____ _____	1P _____ _____
2S _____ _____		2P _____ _____
3S _____ _____		3P _____ _____

2) The Kanza word _____ means *'you and I punctured it and made a sore'* in English.

3) Complete a full conjugation of the irregular verb *gáxe,* meaning *'to make, to do.'* For each form, provide an English translation.

1S _____ _____	1D _____ _____	1P _____ _____
2S _____ _____		2P _____ _____
3S _____ _____		3P _____ _____

4) The Kanza word *shkáxabe* means _____ in English.

5) Complete a full conjugation of the irregular verb *yadáⁿ*, meaning *'to bite something hard.'* For each form, provide an English translation.

1S _____ **1D** _____ **1P** _____

_____ _____ _____

2S _____ **2P** _____

_____ _____

3S _____ **3P** _____

_____ _____

6) The Kanza word _____ means *'he bit something hard'* in English.

ANSWERS

1) See the chart below:

1S	**páxli**	**1D**	**ambáxli**	**1P**	**ambáxlibe**
	'I punctured it…'		*'you & I punctured it…'*		*'we punctured it…'*
2S	**shpáxli**			**2P**	**shpáxlibe**
	'you (singular) punctured it…'				*'you (plural) punctured it…'*
3S	**baxli**			**3P**	**baxlibe**
	'he, she, or it punctured it…'				*'they punctured it…'*

2) The Kanza word ***ambáxli*** means *'you and I punctured it and made a sore'* in English.

The *'You & I'* form involves the speaker (which makes it first person) and it represents exactly two persons involved (which makes it dual number). Thus, *'You & I'* is the **1D** form. From the chart we've just made of the verb *baxli*, we know that this form is ***ambáxli***. Also remember that the verb can just as easily be present tense (*'puncture it and make a sore'*).

3) See the chart below:

1S	**páxe**	**1D**	**angáxe**	**1P**	**angáxabe**
	'I make it'		*'you & I make it'*		*'we make it'*
2S	**shkáxe**			**2P**	**shkáxabe**
	'you (singular) make it'				*'you (plural) make it'*
3S	**gáxe**			**3P**	**gáxabe**
	'he, she, or it makes it'				*'they make it'*

4) The Kanza word *shkáxabe* means ***'y'all make it'*** in English.

The dead giveaway here is the combination of the *shk-* prefix and the *–be* suffix. Just knowing those two, we can automatically tell that it's a second person form exhibiting plural number. That makes it a 2P form. Sure enough, the 2P form of *gáxa, 'to make, to do,'* is *shkáxabe*. 2P can be translated as either *'you (plural)'* or simply *'y'all,'* as is common in these parts. The verb can be translated either present tense *'makes'* or past tense *'made.'* Let's go with present tense, and insert the generic object *'it.'* Thus, the word *shkáxabe* would be translated as ***'y'all make it.'***

5) See the chart below:

1S	**bláda^{n}**	**1D**	**a^{n}yáda^{n}**	**1P**	**a^{n}yádambe**
	'I bit…'		*'you & I bit…'*		*'we bit…'*
2S	**hnáda^{n}**			**2P**	**hnádambe**
	'you (singular) bit…'				*'you (plural) bit…'*
3S	**yadá^{n}**			**3P**	**yadámbe**
	'he, she, or it bit…'				*'they bit…'*

6) The Kanza word ***yadáⁿ*** means *'he bit something hard'* in English.

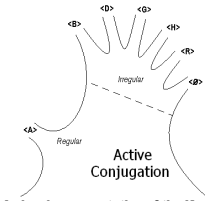
We just pulled it directly from the chart above. It's the 3S form. The 3S form of ***yadáⁿ*** doesn't change.

Lesson 3—Intro to the Kanza Verb

In case you haven't gone over the first online verb lesson, this is a good opportunity to do so. Remember that the remainder of this workbook will deal with verbs in increasingly greater detail. The first multimedia lesson on the topic of verbs will offer you a quick and fun review of the basics. You can find links to the lesson on the Kanza Electronic Classroom, or go directly to the lesson itself on the Kanza Language Project homepage. If you've already had a look at the lesson, please be sure to post any questions or comments on the discussion board.

The BIG Active Conjugation Chart

We have now seen all the active conjugation patterns, learned how to generate them using only a list of universals and a small set of different affixes, and even had some experience using them with actual verbs. Hopefully, the method by which active verbs are conjugated is beginning to congeal as a single concept, and the various patterns are beginning to feel more like individual branches emerging from that standard model. This will help a great deal in the long run: Once you begin to regard active conjugation as a single **system**, it will be much easier to *expand that system* than to *memorize new material* as more and more details are presented. To speed you along, we have provided on the following page a large chart summarizing what we have learned about the active conjugation system. This is broken down into the various patterns, showing all the affixes for each of the person/number combinations. Review as often as needed.



A visual representation of the Kanza Active Conjugation System

The Kanza Active Conjugation System

<A> Regular ACTIVE conjugation pattern

This is the most common pattern for active verbs in general; consider it the "default" pattern.

SINGULAR		DUAL		PLURAL	
1S *'I'*	a-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	ya-			2P *'Y'all'*	ya- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<B> Used for **irregular** ACTIVES; the ***b*** trigger disappears on highlighted forms

This is a fairly common irregular pattern.

SINGULAR		DUAL		PLURAL	
1S *'I'*	p-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	shp-			2P *'Y'all'*	shp- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<D> Used for **irregular** ACTIVES; the ***d*** trigger disappears on highlighted forms

This pattern is only used for the verb root ***dómbe***, meaning *'to look at, to see.'*

SINGULAR		DUAL		PLURAL	
1S *'I'*	t-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	sht-			2P *'Y'all'*	sht- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<G> Used for **irregular** ACTIVES; the ***g*** trigger disappears on highlighted forms

This pattern is only used with a handful of verb roots. For one verb, ***gó^{n}ya***, meaning *'to want,'* the **1S** prefix is ***k-*** instead of *p-*.

SINGULAR		DUAL		PLURAL	
1S *'I'*	p-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	shk-			2P *'Y'all'*	shk- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<H> Used for **irregular** ACTIVES; the ***h*** trigger disappears on highlighted forms

This form is really only used for two or three verb roots.

SINGULAR		DUAL		PLURAL	
1S *'I'*	ph-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	sh-			2P *'Y'all'*	sh- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<R> Used for **irregular** ACTIVES; the ***y*** trigger disappears on highlighted forms

This is the most common irregular pattern, and is very common with respect to all verbs in general.

SINGULAR		DUAL		PLURAL	
1S *'I'*	bl-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	hn-			2P *'Y'all'*	hn- -be
3S *'S/He/It'*	-			3P *'They'*	-be

<Ø> Used for **irregular** ACTIVES; the ' trigger disappears on highlighted forms

This is only used for three or four verbs beginning with vowels or '.

SINGULAR		DUAL		PLURAL	
1S *'I'*	m-	1D *'You & I'*	a^{n}(g)-	1P *'We'*	a^{n}(g)- -be
2S *'You'*	zh-			2P *'Y'all'*	zh- -be
3S *'S/He/It'*	-			3P *'They'*	-be

Conversation Review

PHONE CONVERSATIONS—Below are two exercises that will review the conversation elements we learned in chapter 2. ***Read*** the specific instructions for each exercise and ***fill in the blanks*** as directed. Note that some of the portions of this exercise are open-ended, and your answers may vary considerably from those of others, or even from your own responses at a later time.

Part I: CHECK UP

Imagine you have just answered the telephone. It's your uncle, and he has heard from someone that you've been sick. He wants to ask you how you are feeling. Using the conversation items we have learned so far, ***provide appropriate responses*** to what he says. Keep in mind that this is your Kanza-speaking uncle. He doesn't use English very often, so you'll want this to be a Kanza-only phone call. Don't worry about talking a lot; your uncle is a man of few words! Since this is open-ended, no answers are provided.

UNCLE: **Ho!**

YOU: _____

(Remember here that you may use a different word of address depending on your gender.)

UNCLE: **Khe dázhi yayíshe?**

YOU: _____

(You've been sick for a while, but you may be feeling better now. Either way, be sure to include a position-specific continuative.)

UNCLE: **Hmmm. Wíblaha^{n}.**

YOU: _____

(You'll probably want to thank him for calling and asking about you. Oh, and in case you're still sick, you can bet that he hung up quickly so that he can begin cooking you some of his famous chicken soup; you can expect him at your door in an hour or so!)

Part II: SOME FRIENDLY CHAT

Imagine you've been on the phone with your friend for a few minutes. She has been learning the Kanza language, too. Now she wants to try practicing it with you. Since you're both on the phone and neither can be sure whether the other is *sitting down*, *standing up*, or *moving around*, she wants to use this opportunity to practice the position-specific continuatives (i.e., *minkhé*, *akházhe*, *ayíthe*, etc) with you.

Here's how it will work: She'll say a sentence (for example, the Kanza equivalent of *'I am hungry'*) and then ask you how you're doing in Kanza (using the equivalent of *'Are you well?'*). She'll do this over and over again, but each time she'll change how she's feeling, the continuative referring to herself, as well as the continuative referring to you. ***Respond*** to her as directed. You must phrase your responses according to the position she believes you are assuming. For instance, if she thinks you're *standing up*, you must ***include*** the

appropriate *'standing'* continuative in your response. ***Change*** your responses each time to reflect a new feeling.

For this exercise, we'll need to review the positional continuatives referring to the HEARER'S position.

_____ **hninkhé.**	You are _____ (and you're **sitting down**)
_____ **yakháshe.**	You are _____ (and you're **standing up**)
_____ **yayíshe.**	You are _____ (and you're **moving around**)

Due to the nature of this part of the exercise, some of this is NOT open-ended. Immediately following the conversation is a brief explanation of some of the elements that weren't open-ended.

QUESTIONS

1) FRIEND: Nompéaⁿhi minkhé. Khe dázhi yayíshe?

YOU: _____

(How does she feel? How is she positioned? How does she expect you to be positioned? How do you feel? What continuative must you use in your response?)

2) FRIEND: Omáⁿzheya ayíhe. Khe dázhi yakháshe?

YOU: _____

(How does she feel? How is she positioned? How does she expect you to be positioned? How do you feel? What continuative must you use in your response?)

3) FRIEND: Aⁿhúhega akhahé. Khe dázhi hninkhé?

YOU: _____

(How does she feel? How is she positioned? How does she expect you to be positioned? How do you feel? What continuative must you use in your response?)

ANSWERS **(Part II Only)**

1) Your friend was **hungry** (*nompéaⁿhi*) and **sitting down** (*minkhé*). She expected you to be **moving around** (*yayíshe*), so your response should have ended in ***ayíhe***.

2) Your friend was **tired** (*omáⁿzheya*) and **moving around** (*ayíhe*). She expected you to be **standing up** (*yakháshe*), so your response should have ended in ***akhahé***.

3) Your friend was **sick** (*aⁿhúhega*) and **standing up** (*akhahé*). She expected you to be **sitting down** (*hninkhé*), so your response should have ended in ***minkhé***.

Vocabulary Review

Below are thirteen vocabulary words we've specifically talked about. They are presented out of order with a great deal of missing information. ***Fill in the blanks*** with appropriate responses. For blanks in the Closest English Equivalent column, you need not provide the entire definition as listed, but simply a suitable example. For instance, *sínga* can be either *'squirrel'* or *'squirrels.'* Enter only one of these. Likewise, the entries provided in this column are only examples, and not word-for-word definitions.

Some parts of this exercise are NOT open-ended.

QUESTIONS

Vocabulary	Part of Speech	Closest English Equivalent
sínga	*noun*	_____
_____	*article*	an
shkóⁿhna	*active verb*	_____
_____	_____	the (*subject* both *present* and *standing*)
_____	_____	those (*visible* but *out of reach*)
_____	*active verb*	I shoot at it
abá	_____	_____
ye	*pronoun*	_____
_____	_____	she had it
_____	_____	the (*non-living, object lying down*)
hombé	_____	_____
_____	_____	buffalo bulls
_____	*active verb*	we looked at them

ANSWERS

Vocabulary	Part of Speech	Closest English Equivalent
sínga	*noun*	**squirrel**
miⁿ	*article*	an
shkóⁿhna	*active verb*	**you want it**
akhá	***article***	the (*subject* both *present* and *standing*)
she	***pronoun***	those (*visible* but *out of reach*)
akúje	*active verb*	I shoot at it
abá	***article***	**the (*subject in motion*)**
ye	*pronoun*	**this (*visible* and *within reach*)**
ayíⁿ	***active verb***	she had it
khe	***article***	the (*non-living* and *lying down object*)
hombé	***noun***	**shoes**
čedónga	***noun***	buffalo bulls
aⁿdómbabe	*active verb*	we looked at them

Chapter 7

The Kanza Verb Expanded

Having learned some of the most fundamental elements of verb conjugation, we can now examine some of the larger issues at stake. The remaining two chapters will build on the model presented in the previous two, starting here with a more detailed portrait of active conjugation.

JUST think how boring verbs would be if all they ever did was convey some sense of action or state of being. They would be so stale, that we as speakers would have to rely on other parts of speech to do the magic and give the language its very own taste. Fortunately, the Kanza verb is a very powerful tool and we can use it to say a whole lot more than just *'he did this,'* and *'I do that.'* In fact, the Kanza verb is ready-made to load up with all sorts of information, including who or what performs the action (or experiences the state of being), who or what receives the action, where the action takes place, how the action is performed, who benefits from the action, when the action takes place, why the action takes place, and even whether knowledge of the action is first-hand or is hearsay. So much information can be attached to the verb that it can really begin to look like a sentence within a sentence!

The Kanza Verb Van

When two people are speaking to one another, the goal is to convey information, right? This goes for any language. The speaker loads up information and passes it on to the hearer for unloading. If both the speaker and the hearer agree on how the information should be packed up and stowed in the first place, then everything works well. The hearer can unpack what has been said and understand what it means. Well, a big part of any Kanza sentence is the verb—it holds the most stuff. So, think of the verb system as a big moving van.

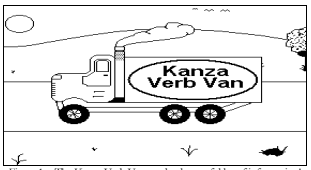


Figure 1—The Kanza Verb Van can haul an awful lot of information!

The Kanza Verb Van is very large, and the speaker can stow all sorts of things onboard. However, there are some very specific rules that must be followed for the van to work:

- ONLY CERTAIN THINGS CAN BE LOADED—There's a specific packing-list, showing everything that can be stowed. If an item isn't on that list, it generally isn't allowed to go onboard. This is just like when you're moving from house to house; you can't put your new pontoon boat in the back of the van. You have to make alternative arrangements to move it. Likewise, you might think that because verbs convey person/number information, a verb may also convey the name of the person performing the action, like 'John' or 'Mary.' But, alas! names aren't on the packing-list for verbs. And since they're not on the list, they have to be conveyed in other ways. We'll call the packing-list ***Allowable Items***.

- THERE ARE CATEGORIES OF ALLOWABLE ITEMS—The allowable item list is broken down into ***categories***, about ten different groups of items related in terms of function and meaning. Every item on the list is found in at least one category, even if it's the only item of its kind.

- EACH CATEGORY HAS ITS OWN PLACE IN THE VAN—The allowable item categories have specific places onboard the van. When you're moving, you can't pack boxes full of canned goods on top of your grandmother's antiques. The antiques will get crushed during the move. Likewise, you can't put an allowable verb item just any old place in the van. Things must go to a certain spot reserved for all items of that particular category. The Allowable Items list shows ***where*** the item will be stowed, in one of the following three general areas: ***Prefixes***, ***Root***, or ***Suffix***. The Prefixes area is so big it is further broken down.

- ITEMS MUST BE LOADED IN A CERTAIN ORDER THAT MAY BE RESTRICTIVE—Although each category has a specific place, it must wait its turn to be loaded. Just like when you're moving, you can't start loading all the boxes full of knickknacks. You might not have enough room to load the big stuff later. So you load the big stuff first. If you can't still put the knickknacks in later (because the big stuff took up too much space), you either have to make new arrangements or leave them behind. Likewise, whenever you start loading the verb van, loading certain things will keep you from loading others.

- CERTAIN ITEMS *MUST* BE LOADED—Some items just **have to** go onboard the van. Things like the subject information (all the stuff we learned in the last two chapters) and object information are so important that the van just really isn't finished loading until those items are brought onboard. Fortunately, some of these items (like the 3S prefix) are always there, but are simply "invisible." Even when it doesn't look like they're onboard, invisible items really are. This is just like the air in the back of a real moving van. The most important item that must go onboard isn't invisible; no verb is complete without its verb root. An item that has to be onboard will be called a ***Must-Go***.

- UNLIMITED MILEAGE!!!—Although you'll have plenty of room onboard the Kanza Verb Van (so much that you'll probably never use it all), if you ever find that you can't load all you'd like onboard the van, you can always find other ways of moving it… or just wait for the next one! Since you're the only one in control of the verbs you use, when you run into a spot where you simply can't load up *all* the information the way you want to, just say another sentence **about** the first one. For example, in English we might say, "The mayor in the city where my niece Jane went off to college is thinking about running for Governor. — Jane is my middle brother Teddy's youngest daughter."

If a speaker loads up the verb van according to these rules, the hearer will know how best to unpack it. Once the verb is all loaded up, it can be sent on its way. The speaker does this by—you guessed it—*speaking*!

The "ALLOWABLE ITEMS" List

Let's go ahead and see what the packing-list looks like. It sure looks pretty complicated, but don't worry: *You DO NOT have to memorize the Allowable Items list right now.* All you have to do now is just read over it.

ALLOWABLE ITEMS
The packing-list of things that *can* be loaded onboard the Kanza Verb Van

WHERE	*CATEGORY*	*ITEM*	*MEANING*
PREFIXES	**Verb → Noun Converter** Changes a verb into a noun	**wa-**	This is a little like the –er suffix on English words like 'farmer,' 'swatter,' etc. It can almost be translated as "something that (is/does) _____."
	1D and 1P Pronoun Items Shows that either *'You & I'* or *'We'* are involved	**aⁿ(g)-**	This is the 1D and 1P prefix we've learned about in the last few chapters
		wa-	This is used for 'you & me' and 'us,' instead of 'you & I' and 'we'
	Locative Items Shows **where** the action occurs—a little like prepositions in English (*'on,' 'at,' 'toward,'* etc.)	**á-**	This means 'on' or 'at'
		í-	This means 'with' or 'with something'
		i-	This means 'to' or 'toward'
		ó-	This means 'in,' 'inside,' or 'into'
	Outer Instrumental Items Shows **how** the action is performed in terms of process, like *'by cutting,' 'by shooting,'* etc.	**bá-**	This means 'by cutting'
		bó-	This means 'by shooting' or 'by blowing'
		d(a)já-	This means 'by heat' or 'by cold'
	Object Pronoun Items Shows who/what **receives** the action… …or who/what is experiencing the state (a ***MUST-GO*** when applicable)	**aⁿ-**	This means 'me' (can mean 'I' with stative verbs)
		yi-	This means 'you'
		[an invisible prefix] (sometimes **wa-**)	This means 'him,' 'her,' 'it,' or 'them' (can mean 'he,' 'she,' or 'they' with stative verbs)
	Subject Pronoun Items Shows who or what **performs** the action ***(Must-Go)***	All 1S, 2S, 2P and invisible 3S and 3P prefixes for **<A>**, **<B>**, **<D>**, **<G>**, **<H>**, **<R>**, and **<Ø>**	These mean 'I,' 'you,' 'he,' 'she,' 'it,' 'you & I,' 'we,' and 'they.' *This category includes the a-, ya-, p-, shp-, t-, sht-, k-, shk- ph-, sh-, bl-, hn-, m-, zh-, and [an invisible prefix] from the previous two chapters*
	Directive Items Shows who/what **benefits** from the action, **where** the subject is going, etc.	**gi-**	This means 'to someone' (visible only on 3S and 3P forms). It can also mean 'motion back somewhere'
		gi(g)-	This means 'one's own'
		gu-	This means 'for someone else'
		ki(g)-	This means 'oneself,' 'each other,' or 'one another'
	Inner Instrumental Items Shows **by what manner** is the action performed, in terms of bodily function, as in *'by hand,' 'by mouth,' 'by pressure of feet,'* etc.	**ba-**	This means 'by pressure of the hands'
		bu-	This means 'by pressing' or 'by rubbing'
		ga-	This means 'by striking'
		naⁿ-	This means 'by pressure of the feet'
		ya-	This means 'by mouth'
		yu-	This means 'by hand,' 'by pulling,' or just 'by other means'
ROOT	**Verb Roots** This is the **action** or the **state of being** itself ***(Must-Go)***	Any active or stative verb root, regular or irregular	This could mean just about anything, 'to walk,' 'to think,' 'to be green,' etc. These are divided into two main groups, ACTIVES and STATIVES
SUFFIX	**Plural Number Suffix** Shows that either the subject or object is **Plural Number**, and a few other things, as well.	**-be**	This often just means 'plural number' or 'at least two' but can mean quite a bit more than just that

Again, just keep the list in mind, and refer back later as often as needed.

The Allowable Items list looks very complicated but it really isn't. It's strange because all the items on the list are new to us, and we aren't familiar with the format. Let's compare it to a real packing-list someone might use when moving from an old house to a new house. Things will begin to make more sense.

PACKING-LIST
Things going to the new house

WHERE ON THE VAN	*CATEGORY*	*ITEM*	*UNPACKING INSTRUCTIONS*
In front of the wheel wells in the moving van	**Large Items** Things we need 3 or more people to move	**Stackable Washer/Dryer**	We'll put this in the new utility room
	Big Items Things we need 2 or more people to move	**Sleeper/Sofa**	This will go in the new den
		Hutch Cabinet	Let's see if this will work best in the dining room—if not, then kitchen
		Queen-sized Bed	This should go in the master bedroom
	Sectional Items Things that can be broken down into smaller parts that can be carried by just 1 person ***(Must-Go, first trip)***	**Book Shelf**	Put this in the den/study
		Sectional Couch	Living room, along south and east walls—put recliner next to the fireplace
		Entertainment Ctr.	Put this catawampus on the north and west corner next to the plug-in
		Daybed	Daughter's room, under the window
On or above the wheel wells	**Most Important Items** Stuff that just has to be moved now, regardless of how many people it takes ***(Must-Go, first trip)***	**Dresser (all our clothes are in the drawers)**	This will go in the master bedroom, opposite the big window
Near the door	**Little Items** 1 person can carry several boxes	**All the Boxes on the Living Room Floor**	To be sorted out later—these include CDs, toys, books, kitchenware, etc.

Once you understand what this list represents and how it would be used, go back and look at the Allowable Items list. Hopefully things will make more sense. The WHERE column shows where on the Verb Van the affixes (prefixes and suffixes) and the root will be loaded. The CATEGORY column just groups together sets of like affixes (and the root) and tells a little about what they are. The ITEM list shows the individual items. Keep in mind, that the allowable items are mostly just little affixes, tiny word-parts that carry meaning, and the big verb root. The MEANING column provides something like "unpacking instructions" for the hearer, so that he or she will know how to take the van apart and interpret the meaning.

The Layout of the Kanza Verb Van

Now let's take a look at the layout of the Kanza Verb Van to get a better idea of what goes where. At the top of the next page, you'll find an overhead view of the van with the top of the loading bed missing. This will allow us to peer down into the back of the van where all the allowable items are loaded. We'll see that right up at the front of the bed (next to the cab) is where the **PREFIXES** go. The **ROOT** comes next, right in the middle over the wheel wells. Lastly, we see the **SUFFIX** brings up the rear, next to the big back door.

Figure 2—This is an overhead view of the Verb Van showing the areas reserved for the allowable items. Prefixes come first, followed by the root, and then the suffix.

As you can see, the biggest chunk of loading space is reserved forthe must-go item, the **Root**. The **Prefixes** have a very big area, too. In fact, the prefix area is so big that it needs to be broken down further. Remember, we have eight different categories of prefix items, and each one has its very own place in the reserved prefix space. The categories fit in their space in the same order as they appear on the list. Thus, a **Verb → Noun Converter** is loaded right into the very front. If there is an **Outer Instrumental Item**, it will go pretty much in the middle of the prefix space. And if there is an **Inner Instrumental Item**, it will lean up against the root.

APPLY YOUR KNOWLEDGE

Using what you know about the Kanza Verb Van, the Allowable Items list, and placement of items in the van by category, ***match*** each item below with its reserved space, and ***provide*** its English meaning. If an item is a prefix, ***identify*** its relevant category, as well.

This exercise will help you familiarize yourself with the affix categories associated with Kanza verbs.

QUESTIONS

1) **ó-**
2) **aⁿ(g)-**
3) **-be**
4) **kúje** (meaning *'to shoot at'*)
5) **bl-**

(A) PREFIXES area of the van
(B) ROOT area of the van
(C) SUFFIX area of the van

ANSWERS

1) **(A)** **ó-,** meaning ***'in'*** or ***'inside,'*** is a **Locative Item**. It goes in the **PREFIXES** area of the van.

2) **(A)** **aⁿ(g)-,** meaning ***'you & I'*** or ***'we,'*** is a **1D and 1P Pronoun Item**. It goes in the **PREFIXES** area of the van.

3) **(C)** **-be,** meaning ***'plural number,'*** goes in the **SUFFIX** area of the van.

4) **(B)** **kúje,** meaning ***'to shoot at,'*** goes in the **ROOT** area of the van.

5) **(A)** **bl-,** meaning ***'I,'*** is a **Subject Pronoun Item** of the **<R>** pattern. It goes in the **PREFIXES** area of the van.

Conjugation Revisited

Rather than talk all day about the workings of our Verb Van metaphor, let's look at a particular verb and see how what we've learned applies in a real-life setting. There's a certain Kanza verb root *čhiⁿ*, meaning *'to strike, to beat.'* Can you guess what conjugation pattern it uses? Well, since it doesn't start with *b, d, g, h, y, '*, or a vowel, we can probably assume that it's not irregular. (Note here that starting with one of those letters doesn't automatically make a verb irregular, but a verb starting with any other letter—like *čh* in this case—is most likely regular). If it's not irregular, it's regular, and therefore uses the **<A>** pattern.

1S a**čhí**ⁿ *I struck it*
2S ya**čhí**ⁿ *You struck it*
3S **čhi**ⁿ *S/He/It struck it*

1D aⁿ**čhí**ⁿ *You & I struck it*

1P aⁿ**čhím**be *We struck it*
2P ya**čhím**be *Y'all struck it*
3P **čhím**be *They struck it*

So far, so good. It worked exactly as we expected it to work. Now, there happens to be another verb that closely resembles *čhiⁿ*. That verb is *íčhiⁿ, 'to strike with something.'* Look carefully at how this verb conjugates.

1S i**á**čhiⁿ *I struck it with something*
2S **íya**čhiⁿ *You struck it with something*
3S **íči**ⁿ *S/He/It struck it with something*

1D aⁿ**gí**čhiⁿ *You & I struck it with something*

1P aⁿ**gí**čhim**be** *We struck it with something*
2P **íya**čhim**be** *Y'all struck it with something*
3P **íčhim**be *They struck it with something*

Oh, my! What caused our regular conjugation pattern to suddenly become so inconsistent? The verb seems to be conjugated in the middle in certain forms, and at the beginning in others. The truth is, the pattern seen above is completely standard. We just haven't seen verbs of this sort, yet. The verb *íčhiⁿ* is simply a form of *čhiⁿ* that has **already been loaded** with a prefix. In this case, the prefix is *í-*, a **LOCATIVE ITEM** meaning *'with something.'* Go back and look at the Allowable Items list and see if you can locate it. As the list implies, the locatives are a little like prepositions for verbs. This particular one adds the sense of *'with'* or *'with something'* to an already established verb meaning *'to strike.'* The result is a brand new verb, ***íčhiⁿ,*** meaning *'to strike with something.'* Unfortunately, the Locative items' spot on the van is in the front-middle of the Prefixes area. See the zoom-in detail on the next page.

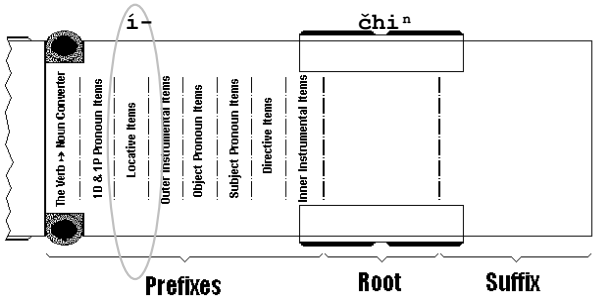


Figure 3—This detail exaggerates the size of the Prefixes area but clearly shows the placement of prefix categories, especially the locatives.

The locative prefix is nowhere near the root. And that means that as other elements are added, they may go either in front of the *í-* prefix or in the space between the *í-* prefix and the root, which in this case is *čhiⁿ*. Here's where all the conjugation stuff from the previous two chapters comes back into play.

Pronoun Items in the Prefixes Area

Think back to the active conjugation system outlined in the previous two chapters. The Kanza has a total of seven different active verb patterns. Common to each of these is the *aⁿ(g)-* prefix for 1D and 1P.

<A> These are used for regular active verbs
Associated prefixes: 1S ***a-*** 2S and 2P ***ya-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<B> These are used for irregular active verbs with *b* triggers
Associated prefixes: 1S ***p-*** 2S and 2P ***shp-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<D> These are used for irregular active verbs with *d* triggers
Associated prefixes: 1S ***t-*** 2S and 2P ***sht-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<G> These are used for irregular active verbs with *g* triggers
Associated prefixes: 1S ***p- (k-)*** 2S and 2P ***shk-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<H> These are used for irregular active verbs with *h* triggers
Associated prefixes: 1S ***ph-*** 2S and 2P ***sh-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<R> These are used for irregular active verbs with *y* triggers
Associated prefixes: 1S ***bl-*** 2S and 2P ***hn-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

<Ø> These are used for irregular active verbs with ' triggers or starting with vowels
Associated prefixes: 1S ***m-*** 2S and 2P ***zh-*** 3S and 3P [an invisible prefix] 1D and 1P ***aⁿ(g)-***

The reason why this prefix is common to all of the patterns is that it's not really the same sort of prefix as the ones used for 1S, 2S, and 2P (or the invisible one for 3S and 3P). The *aⁿ(g)-* prefix belongs to a category unlike the others, one called **1D AND 1P PRONOUN ITEMS**. If you look at Figure 3 above, you'll see that this category has its very own place toward the front of the Prefixes area of the van. In fact, it's right in front of

the place for locatives. When conjugating a verb that has a locative, the 1D and 1P forms will be loaded BEFORE the locative. Go back and look at the conjugation of *íčhiⁿ* above to see this for yourself.

So what about the other forms? Where do they go? If you remember, all the conjugation prefixes have something to do with the SUBJECT (who or what performs the action) of the verb. In fact, they are like little verb-based pronouns that represent the subject. They, too, are prefixes that have their own category. Theirs is called **SUBJECT PRONOUN ITEMS**, and its place on the van can be seen on Figure 3 somewhere BETWEEN the locatives and the root. In other words, the verb forms that use prefixes from this category will load up their locatives first, and the conjugation prefixes will come afterward. Go back to the conjugation for *íčhiⁿ* and look at the 1S, 2S, and 2P forms. The 1S *a-* and the 2S & 2P *ya-* prefixes seem to come between *í-* and *čhiⁿ*. The same thing happens on the 3S and 3P forms, but the prefix here is invisible.

The full conjugation of *íčhiⁿ* involves five different item categories. From front to back, these are (1.) *1D and 1P Pronoun Items*, (2.) *Locative Items*, (3.) *Subject Pronoun Items*, (4.) *Root*, and (5.) *Plural Number Suffix*. The diagram below is a visual walk through of the conjugation—don't worry about the stress marks for now.

VERB FORM	1D and 1P Pronoun Items	Locative Items	Subject Pronoun Items	Root	Plural Number Suffix	FINAL LOOK	Meaning
1S		í-	a-	čhiⁿ		**íáčhiⁿ**	I struck it with something
2S		í-	ya-	čhiⁿ		**íyačhiⁿ**	you struck it with something
3S		í-	[invisible]	čhiⁿ		**íčhiⁿ**	s/he/it struck it with something
1D	aⁿ(g)-	í-		čhiⁿ		**angíčhiⁿ**	you & I struck it with something
1P	aⁿ(g)-	í-		čhiⁿ	-be	**angíčhimbe**	we struck it with something
2P		í-	ya-	čhiⁿ	-be	**íyačhimbe**	y'all struck it with something
3P		í-	[invisible]	čhiⁿ	-be	**íčhimbe**	they struck it with something

APPLY YOUR KNOWLEDGE

Using what you know about prefixed verb roots, ***conjugate*** the verb *íkaⁿle*, meaning *'to tie up with something.'* This verb uses the *í-* locative prefix, attached to the **<A>** root *káⁿle*, meaning *'to tie a cord, to attach.'* (We could write this as *í-***<A>***-kaⁿle* for short). Don't worry about the stress marks for now. Remember the *e → a* before *–be* rule.

QUESTIONS

1S _____ *I tie it up with something*
2S _____ *You tie it up with something*
3S _____ *S/He/It ties it up with something*

1D _____ *You & I tie it up with something*

1P _____ *We tie it up with something*
2P _____ *Y'all tie it up with something*
3P _____ *They tie it up with something*

ANSWERS

See the chart below:

1S i**á**kaⁿle *I tie it up with something*
2S i**ya**kaⁿle *You tie it up with something*
3S **ika**ⁿle *S/He/It ties it up with something*

1D **ang**ikaⁿle *You & I tie it up with something*

1P **ang**ikaⁿlab**e** *We tie it up with something*
2P **iya**kaⁿlab**e** *Y'all tie it up with something*
3P **ika**ⁿlab**e** *They tie it up with something*

Other Categories, Other Patterns

So far, we've looked at only one set of prefixes that are frequently lumped together with roots (the locative items) and only the **<A>** pattern for prefixed-verb conjugation. Nevertheless, there are plenty more prefix categories that attach to roots to form new prefixed-verbs like *íčhiⁿ* or *íkaⁿle*. Plus, all the conjugation patterns show up from time to time, depending on appearance of the irregular triggers *b, d, g, h, y,* and *'*. But since this workbook is really just an introduction to the finer points of Kanza grammar, we won't go over all the ins and outs here. (You can always do more research online at www.kawnation.com/langhome.html. Or you can contact the Kanza Language Project at language@kawnation.com). We will, however, go over a few other prefix categories that are likely to cause the new learner some problems.

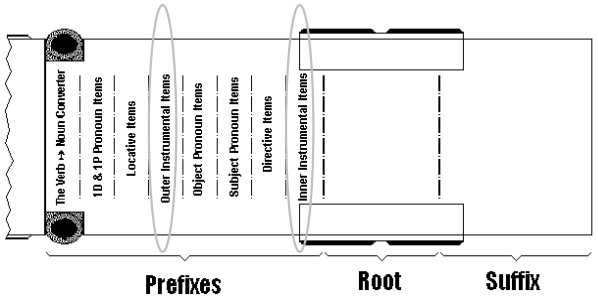


Figure 4—The Outer and Inner Instrumental Items are two very similar categories, each with its own section in the Prefixes area of the van.

The Instrumental Items

One of the most fascinating things about these two categories is that they most likely came about at different times in the history of the Siouan languages. The Inner Instrumental Items probably appeared first, followed much later by the Outers. That's most likely why the outer ones are farther away from the root, as can be seen in Figure 4 above. Notice also that smack-dab in the middle of these two categories is the space

reserved for the Subject Pronoun Items. This means that conjugation occurs AFTER the outer instrumentals and BEFORE the inner ones. Let's have a look at the individual prefixes in the two categories.

Outer Instrumental Items	
bá-	*'by cutting'*
bó-	*'by shooting'* or *'by blowing'*
dá- or ***daá-***	*'by heat'* or *'by cold'*

Inner Instrumental Items	
ba-	*'by pressure of the hands'*
bu-	*'by pressing'* or *'by rubbing'*
ga-	*'by striking'*
na^{n}-	*'by pressure of the feet'*
ya-	*'by mouth'*
yu-	*'by hand'* or *'by other means'*

The Inner Instrumentals seem to be more body-oriented than the Outer Instrumentals

One of the first things you might recognize about the inner ones is that all but one of them starts with a trigger letter (*ba-* & *bu-* start with *b*, the trigger for **<B>**, *ga-* starts with *g*, the trigger for **<G>**, and *ya-* and *yu-* start with *y*, the trigger for **<R>**). This doesn't mean that **all** verbs with an inner instrumental prefix are irregular, but many of them are, especially those starting with *ya-* and *yu-*. Unfortunately, there's often no way of knowing which instrumental verbs are irregular just by looking. Sometimes it has to be memorized.

This happens because the inner instrumentals are between the subject pronoun items and the root. Remember, way back in the history of the language, the earlier forms of the regular First Person and Second Person prefixes began to form unstable clusters with the triggers. Thus, words like *yačhé ('to eat, to chew, to devour by mouth,')*, starting with *ya- ('by mouth')*, began to get conjugated as ***bl****áčhe,* ***hn****áčhe, yačhé,* ***a^{n}****páčhe,* etc. Since the outer instrumentals came along later and found a place farther out in front of the subject prefixes, they were really never affected by the regular/irregular cluster instability.

Question to consider:
Consider the irregular verb ***yúda^{n}***, meaning *'to pull on something.'*
It makes use of the Inner Instrumental Item ***yu-***.
How would you say *'y'all pulled on something*?

Answer:
hnúdambe

The *–be* Suffix: Plural Subjects vs. Plural Objects

The *–be* suffix is something we've seen for three chapters now. Up until now, we have used it to show plural number of the subject (who or what performs the action). But it can also be used to show plural number of the **object** (who or what receives the action). It can pluralize the subject, the object, or even both at the same time. To demonstrate this, let's look at an example from the vocabulary. The verb *dómbe*, meaning *'to look at'* is the only irregular *d*-stem verb in Kanza. This means it uses the **<D>** pattern. The full conjugation of *dómbe* * is as follows (don't forget the rule regarding *e* → *a* before *–be*):

1S **t**ómbe *I look at it*	**1D a^{n}**dómbe *You & I look at it*	**1P a^{n}**dómba**be** *We look at it*
2S shtómbe *You look at it*		**2P sht**ómba**be** *Y'all look at it*
3S dómbe *S/He/It looks at it*		**3P** dómba**be** *They look at it*

** The verb* dómbe, *being the only* **<D>** *verb, often gets "regularized" with an additional set of prefixes, those of* **<A>**. *The* a- *and* ya- *of 1S, 2S, and 2P go right in front of the* **<D>** *prefixes for those forms. Thus, when this happens, the conjugation looks like (1S)* abómbe, *(2S)* yashtómbe, *(3S)* dómbe, *(1D)* a^{n}dómbabe, *(1P)* a^{n}dómbabe, *(2P)* yashtómbabe, *and (3P)* dómbabe.

The 1P form is found in our vocabulary as *a^{n}dómbabe,* meaning *'we look at* ***it****'* or *'we looked at* ***it****.'* But it can also mean *'we look at* ***them****,'* or *'we looked at* ***them****.'* That's because the *–be* can either show that the **SUBJECT** is plural (1P *'we'* instead of 1D *'you & I'*) **or** that the **OBJECT** is plural (generic *'them'* object instead of generic *'it'* object). Let's see an example using more vocabulary words.

Sínga mi^{n} a^{n}dómbabe. *We looked at a squirrel.*
squirrel a we looked at it

The above example shows the Number (singular, dual, or plural) of the subject and object very plainly. *'We'* are the ones doing the looking (performing the action), so the subject of the sentence is *'we.'* This is represented by the 1P form of the verb, ***a^{n}dómbabe****,* meaning '*we looked at it'* (with the generic 'it' object). The one who is being looked at (the one receiving the action) is *'a squirrel.'* Thus, the object of the sentence is ***sínga mi^{n}****, 'a squirrel.'* By definition, the First Person Plural Number (1P) form of the verb demonstrates a plural subject. Moreover, we can tell from *mi^{n}* that there is only one squirrel, and so the object is clearly singular. So, we can be pretty sure that the *–be* suffix on the verb shows plural number for the subject. But let's see a more ambiguous example.

Sínga a^{n}dómbabe. *We looked at squirrels; You & I looked at squirrels;* etc.
squirrel(s) ??? looked at ???

Here things are much more complex. *Sínga* can mean either *'squirrel'* or *'squirrels'* because nouns are not number-specific. Nevertheless, we can assume that we're talking about more than one squirrel here. Otherwise, we would probably have put an article or a pronoun with the noun—as in *'a squirrel,' 'the squirrel,' 'this squirrel,' 'that squirrel,'* etc. So, if we assume that *sínga* refers to plural squirrel**s**, then we can automatically assign a *–be* to the verb. But that's where things get tricky. If the verb is plural because of the object, is the subject plural or not? To be honest, there's just no way of knowing. We would need more information to really decide, but it could be one of any number of things.

a^{n}dómbe + **-be** ***We*** *looked at* ***it***
we looked at — plural subject AND singular object

a^{n}dómbe + **-be** ***You & I*** *looked at* ***them***
you & I looked at — plural object AND dual subject

a^{n}dómbe + **-be** ***We*** *looked at them*
we looked at — plural subject AND plural object

Believe it or not, *a^{n}dómbe* can even mean *'they looked at me'!* But we'll talk about that in a later section. What is important to realize is that *–be* isn't really the conjugation suffix we've made it out to be up until now. True, it does show up on all plural verb forms. But this is not so much that it's part of the conjugation affixes, as much as it is required to show plurality of either the subject or the object in these sorts of cases. This means that the *prefixes* of conjugation, *a-, ya-, p-, shp-,* etc., are the elements required to show Person. This also means that there can be singular and dual subject verb forms that get a *–be* suffix to show plurality of the object. Consider the vocabulary verb *akúje*, meaning *'I shoot at it'* or *'I shot at it.'*

akúje ***I*** *shoot at it*
akúdabe ***I*** *shoot at them*

Question to consider:
Consider the vocabulary verb ***ayí^{n}****,* meaning *'he had it.'*
How would you say *'he had them*?

Answer:
ayímbe

The *–be* Suffix: Continuative vs. Non-Continuative

We just saw that *–be* can be used to show plurality, for either the subject or the object or both. But would you also believe that *–be* can be used with verbs with neither a plural subject nor a plural object? At this point, it's probably no surprise! The truth of the matter is that *–be* is a very complex suffix, and no one can really say that it's just this or just that; it has many roles to play with respect to the verb. One of those roles is to show non-continuative actions with Third Person subjects, regardless of plurality. That's a pretty dense description. Let's break it down a little, starting with the so-called non-continuative actions.

In English, we often say things like, *'he* ***did*** *this,'* or *'she* ***does*** *that.'* We can also say things like, *'it* ***was doing*** *this,' 'they* ***are doing*** *that,'* or even *'he* ***will be doing*** *something else entirely.'* Whereas the former group (the ***did***s and ***does***es) are basically isolated instances in time, the latter group (the ***was doing***s, ***are doing***s, and ***will be doing***s) are **CONTINUATIVE**, meaning that they are ongoing. Isolated instances like those in the first group are called **NON-CONTINUATIVE** because they are not ongoing. In Kanza, we show continuative actions in all persons and numbers with positional continuatives (like *minkhé, akkháhe, ayíhe,* etc.). Think of these a little like articles for verbs. We'll talk more about these in the next chapter. As for non-continuative actions, for certain persons these are shown with the addition of *–be*.

The *–be* suffix shows up on non-continuative Third Person verb forms, i.e., *'he,' 'she,' 'it,'* (all 3S) and *'they'* (3P) forms. Note that this happens even with Third Person Singular Number (3S) forms. This is especially true when the subject, the object, or the action is crucial to what is being said in a conversation or story, or is mentioned for the first time in a conversation.

Consider the following example. At a department store two workers are discussing a few missing items of merchandise. One remembers that a little girl was lost at one point during their shift, and had been wandering around the store carrying a shoe. Since this is the first mention of the shoe, and because it's very important to the discussion, the worker attaches a *–be* suffix to the verb to show that the action was non-continuative:

hombé *shoe* or *shoes*
mi^{n} *a* or *an*
ayí^{n} *she has it* or *she had it*
Hombé mi^{n} ayímbe. *She had a shoe.*
shoe a she has/had it
Notice that this is identical to the 3P form:
Hombé mi^{n} ayímbe. *They had a shoe.*
shoe a they have/had it

The verb *ayí^{n}* still means *'she has it,'* but will appear as *ayímbe* in non-continuative situations. It really only appears as *ayí^{n}* in instances of continuative action, where it will be accompanied by a positional continuative.

As you can see, adding *–be* to all Third Person forms makes it very hard to tell whether or not the subject is singular or plural. This can be very confusing if you're not watching out for it. But now that you know what to look for, it shouldn't be too hard to spot. The important thing to note here is that *–be* can appear from time to time on verbs even when both the subject and object are singular.

Question to consider:
Consider the irregular verb ***yúda^{n}****,* meaning *'to pull on something.'*
It makes use of the Inner Instrumental Item ***yu-***.
How would you say the sentence, *'She pulled on this (lying) shoe*?

Answer:
Hombé yekhé yúdambe.

The Object Pronoun Items

Our discussion of the *–be* suffix above has touched on an issue we haven't really covered up until now, that of the object. When dealing with active verbs (the only verbs regularly capable of taking both subjects and objects), the **SUBJECT** is *who or what performs the action,* and the **OBJECT** is *who or what experiences the action.* Let's review the person/number chart for **<A>**. Remember, this is the most fundamental regular pattern, and all the others can almost be thought of as irregular derivatives of it.

1S a- *'I'* **2S ya-** *'You (singular)'* **3S [invisible]** *'S/He/It'*	**1D a^{n}(g)-** *'You & I'*	**1P a^{n}(g)- -be** *'We'* **2P ya- -be** *'You (plural)'* **3P [invisible] -be** *'They'*

Here we see the familiar prefixes for the various subjects. If we were given just about any regular active verb, we would have no trouble conjugating it. For instance, let's try *kúje*, a verb from our vocabulary meaning *'to shoot at.'*

1S akúje *I shoot at it* **2S yakúje** *You (singular) shoot at it* **3S kúje** *He shoots at it*	**1D ankúje** *You & I shoot at it*	**1P ankúdabe** *We shoot at it/them* **2P yakúdabe** *You (plural) shoot at it/them* **3P kúdabe** *They shoot at it/them*

Since we now know that *–be* can represent plurality in either the subject or the object, the generic *'it'* object has been changed to *'it/them'* in the plural forms. We can't be sure just from seeing the verb which of the two meanings is the case, so we'll leave it like this. (Ambiguity like this isn't uncommon in languages. If you think about it, English marks only its 3S verb forms separately, and then only in the present tense. If you just saw the words *'shot at it'* in English, you could not with any degree of certainty tell whether or not I shot at something, you shot at something, etc. You need more information to be sure. Kanza is the same way at times.)

But just for the sake of argument, what would we do if we needed an object other than *'it'* or *'them'* for our verb? For example, what would we use if we needed to say *'he shot at me,' 'we shot at you,' 'they shot at us,'* or

anything else? In cases like that we would need a whole new set of pronoun items representing the objects. And if you look back at the Allowable Items list, you can see that we already have them. They are as follows: ***a^{n}-*** for *'me,'* ***yi-*** for *'you,'* and ***wa-*** for *'you & me'* and *'us'* (and in some cases even *'them'*). Don't forget that when these are plural, they will need a *–be* suffix, too. While it may be easy to understand these items from just this little description, it's actually worth it to see them in a chart format. Note all the person/number categories for objects will be marked with a superscript OBJ symbol to keep them different from those used for subjects.

1S^{OBJ}	a^{n}- 'me'	1D^{OBJ}	wa- 'you & me'	1P^{OBJ}	wa- -be 'us'
2S^{OBJ}	yi- 'you (singular)'			2P^{OBJ}	yi- -be 'you (plural)'
3S^{OBJ}	[invisible] 'him/her/it'			3P^{OBJ}	[invisible] -be 'them'

Does this look familiar? You might notice that it looks quite a bit like the person/number chart for **<A>**. There are a few differences. For starters, instead of *a-* for 1S *'I,'* this chart has *a^{n}-* for 1S^{OBJ} *'me.'* Instead of *ya-* for 2S and 2P *'you,'* it has *yi-*. And instead of *a^{n}(g)-* for 1D *'you & I'* and 1P *'we,'* this one has *wa-* for *'you & me'* and *'us.'* A quick glance at Figure 5 will show that the Object Pronoun Items are located directly in front of the Subject Pronoun Items in van's prefixes area.

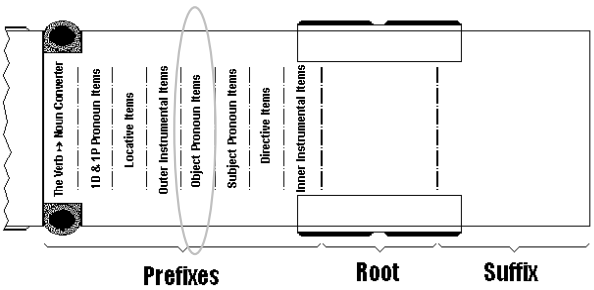


Figure 5—The Object Pronoun Items come just before the Subject Pronoun Items in the Prefixes area of the van.

The object pronouns are placed in much the same way as the subjects are matched for conjugation. They work like this. When an object other than *'it'* or *'them'* is needed, the affixes are just loaded up in front of those for subjects. If a *–be* suffix is needed for either the subject or the object, one is loaded up after the root. In cases where both the subject and the object are plural, only one *–be* is needed. To see one in action, let's look at the plain 3S form of *kújе*. Let's take it to mean *'she shoots at'* in this instance. We can run this form through the whole series of objects and get a better idea of how they look. In instances where there is some ambiguity about the meaning, like *'him,' 'her,'* or *'it'* in the 3S form, we'll simply choose one English equivalent or another. Of course, one is just as good as the other.

1S^{OBJ} **ankúje** *She shoots at **me***	1D^{OBJ} **wakúje** *She shoots at **you & me***	1P^{OBJ} **wakúdabe** *She shoots at **us***
2S^{OBJ} **yikúje** *She shoots at **you (singular)***		2P^{OBJ} **yikúdabe** *She shoots at **you (plural)***
3S^{OBJ} **kúje** *She shoots at **him***		3P^{OBJ} **kúdabe** *She shoots **them***

As you can see, it's simply a matter of plugging the conjugated verb into the slots in the van. The object just goes first. Let's see a different verb. This time let's go with an irregular verb in a plural form. We'll use *dómbabe*, the 3P form of a **<D>** verb, meaning *'to look at.'* We'll take this form to mean *'they looked at.'*

1S^{OBJ} **a^{n}dómbabe** *They looked at **me***	1D^{OBJ} **wadómbabe** *They looked at **you & me***	1P^{OBJ} **wadómbabe** *They looked at **us***
2S^{OBJ} **yidómbabe** *They looked at **you (singular)***		2P^{OBJ} **yidómbabe** *They looked at **you (plural)***
3S^{OBJ} **dómbabe** *They looked at **her***		3P^{OBJ} **dómbabe** *They looked at **them***

Here, we see several forms that look identical. The 1D and 1P object forms are both *wadómbabe*, the 2S and 2P object forms are both *yidómbabe*, and the 3S and 3P object forms are both *dómbabe*. The only one that doesn't seem to look like any other is *a^{n}dómbabe,* meaning *'they looked at me.'* However, you may recall that this is a vocabulary word for which we've already seen translations as far reaching as *'we looked at it'* and *'we looked at them,'* and even *'you and I looked at them!'* You might also notice that the generic object *'it'* we've been using could just as easily have been a generic *'him'* or *'her.'*

Shocking Ambiguity: *The vocabulary word* ***a^{n}dómbabe*** *can be translated as* **'we looked at it,' 'we looked at them,' 'you & I looked at them,' 'they looked at me,' or their corresponding present tense forms.**

There are lots of issues that come about from the use of object pronoun prefixes. Some of these are easy to figure out, and some of them require much more explanation than we can really afford to give at this point. Here is a list of some of the more interesting features about object prefixes.

- The 1D and 1P object prefix *wa-* belongs not in the category of Object Pronoun Items, but belongs along with its brother *a^{n}(g)-* in the **1D and 1P Pronoun Items** category. Because of this, *wa-* goes way out ahead of the other prefixes in the slot reserved for its category.

- **Some combinations** of subject and object involve the use of the **Directive Items** category. For instance, the English sentence *'I shot at myself'* would be ***akikúje***. This form contains no object prefix, but a Directive Item meaning 'oneself.' The use of Directives can take lots of practice to get right.

- **Some combinations** of subject and object are **not allowable** because they make no sense. For example, the non-existent verb form *angánkúje* makes no sense because it literally means *'you and I shot at me.'* It is therefore not a possible form. However, forms like *kúdabe*, meaning *'they shot at them,'* are completely possible—the two groups in question may not be the same in the first place. For example, we might be talking about hunters and rabbits, as in *'they (the hunters) shot at them (the rabbits).'*

- In situations where a 1S subject *'I'* is combined with a Second Person object, a new form is created using ***wi-***. This new pronoun **takes the place** of both subject and object prefixes in **<A>** and just **takes the place** of the object prefixes in irregular patterns. For instance, *'I shot at you'* uses the **<A>** verb *kúje*. Instead of *yi+akúje*, we instead get ***wikúje***. The verb *yaxí* is an **<R>** verb meaning *'to awaken by calling.'* Instead of getting *yi+bláxi+be* for *'I awaken y'all by calling,'* the form is ***wibláxibe***. Because this prefix only shows up on forms involving *'I'* and *'you,'* we'll call this prefix ***'I' to 'you' wi-***.

Questions to consider:
Consider the irregular verb ***yalá^{n}ye***, meaning *'to deceive.'*
How would you say *'They deceived you (singular)?*
How about *'You deceive us'* and *'I deceived you*?

Answers:
yiyála^{n}yabe, wahnála^{n}yabe, **and** ***wiblála^{n}ye***

APPLY YOUR KNOWLEDGE

Using all you know about Kanza verbs and the vocabulary, ***fill in the blanks*** for each of the questions or statements below. Don't worry about the stress marks.

This exercise is a cross between an 'Apply Your Knowledge' and a 'Workbook Review'. You will have to draw on sources from as far back as several chapters.

QUESTIONS

1) The verb ***ba****táye*, meaning *'to push apart,'* is a **<B>** verb prefixed with an _____ Instrumental Item meaning *'by pressure of the hands.'* The 1S form of this verb is _____.

2) The verb ***obó****k'oje*, meaning *'to shoot a hole into something,'* is an **<A>** verb prefixed with first with a _____ Item, *ó-* (meaning *'in,' 'inside,'* or *'into'*), followed by *bó-*, an _____ Instrumental Item meaning _____ or _____. The 2P form of this verb is _____.

3) The Kanza **<D>** verb *dómbe* has a 1S form *tómbe,* meaning *'I looked at it.'* A related 1S form *tómba****be*** can be translated into English as _____.

4) The Kanza verb *shkó^{n}ma* (from the vocabulary) means *'you (singular) wanted it.'* A related form *shkó^{n}ma****be*** has several English meanings, including _____, _____, and _____, as well as all the corresponding present tense forms.

5) The Kanza sentence _____ means *'He had that (lying) shoe,'* especially when the shoe is the crucial element of a conversation.

6) Use the 3S verb form *dómbe*, meaning *'she looked at'* to complete the chart below for each of the OBJECT categories.

1S^{OBJ} _____	1D^{OBJ} _____	1P^{OBJ} _____
2S^{OBJ} _____		2P^{OBJ} _____
3S^{OBJ} _____		3P^{OBJ} _____

ANSWERS

1) The verb *batáye*, meaning *'to push apart,'* is a **<B>** verb prefixed with an **Inner** Instrumental Item meaning *'by pressure of the hands.'* The 1S form of this verb is ***pátaye***.

There are two categories of Instrumental Items, the Outer and the Inner. We can tell from the Allowable Items list that the instrumental meaning *'by pressure of the hands'* is *ba-*, the first syllable of this verb. It is an **Inner** Instrumental Item. We know that inner instrumentals are often irregular. This is confirmed by the fact that right at the beginning we were told this is a **<B>** verb. Therefore the *b* of the *ba-* prefix is the trigger. 1S forms of **<B>** convert the trigger to *p-*. Thus, the 1S form of *batáye* is ***pátaye***.

2) The verb *obók'oje*, meaning *'to shoot a hole into something,'* is an **<A>** verb prefixed with first with a **Locative** Item, *ó-* (meaning *'in,' 'inside,'* or *'into'*), followed by *bó-*, an **Outer** Instrumental Item meaning ***'by shooting,'*** or ***'by blowing.'*** The 2S form of this verb is ***obóyak'ojabe***.

Looking back on the Allowable Item list, we can see that there's only one *ó-* prefix, a **Locative** Item meaning *'in,' 'inside,'* or *'into.'* It comes before the set of **Outer** Instrumental Items, which includes *bó-* (meaning ***'by shooting'*** or ***'by blowing'***). We know that outer instrumentals come before the subject prefixes. Thus, the verb will be conjugated as *obó-***<A>**-*k'oje*. The affixes for 2P are *ya-* and *–be*. The 2P form of this verb is ***obóyak'ojabe***.

3) The Kanza **<D>** verb *dómbe* has a 1S form *tómbe,* meaning *'I looked at it.'* A related 1S form *tómbabe* can be translated into English as ***'I looked at them.'***

Ordinarily we don't see 1S forms carrying the *–be* suffix. When this happens, we have to figure out where the *–be* is coming from. In a case with a clearly non-plural subject, we have to assume that the *–be* has come from a plural object. If the object is plural, we can't possibly translate this into English using the generic *'IT'* object. We must instead pluralize the object, and then translate it as ***'I looked at THEM.'***

4) The Kanza verb *shkó^{n}ma* (from the vocabulary) means *'you (singular) wanted it.'* A related form *shkó^{n}mabe* has several English meanings, including ***'you (singular) wanted them,' 'you (plural) wanted it,'*** and ***'you (plural) wanted them,'*** as well as all the corresponding present tense forms.

The ambiguity stems from the placement of *–be*, which signifies plurality either in the subject or the object. In the *shkó^{n}ma* form, meaning *'you (singular) wanted it,'* we can tell that neither the subject nor the object is plural. By adding *–be*, we know that either the object has been pluralized or the subject has been pluralized, and there is also a possibility that both have been pluralized. A simple pluralized object changes *'you (singular) wanted IT,'* into ***'you (singular) wanted THEM.'*** A simple pluralized subject yields ***'YOU (PLURAL) wanted it.'*** Lastly, by pluralizing both, we come up with ***'YOU (PLURAL) wanted THEM.'*** In all three cases we are dealing with the English meaning *'wanted,'* a clearly past tense form. But the verb can just as easily have been translated using any of the present tense forms of these.

5) The Kanza sentence ***'Hombé shekhé ayímbe'*** (or ***'She hombé khe ayímbe'***), means *'He had that (lying) shoe,'* especially when the shoe is the crucial element of a conversation.

The word for *'he had it'* is *ayí^{e}*. However, we have learned that in sentences involving non-continuative actions, the 3S form will often get a suffix, especially when some item in the sentence is crucial to what is being said in a conversation. That suffix is *–he*, which in this case isn't actually functioning as a plural marker, but as a non-continuative marker. The sentence above is in fact a non-continuative construction; it's not *'he was having that (lying) shoe,'* or anything like that, so it's not ongoing. Therefore, the verb form we'll use here is ***ayímbe***. The word for *'that'* is the pronoun *she*. The word that implies the sense of *'lying'* (especially for non-living objects like shoes) is the article *khe*. And the word for *'shoe'* is the noun *hombé*. Remember that constructions involving nouns, articles, AND pronouns can take two different forms. Either they can be arranged as {PRONOUN} {NOUN} {ARTICLE} or {NOUN} {PRONOUN + ARTICLE}. Depending on how this is done, we will have either ***she hombé khe*** or ***hombé shekhe***. Remember also that the verb tends to go last in a sentence.

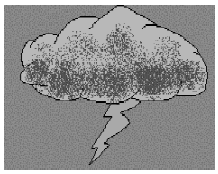
6) See the chart below:

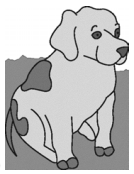
1S[M] a^{n}dómbe	1D[M] wadómbe	1P[M] wadómbabe
2S[M] yidómbe		2P[M] yidómbabe
3S[M] dómbe		3P[M] dómbabe

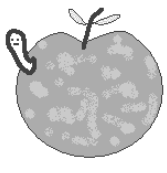
Conversation Review

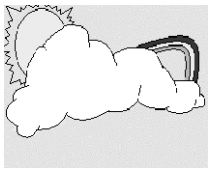
For each picture below, ***decide*** whether it is *yáli* (*'good'*) or *pízhi* (*'bad'*) and ***write*** your answer on the spaces provided.

QUESTIONS

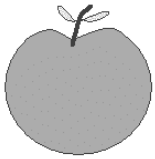
1.)  _____

2.)  _____

3.)  _____

4.)  _____

5.)  _____

6.)  _____

ANSWERS

1.) ***pízhi*** 2.) ***yáli*** 3.) ***pízhi*** 4.) ***yáli*** 5.) ***pízhi*** 6.) ***yáli***

conversational items to create a wide variety of sentences to fit ordinary life. There will still be much to learn by the end of this chapter, but this will be a pretty good start.

One More Suffix Category

Heretofore we've mentioned only one suffix, *-be,* but it turns out that there's a whole other suffix category. The other category is known as the **NEGATIVE SUFFIX ITEMS**, and its items are used to mark ***negation*** or ***opposition*** in verbs, much like the English word *'not.'* There are two suffixes in this category. One is only used for 1S subjects, and the other is used for everything else. The Negative Suffix Items come just after the space reserved for *–be* in the van. Interestingly enough, the Negative Suffixes also make use of the *e* → *a* rule that we've so far only associated with *–be*. Another curious thing about these prefixes is that they sometimes sound just a little different depending on who is saying them (and a few other factors). We'll just talk about one of each, though. Let's see a revised Allowable Item list updated with this category.

ALLOWABLE ITEMS—*Revised*

This revision shows an expanded SUFFIX area

WHERE	*CATEGORY*	*ITEM*	*MEANING*
PREFIXES	**Any of Several Prefix Categories** See above	**See above**	See above
ROOT	**Verb Roots** This is the **action** or the **state of being** itself ***(Must-Go)***	**See above**	See above
SUFFIXES	**Plural Number Suffix** Shows **Plural Number** subject and/or object and also **Non-Continuative Action** for Third Person subjects (especially for important, nearby, real, or first-mentioned elements).	**-be**	This often just means 'plural number' or 'at least two'
	Negative Suffix Items Shows the negation or opposite of an action or state of being, much like English *'not.'*	**-mazhi** (also **-mozhi**, **-mazhe**, or **-mozhe**)	This means 'not,' 'I don't,' or 'I didn't'— for 1S forms ONLY
		-zhi (also **-azhi**, **-zhe**, or **-azhe**)	This means 'not,' 'don't,' 'doesn't', or 'didn't'—for all forms EXCEPT 1S

The 1S negative suffix is ***–mazhi***, and it basically means *'I'm not,' 'I don't,'* or *'I didn't.'* For example, *akúje* means *'I shot at it.'* To negate this, i.e., to say *'I didn't shoot at it,'* all you have to do is plop the 1S negative suffix on the end. Again, this will cause an *e* → *a* switch, just like with *–be*. So *akúje* + *-mazhi* makes a new form, *akúdamazhi*, which means *'I didn't shoot at it.'* This is pretty simple. The other one is used for all other forms (2S, 3S, 1D, 1P, 2P, and 3P). It is simply ***–zhi***. Note that some of the forms receiving this negative suffix would regularly end in *–be*. Since *–be* comes BEFORE the negative, it too will undergo an *e* → *a* shift. The two combined suffixes, *–be* + *-zhi*, will look like *–bazhi* due to the vowel change. So, for example, let's look at the 2S and the 2P forms of *kúje*. The 2S form normally appears as *yakúje*, meaning *'you shot at it.'* The negative form, *'you didn't shoot at it,'* appears as *yakúje* + *-zhi,* or *yakúdazhi*. The 2P form (normally *yakúdabe*), becomes *yakúdabazhi* in the negative, meaning *'y'all didn't shoot at it.'* Below is a full conjugation of *kúje*, *'to shoot at,'* with the appropriate negative suffixes. All affixes appear in **boldface**, and *e* → *a* vowel changes are

highlighted. To keep our person/number categories distinct in this negative conjugation, all forms have been marked with a superscript negative ¯ sign.

1S¯ **a**kúda**mazhi**	1D¯ **an**kúda**zhi**	1P¯ **an**kúda**bazhi**
2S¯ **ya**kúda**zhi**		2P¯ **ya**kúda**bazhi**
3S¯ kúda**zhi**		3P¯ kúda**bazhi**

In many languages, negative words are all related in form. For instance, consider English *'no,' 'not,' 'none,' 'never,' 'neither,'* etc. The negative suffixes are related in the same way to the Kanza word meaning *'no.'* If you recall, that word is *hánk**azhi***. Another conversation word is related, as well: *pí**zhi***, meaning *'bad.'* At one time in the history of Kanza, there were probably several different ways of saying *'good.'* Of these, only one persisted into modern times in a more or less unaltered state, ***yáli*** (compare to Osage *ȟáłi* for *'good'*). Also, there was most likely a word that resembled the Omaha and Ponca word for *'good,' úđo^{n}*. Part of that old word is preserved in the Kanza word ***dó^{n}he***, meaning *'well, fine, okay.'* There is yet another word that carried a shred of *'goodness.'* That word was most likely ***pi***. Today it's only found in a few places, such as the words ***píye*** (a verb involving a woman's love for a man), ***íe pío^{n}*** (a verb meaning *'to speak well'*), ***apí*** (a descriptor referring to good or fertile land), and possibly even the city of **Topeka**, Kansas—which comes from a Kanza place name *Dopík'e*, thought to mean *'(place to) dig good potatoes.'* It is from the old *'good'* root *pi* that we get *pízhi*, meaning *'bad.'* Quite literally, the word means *'not good'* (*pi* + *-zhi* is like *'good'* + *'not.'* The result is *'not good,'* or simply *'bad.'*). We'll talk more about this when we get to the section on statives.

Preverbs

The word **preverb** is used to describe just about anything found on to the front of the verb looking like a prefix but definitely not on the Allowable Items list. These are pretty common in Kanza. For example, the vocabulary word *ayí^{n}* is an irregular verb. It uses the **<R>** conjugation pattern, which has *y* for a trigger. So, the verb conjugates as follows (remember, the 1D and 1P *a^{n}(g)-* prefix always goes out on the front):

1S a**bl**íⁿ	1D ang**á**yiⁿ	1P ang**á**yim**be**
2S a**hn**íⁿ		2P a**hn**ím**be**
3S ayíⁿ		3P ayím**be**

The conjugation doesn't look all that strange; it works just like we would expect for any verb that has been prefixed already, like *ȟíhi^{n}*. What is distressing here, though, is that the *a-* in *ayí^{n}* isn't the *á-* locative meaning *'on'* or *'at.'* In fact, even though it acts just like a regular prefix, this *a-* is not on the Allowable Item list. Now let's look at the verb *ma^{n}yi^{n}*, meaning 'to walk.' It too is an **<R>** verb.

1S mam**bl**íⁿ	1D a^{n}má^{n}yiⁿ	1P a^{n}má^{n}yim**be**
2S ma^{n}**hn**íⁿ		2P ma^{n}**hn**ím**be**
3S ma^{n}yíⁿ		3P ma^{n}yím**be**

The *ma^{n}-* element acts just like the *a-* did in our conjugation of *ayí^{n}*. It may as well be a prefix on the list, but it isn't. As it turns out, both of these are **preverbs**. Although they basically act just like prefixes, one key difference is that they don't always mean anything by themselves, and they can't really be *added* on to roots—they're just already there on certain verbs. Think about the English words *'instructor,' 'destruction,'* and *'restructure.'* They all contain *'struct'* somewhere in them. It seems to have something to do with building things or such. But *'struct'* isn't a word on its own; it's just a part of other words. It really only *means*

Chapter 8

From Verb to Sentence

We've come so very far. Just a few weeks ago, we were explaining how to pronounce the letters. Now we are working with some of the complex verb features on the forefront of modern Kanza research! In our final chapter, we will look at some of the remaining verb material and begin to use our knowledge of their workings to create new conversational sentences.

Up until now some of our discussion has been a little sketchy. We've mentioned some topics without providing much detail about them, hinted about certain things without ever saying anything outright, and even shed such new light on certain old topics that we may have even seemed contradictory at times. It has been like trying to find our way to the top of a mountain without the help of a map or a compass. Fortunately, all our twists and turns have been necessary to bring us to where we are now. Had we approached the material in other ways, we may have explained things more completely, but it may have taken much more time to do it. Either way, it's obvious that we have learned a great deal already. But we've hardly scratched the surface in reality. Moreover, all the remaining topics are difficult and will demand much of us. Becoming fluent in Kanza from this point will be a little like attaining the summit of the mountain after a long trek through its foothills. Truth be told, it would be next to impossible to convey in 100 pages all the information a native Kanza speaker might carry around in her head—it turns out there's just no substitute for interacting with people speaking the language in day-to-day situations. So rather than try to capture ***all*** that's left in this final chapter, we will instead briefly touch on some of the big issues we need to understand in order to strike out on the rest of the journey.

Verbs—What's Left?

As a quick recap, we know *what a verb is*, *how it is conjugated*, and *some of the things that stand in the way of simple conjugation*. There's still so much more. For starters, we have another suffix category left to mention. Then we need to talk about verbs with unlisted prefix elements (called *preverbs*) and verbs with multiple triggers and/or associated patterns. This will move us to a discussion of the important elements (called *verbal particles*) that follow along behind the verb van like trailers. We will then discuss stative verbs (the ones that show state of being) and descriptors, which we will relate back to our conversational items. Finally, we will go over a few remaining odds & ends about multiple verb situations. After all is said and done, you should be able to modify the vocabulary words and

something when other word parts are added. Lots of Kanza preverbs are like that. The only difference is that Kanza preverbs act like prefixes, unlike English '*struct*,' which seems to act like a root.

There are many Kanza verbs, regular and irregular, which have preverbs—far too many to name. Truth be told, it's such a common phenomenon that it really should be no surprise when you see one. Just know that when you encounter some verbs, they won't get conjugated at the front but in the middle somewhere. There's even a special way of marking a verb so that you'll know when it has a preverb (or a prefix) on it. We've demonstrated this a few times already without explaining it. Here's how it works: The verb is written out with a break in it where the conjugation occurs. Inside the break is the conjugation it uses. That conjugation pattern can be used to represent **three** whole prefix categories, Object Pronoun Items, Subject Pronoun Items, and the Directive Items. Consider, for instance, the verb *hámble,* meaning *'to dream.'* The *haⁿ-* part (which is the word for '*night*,' by the way) is a preverb. Conjugation occurs right before the *–ble* part, and it uses the **<A>** pattern. We can show this as follows:

haⁿ-<A>-ble

So, *'I dream'* would be *haⁿáble.* Simple enough. Remember, the objects go in there, too. So, *'she dreamed you'* would be *haⁿyíble,* and *'you dreamed me'* would be *haⁿáⁿyable* (generally, when two identical nasal vowels are found together in a Kanza word, they are written as a long vowel with the nasalization and any applicable stress marks on the final one, as in *haíⁿyable*).

1S haⁿáble	**1D aⁿ**hámble	**1P aⁿ**hámbla**be**
2S haⁿyáble		**2P** haⁿyábla**be**
3S hámble		**3P** hámbla**be**

Preverb situations such as this can arise when one or more elements commonly associated with a particular verb eventually grow to be thought of as *part of* the verb. In the case of *hámble*, the *haⁿ* part means '*night*.' The other part, *–ble*, looks an awful lot like a 1S form of an **<R>** verb *ye.* That's almost what it is—but not quite, though. The verb *ye* is an irregular verb meaning *'to go.'* In its present form, it's most likely an unstable contraction of *wa-* and an older *'go'* root *re*, where *wa-* is something close to the Verb → Noun Converter. This would yield something like *'going.'* Thus, the old verb might have meant *'night going.'* At some point way back in time, it probably underwent the same sort of unstable shifting that brought about the irregular prefixes, and grew to be thought of as an **<A>** verb conjugating at *ble* instead of an **<R>** verb conjugating at *re.* The *haⁿ-* part, most likely a separate word at one time, was eventually thought of as just a part of the verb. So now, instead of something like *haⁿ ware*, *'night going,'* we have *hamblé*, *'to dream.'* Not all preverb situations come about like this, but this is a good example anyway.

Speaking of *ye,* meaning *'to go,'* it's also a verb with a preverb element. In all the plural forms (and sometimes on the 3S form), it gets the preverb *a-*. This hit-and-miss preverb yields a strange looking conjugation. See below (spaces inserted for sake of clarity):

1S ble	**1D ang** á ye	**1P ang** á ya **be**
2S hne		**2P** a **hn**á **be**
3S ye		**3P** a yá **be**

This mysterious *a-* preverb is present on exactly eight verbs in Kanza, all of which involve arriving or traveling here or there with respect to home: *ẗhi* (*'to arrive here'*), *li* (*'to arrive back home here'*), *hu* (*'to travel here,'* in other words *'to come, to be coming'*), *gu* (*'to travel back home here'*), *hi* (*'to arrive there'*), *khi* (*'to arrive back home there'*), *ye* (*'to travel there,'* in other words *'to go, to be going'*), and *le* (*'to travel back home there'*). These are called the **VERBS OF MOTION**, and they're very special within the Siouan languages.

Multiple Triggers and/or Patterns

In the same vein as verbs that conjugate in the middle, there are some verbs in Kanza that conjugate with more than one pattern in two or more places in the verb. We've already seen one of these, but we didn't really go into great detail about it. The vocabulary verb *aⁿdómbabe*, which comes from *dómbe*, meaning *'to look at, to see,'* is one such case. It's the only **<D>** stem verb in the language, but it's used frequently. However, since its associated prefixes aren't used anywhere else in Kanza, it doesn't exactly sound right. This happens from time to time in languages. Consider the English plural form of the word '*ox,*' for example. Everyone knows the plural is '*oxen*.' But just try using it in a sentence, and you'll probably find that it just doesn't sound right. You may even be tempted to put the regular suffix *'es'* on it instead. Well, some speakers of Kanza started to feel that *dómbe* wasn't sounding right, and so began to put regular prefixes on it—*in addition* to the appropriate **<D>** prefixes. The result is a verb that sometimes conjugates as **<A>-<D>**-*dómbe*, using our conjugation formula described above. In the conjugation below, **<A>** prefixes are underlined.

1S atómbe	**1D aⁿ**dómbe	**1P aⁿ**dómba**be**
2S yashtómbe		**2P yasht**ómba**be**
3S dómbe		**3P** dómba**be**

Notice that the 1D and 1P *aⁿ(g)-* prefix is not repeated, nor is the *–be* suffix. That's because, as we saw in the last chapter, they are not really part of the same prefix category as the normal conjugation prefixes like *a-* and *ya-* for **<A>** and *t-* and *sht-* for **<D>**.

The verb *dómbe* is an example of a verb that has multiple patterns working at one particular spot on the root. There are plenty of examples, though, where multiple triggers and/or patterns are scattered throughout. Consider, for instance, the verb *águtàⁿyiⁿ,* meaning *'to run and get.'* It conjugates in three different places. The conjugation formula looks like this: *a-***<G>**-*gu-***<A>**-*taⁿ-***<R>**-*yiⁿ*. It makes for a very messy conjugation. Just to keep all the affixes straight, we'll make them bold, and underline the rest.

1S apúatàm**bl**iⁿ	**1D aⁿg**águtáⁿyiⁿ	**1P aⁿg**águtàⁿyim**be**
2S a**shk**úya**t**àⁿ**hn**iⁿ		**2P** a**shk**úya**t**àⁿ**hn**im**be**
3S águtàⁿyiⁿ		**3P** águtàⁿyim**be**

Fortunately, verbs having three or more associated patterns are relatively rare. It's much more common to see verbs with two patterns. The vocabulary verb *shkóⁿhna* is one such case. It comes from a root *góⁿya*, meaning *'to want,'* which conjugates according to the following formula: **<G>**-*góⁿ-***<R>**-*ya*. Let's see the conjugation. But first, bear in mind that this verb uses the *k-* 1S prefix for **<G>** instead of *p-*.

1S kómbl**a**	**1D an**góⁿ**ya**	**1P an**góⁿ**ya be**
2S shkóⁿ**hn**a		**2P shk**óⁿ**hna be**
3S góⁿya		**3P** góⁿya **be**

APPLY YOUR KNOWLEDGE

Using what you know about negatives and preverbs, first ***conjugate*** the vocabulary verb *ayíⁿ*, meaning *'to have.'* This verb conjugates as *a-***<R>**-*yiⁿ*. Then, ***conjugate*** it again, this time making each form negative using the appropriate suffixes. Don't worry about the stress marks for now. Afterwards, ***conjugate*** the vocabulary verb *góⁿya*, meaning *'to want,'* as *a-***<G>**-*góⁿ-***<R>**-*ya*. Then ***conjugate*** it in the negative.

QUESTIONS

ayíⁿ 'to have'

1S _____	**1D** _____	**1P** _____
I had it	*You & I had it*	*We had it*
2S _____		**2P** _____
You had it		*Y'all had it*
3S _____		**3P** _____
S/He/It had it		*They had it*

Now use the negative suffixes with the same verb to make all the *'didn't have'* forms.

1S _____	**1D** _____	**1P** _____
I didn't have it	*You & I didn't have it*	*We didn't have it*
2S _____		**2P** _____
You didn't have it		*Y'all didn't have it*
3S _____		**3P** _____
S/He/It didn't have it		*They didn't have it*

góⁿya 'to want'

1S _____	**1D** _____	**1P** _____
I wanted it	*You & I wanted it*	*We wanted it*
2S _____		**2P** _____
You wanted it		*Y'all wanted it*
3S _____		**3P** _____
S/He/It wanted it		*They wanted it*

Now use the negative suffixes with the same verb to make all the *'didn't want'* forms.

1S _____	**1D** _____	**1P** _____
I didn't want it	*You & I didn't want it*	*We didn't want it*
2S _____		**2P** _____
You didn't want it		*Y'all didn't want it*
3S _____		**3P** _____
S/He/It didn't want it		*They didn't want it*

ANSWERS

See charts below:

ayíⁿ 'to have'

1S ablíⁿ	**1D angáyi**ⁿ	**1P angáyimbe**
I had it	*You & I had it*	*We had it*
2S ahníⁿ		**2P ahnimbe**
You had it		*Y'all had it*
3S ayíⁿ		**3P ayimbe**
S/He/It had it		*They had it*
1S abliⁿ**mazhi**	**1D angáyi**ⁿ**zhi**	**1P angáyimbazhi**
I didn't have it	*You & I didn't have it*	*We didn't have it*
2S ahniⁿ**zhi**		**2P ahnimbazhi**
You didn't have it		*Y'all didn't have it*
3S ayiⁿ**zhi**		**3P ayimbazhi**
S/He/It didn't have it		*They didn't have it*

góⁿya 'to want'

1S kómbla	**1D angóⁿya**	**1P angóⁿyabe**
I wanted it	*You & I wanted it*	*We wanted it*
2S shkóⁿhna		**2P shkóⁿhnabe**
You wanted it		*Y'all wanted it*
3S góⁿya		**3P góⁿyabe**
S/He/It wanted it		*They wanted it*
1S kómblamazhi	**1D angóⁿyazhi**	**1P angóⁿyabazhi**
I didn't want it	*You & I didn't want it*	*We didn't want it*
2S shkóⁿhnazhi		**2P shkóⁿhnabazhi**
You didn't want it		*Y'all didn't want it*
3S góⁿyazhi		**3P góⁿyabazhi**
S/He/It didn't want it		*They didn't want it*

Verbal Particles

This is yet another thing we've hinted at for several chapters but have never discussed in any detail. The **VERBAL PARTICLES** are a series of verb-like items that can follow behind the main verb in a sentence. Often a sentence won't have any verbal particles; other times it may have three or more. Usage frequently depends on the sort of information a speaker chooses to convey, but is sometimes obligatory because of other things in the sentence. There are lots of different verbal particles, and very few of them behave alike. Because of this, the particles are much less a category based on *function* or *similarity* of items, but are mainly grouped together by *location* with respect to the main verb.

If we go back to our Verb Van analogy, we can better see how they work. In effect, each trailer is just more loading space dedicated to very specific items. One trailer hauls information about the possibility of the action in the future. One hauls position-specific information involving how actions were being, are being, or will be performed. Another hauls information about actions as habits. Another is just a trailer equivalent of the negative suffix. Some others are used to mark storytelling situations or must-do situations. Beneath Figure 6 is a simple list of the trailers. In the descriptions, the words *'do'* and *'be'* represent **actions** and **states of being**, respectively.

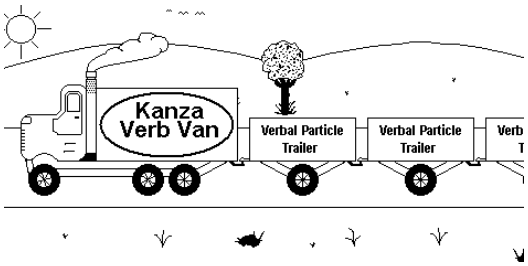


Figure 6—More stuff can be loaded onboard the Verbal Particle Trailers following along behind the Verb Van

Potential Trailer

Used to describe actions or states that **have yet to come about** or **may come about at some point in the future**

It's a little like English ***'will do,' 'will be,' 'may do,'*** or ***'may be'***

ASSOCIATED PARTICLE: ***ta***

Continuative Trailer

Used to describe position-specific actions or states that **were**, **are**, or **will be ongoing**

This trailer carries lots of different particles, but they are all a little like English ***'be doing'*** or just ***'be,'***

SOME ASSOCIATED PARTICLES:

Form	*SITTING*	*STANDING*	*MOVING*
1S	***minkhé***	***akháye***	***ayíhe***
2S	***hninkhé***	***yakháshe***	***yayíshe***
1D	***aⁿninkhé***	***angakhá***	***angáye***
1P	***aⁿninkhé***	***angakhá***	***angáye***
2P	***pashé***	***yankháshe***	***pashé***

Third Person (Singular or Plural):
akhá *(present and at rest)*
abá *(absent and/or in motion)*

Habitual Trailer

Used to describe actions or states that occur **frequently**, often **unconsciously**, **automatically**, or **by force of habit**

It's like English ***'always do' 'always be,' 'be all the time,'*** or ***'do all the time'***

ASSOCIATED PARTICLES: ***hnaⁿ*** *(singular)* ***hnámbe*** *(plural)*

Negative Trailer

These are the **same as the negative suffixes**, but occasionally appearing separately

They're a little like English ***'don't do'*** or ***'be not'***

ASSOCIATED PARTICLES: ***mázhi*** *(1S)* ***ázhi*** *(all others)*

Narrative Trailer

Used to show that the speaker is **reporting second-hand events** or things that have **evidently occurred**

It's a little like English ***'supposedly do,' 'supposedly be,'*** or just ***'evidently'***

ASSOCIATED PARTICLE: ***če*** *(often with gender-specific* ***au*** *[male] or* ***ye*** *[female])*

Imperative Trailer

Used to form commands—used with 3S verb form, regardless of subject

It's a little like English ***'please do,' 'please be,' 'do now,'*** or ***'be now'***

ASSOCIATED PARTICLE: ***a*** *(or related gender-specific particle)*

The trailers work like this: A verb van is loaded up as usual. Trailers are added as needed, each containing only one of its associated particles. There are only a few cases when more than one trailer will be needed; **Potential—Continuative** is one of the most common combinations, as are those involving **Negative** particles (again, the negatives are just particle versions of the suffixes, with no difference in meaning whatsoever). Let's look at some simple examples using the vocabulary verb *akúje*, meaning *'I shoot at it.'* In these cases, *akúje* will represent the verb van, and underlined particles will represent its trailers.

[Normal]	Hombé khe **akúje**.	'I ***shoot at*** the (lying) shoe.'
Negative	Hombé khe **akúda mazhi**.	'I ***don't shoot at*** the (lying) shoe.'
Potential	Hombé khe **akúje ta**.	'I **will** ***shoot at*** the (lying) shoe.'
Negative-Potential	Hombé khe **akúda mázhi ta**.	'I **will not** ***shoot at*** the (lying) shoe.'
Continuative	Hombé khe **akúje minkhé**.	'I **am** (sitting) ***shooting at*** the (lying) shoe.'
Negative-Continuative	Hombé khe **akúda mázhi minkhé**.	'I **am** (sitting) **not** ***shooting at*** the (lying) shoe.'
Potential-Continuative	Hombé khe **akúje ta minkhé**.	'I **will be** (sitting) ***shooting at*** the (lying) shoe.'
Negative-Potential-Continuative	Hombé khe **akúda mázhi ta minkhé**.	'I **will not be** (sitting) ***shooting at*** the (lying) shoe.'
Habitual	Hombé khe **akúje hnaⁿ**.	'I **am always** ***shooting at*** the (lying) shoe.'
Narrative	Hombé khe **akúje če (au/ye)**.	'I **evidently** ***shot at*** the (lying) shoe.'

Continuative Particles

A chapter ago we looked at some of the non-pluralizing features of the *–be* suffix. One of those was to mark **non-continuative (not ongoing) action** in verb forms with Third Person subjects. The **CONTINUATIVE**

PARTICLES are used to mark **continuative (ongoing) actions or states** in all verb forms. For example let's look at our *akúje* example again.

[Normal]	Hombé khe **akúje**.	'I ***shoot at*** the (lying) shoe.'
Continuative	Hombé khe **akúje minkhé**.	'I **am** (sitting) ***shooting at*** the (lying) shoe.'
Potential	Hombé khe **akúje ta**.	'I **will** ***shoot at*** the (lying) shoe.'
Potential-Continuative	Hombé khe **akúje ta minkhé**.	'I **will be** (sitting) ***shooting at*** the (lying) shoe.'

The non-boxed forms are showing action that is not ongoing, i.e. non-continuative. The boxed forms are the very same things, but are made ongoing, i.e., continuative, with the addition of a continuative particle. Notice that this adds an-*ing* suffix to the action in the English translation, a form we may remember from our 8th grade grammar class as the *progressive tense*. That's very close to what the continuative particle does. Remember also that the normal form of the verb can just as easily be translated as past tense. In that case, the continuative form will translate into the English past progressive case.

[Normal]	Hombé khe **akúje**.	'I ***shot at*** the (lying) shoe.'
Continuative	Hombé khe **akúje minkhé**.	'I **was** (sitting) ***shooting at*** the (lying) shoe.'

Another key feature of this particle is that the **continuatives are position-specific**. This means that they convey something about the position of the subject with respect to the ongoing action. That's why they are often known as **POSITIONAL CONTINUATIVES**. In the examples above, the subject is *sitting down*. If you recall, there are a few other positions, including *standing up*, *moving around*, and even *lying down* (not discussed here). Using these different positions to describe a verb's ongoing quality does not affect the verb's meaning, but merely describes the situation more fully. In other words, the following three sentences all mean *'I am shooting at the (lying) shoe,'* but they each describe the subject's position in a slightly different way. This gives us a more detailed picture of what's really going on.

*1S **SITTING** Continuative*	Hombé khe **akúje minkhé**.	'I **am** (sitting) ***shooting at*** the (lying) shoe.'
*1S **STANDING** Continuative*	Hombé khe **akúje akháhe**.	'I **am** (standing) ***shooting at*** the (lying) shoe.'
*1S **MOVING** Continuative*	Hombé khe **akúje ayíhe**.	'I **am** (moving) ***shooting at*** the (lying) shoe.'

That's how the continuatives work for 1S active forms. Now let's see a full conjugation of *kúje* with the assumption of a *sitting* subject. This will let us see how it works for other verb forms.

1S **a**kúje **minkhé**	**1D** **an**kúje **aⁿninkhé**	**1P** **an**kúje **aⁿninkhé**
2S **ya**kúje **hninkhé**		**2P** **ya**kúje **pashé**
3S kúje **akhá/abá**		**3P** kúje **akhá/abá**

One of the first things you'll probably notice is that there is not a single *–be* suffix in the conjugation. **Continuatives are incompatible with *–be*.** In a continuative situation, the *–be* suffix loses out on all plural forms, and the continuative remains instead. You might also notice that both Third Person forms end either in ***akhá*** or ***abá***, which look suspiciously like two articles from our vocabulary. Yes, *akhá* and *abá*, both of which are in fact articles, are also the Third Person continuatives. When both parts of speech occur in the Third Person like this, they **MATCH**. In short, they actually appear on both sides of the verb!

She čedónga **akhá** *yidómbe* **akhá**. That buffalo (ARTICLE: present & at rest) **IS** (CONTINUATIVE: present & at rest) *looking at you*.

Articles Revisited — *For advanced learners*

The positional continuatives ***akhá*** and ***abá*** have identical twins that function as articles for nouns or pronouns acting as subjects. For example, the first *akhá* in *she čedónga akhá yidómbe akhá* is an article referring to *she čedónga*, meaning *'that buffalo.'* The buffalo is the **subject** (who or what is performing the action). The **object** (who or what is receiving the action) is represented by an Object Pronoun Item *'yi-,'* meaning *'you.'* The articles *akhá* and *abá* refer only to subjects. In fact, nearly every sentence with a noun or a pronoun as a subject will contain one of those two articles. In that way, you can think of the articles *akhá* and *abá* as **SUBJECT MARKERS**. Since *akhá* or *abá* are subject markers, you won't see them acting as articles for objects. However, there are closely related forms that do act as articles for objects. They are ***kha*** and ***ba*** (instead of *akhá* and *abá*). They mean ***'the (standing, living object)'*** and ***'the (moving, plural, living object),'*** respectively.

akhá	*subject-marking article*	'the (subject present and at rest)'
abá	*subject-marking article*	'the (subject absent and/or in motion)'
kha	*object-marking article*	'the (standing, living object)'
ba	*object-marking article*	'the (moving, living, plural object)'

Here is an example. The sentence ***čedónga akhá dómbe akhá*** means *'the (SUBJECT MARKER: present & at rest) buffalo was (CONTINUATIVE: present & at rest) looking at it,'* or simply ***'the buffalo was looking at it.'*** The buffalo is the subject, so it gets *akhá*. On the other hand, ***čedónga kha dómbe akhá*** means *'it was (CONTINUATIVE: present & at rest) looking at the (ARTICLE: standing, living object) buffalo,'* or simply ***'it was looking at the buffalo.'*** In the second example, the buffalo got *kha* instead of *akhá*, making it an object instead of a subject. We can only infer then, that something else was the subject—in this case a generic *'it'* subject (or just as easily *'he,' 'she'*, or even *'they'*). Thus, dropping a simple vowel sound on one word (*akhá → kha*) changed the whole direction of the sentence! The difference between *akhá/kha* and *abá/ba* is more pronounced in cases where one noun is used as the subject and another is used as the object.

Čedónga **akhá** sínga **kha** dómbe **akhá**. The (present & at rest) buffalo is (present & at rest) looking at the (standing, living) squirrels.

Sínga **abá** čedónga **ba** dómbe **abá**. The (absent/in motion) squirrels were (absent/in motion) looking at the (moving, living, plural) buffalo.

Be warned, though: Sometimes in fast speech, the *a* sound at the beginning of *akhá* or *abá* can disappear if the subject noun also ends in *a*, such as *čedónga*. When this happens, *čedónga abá* might sound just like *čedónga ba*. For instance, if you heard someone say, *"Čedónga ba dómbabe,"* very quickly, you might not be sure if she meant *čedónga* **aba** *dómbabe*, *'the buffalo looked at it,'* or *čedónga* **ba** *dómbabe, 'they looked at the buffalo.'* This can be very confusing, so be careful what you say!

Note also that akhá/abá don't always mean 'the.' Consider **Ted abá** hombé khe kúje abá, meaning '**Ted** was shooting at the shoe.'

APPLY YOUR KNOWLEDGE

Using what you know about positional continuatives, ***fill in the blanks*** for each of the questions or statements below.

This exercise will help you familiarize yourself not only with the positional continuatives, but also with their interactions with other parts of the Kanza verb, from suffixes to other particles.

QUESTIONS

1) The Continuative Trailer hauls particles used to show actions or states that were, are, or will be _____.

2) Because continuative particles are _____-specific, they are often known as _____ continuatives.

3) The usage of positional continuatives is generally incompatible with _____.

4) The Kanza sentence *akúje ta minkhé* means _____ in English.

5) The Kanza sentence _____ means *'y'all were (standing) wanting it'* in English.

(For advanced learners)

6) The Kanza sentence _____ means *'the (moving) squirrels will be looking at the (standing) buffalo bull'* in English.

ANSWERS

1) The Continuative Trailer hauls particles used to show actions or states that were, are, or will be **ongoing**.

The description of the Continuative Trailer mentions that it is used to describe **ongoing** actions or states—in other words, verbs that are continuative (as opposed to non-continuative).

2) Because continuative particles are **position**-specific, they are often known as **positional** continuatives.

One of the most fascinating features of the continuatives particles is that they are **position**-specific, meaning that they change depending on the position in space of the subject of the verb they are attached to. For instance, while the sentence *akúje minkhé* means *'I am (sitting down) shooting at it,'* the sentence *akúje akháhe* means *'I am (standing up) shooting at it,'* and *akúje aýihe* means *'I am (moving around) shooting at it.'* Because the continuatives are sensitive to position, they are generally known as **positional** continuatives.

3) The usage of positional continuatives is generally incompatible with **the *–be* suffix**.

The positional continuatives are associated with ongoing, continuative actions and states of being. We learned in the last chapter that the *–be* suffix, while most often thought of as a plural marker, is also associated with non-continuative actions or states. Actions or states cannot be simultaneously ongoing and not ongoing. Thus, **the *–be* suffix** is generally incompatible with positional continuatives, regardless of how it arises.

4) The Kanza sentence *akúje ta minkhé* means ***'I will be (sitting) shooting at it'*** in English.

We know that *akúje* is a vocabulary word meaning *'I shoot at it,'* or *'I shot at it.'* So what exactly does the *ta minkhé* part mean? If we go back and look at our list of all the Verbal Particle Trailers, the first one we see is the Potential Trailer, and its associated particle *ta*. It is used to show actions or states that have yet to occur, or will occur at some point in the future—a little like English *'will'* or *'may.'* From just this, we can tell that *akúje ta* means *'I will shoot at it.'* But we still have one more word to contend with, the particle *minkhé*. Moving right on down the list of Verbal Particle Trailers, the next one we come to is the Continuative Trailer, used to show ongoing actions or states. We can find *minkhé* listed as a 1S SITTING particle. We also know from the description that these continuatives are equivalent to English *'be doing.'* The *'doing'* part is just a representation of the action we're talking about, or in this case *'shooting at it.'* Now, stringing all these elements together, we get ***'I will be shooting at it.'*** This is confirmed by a table a little later in the section below the list of Verbal Particle Trailers describing the combination of particles for the verb *akúje*. We can see that *ta minkhé* is a standard Potential—Continuative particle combination.

5) The Kanza sentence ***shkóʰhna yankhashé*** means *'y'all were (standing) wanting it'* in English.

The first thing we need to look at is the *'wanting'* part. We have a vocabulary verb *shkóʰhna* meaning *'you wanted it.'* The 'y'all' form is a 2P subject, which makes for *shkóʰhnahe*. This will be the main verb. It will need at least one particle to communicate the English meaning that we are shooting for. There's a dead giveaway, though; the *'were wanting'* part is a past progressive verb form in English. Kanza verbs are really neither past nor present, but there is definitely something to show ongoing, progressive action, i.e., continuative action. A continuative particle must be added for this reason. However, which one do we need? Just like the main verb, we'll need a 2P form. Plus, don't forget that it's a STANDING form we're looking for. If we consult the Associated Particles table for the Potential Trailer, we come up with *yankhashé*. This would give us *shkóʰhnahe yankhashé*. However, the *–he* suffix is incompatible with continuatives. It must therefore be dropped. We are then left with *shkóʰhna yankhashé*, the correct answer.

6) The Kanza sentence ***sínga abá čedónga kha dómbe ta abá*** means *'the (moving) squirrels will be looking at the (standing) buffalo bull'* in English.

The first thing we need to do is come up with the principle elements, *'squirrels,' 'look at,'* and *'buffalo bull.'* These are *sínga*, some form of the verb *dómbe*, and *čedónga*, respectively. We remember from early on (chapter 3) that the SUBJECT comes before the OBJECT, which comes before the VERB in the Kanza sentence. Well, the squirrels are the ones performing the action, so they are the **subject**. The buffalo bulls are receiving the action, so they are the **object**. The action itself, looking at, is the **verb**. This gives us a basic order of *sínga čedónga dómbe*. But a whole lot more must be done. For starters, the squirrels are in motion, and they are the subject. The article for subjects in motion is *abá*. Next, the buffalo are standing. The article for living, standing objects is *kha*. Next we come to the verb form. Ordinarily, we'd expect to see 3P *dómbahe* here. This would give us *sínga abá čedónga kha dómbahe*, meaning *'the (moving) squirrels looked at the (standing) buffalo bull.'* That would be right, except that the squirrels WILL BE LOOKING AT instead of LOOKED AT. We know that the *'will'* part is represented by the Potential Trailer's associated particle *ta*. The *'be looking'* part is taken care of by a positional continuative. But which one do we use? The verb form *dómbahe* is a 3P form, so we'll need a Third Person form. We know that the squirrels will be in motion, so let's go with *abá*. This works because it MATCHES the article for the subject. The continuative goes after the potential. This will give us a Positional—Continuative combination. But wait! The *–he* suffix of dómbahe is incompatible with positional continuatives, and must be dropped. Thus, our final answer is ***sínga abá čedónga kha dómbe ta abá***.

make use of particles much like actives do. What makes them really different though, is that for the most part **stative verbs don't have objects**. In other words, a given stative verb will have a subject, but will not have an object. For example, let's take the verb *nompéhi*, meaning *'to be hungry.'* It's easy to say *'I am hungry.'* We know from our conversation words that it's *nompéaʰhi*. But it would be impossible to say *'I am hungry the squirrel,' 'A buffalo bull hungried us,'* or *'She will hungry them.'* No matter how you slice it, these sentences don't make much sense.

Since the stative verbs don't take objects, you might think that they would have no use for the prefixes of the Object Pronoun Items section of the Verb Van. But in reality, it's the exact opposite; **statives use the *object* pronoun prefixes for their *subjects***. For example, 1S stative verb doesn't use *a-, þ-, t-, k-, ph, hl-* or *m-* for the sense of *'I,'* but instead uses a^n, the suffix we generally think of as representing English *'me.'* Likewise, 2S forms get *yi-* instead of *ya-, shþ-, sht-, shk-, sh-, hn, or zh-*, and 1D & 1P forms get *wa-* instead of a^n*(ǫ)-*. This is a very strange thing to get a hold of because it doesn't seem to make much sense. Nevertheless, that's how statives work. So, while we are already familiar with their conjugation pattern, we just have to think of it a little differently. We call the object pattern **<S>** when it's used to conjugate stative verbs.

1S a^n__	**1D** wa__	**1P** wa__be	*The* **<S>** *pattern looks just like the set of object pronoun prefixes*
2S yi__		**2P** yi__be	
3S __		**3P** __be	

Let's see how it works. One of our stative verbs from the conversation items is *húhega*, meaning *'to be sick.'* The form we've seen so far is the 1S *'I'* form *aⁿhúhega*, *'I am sick,'* or *'I was sick.'* Here is a full conjugation:

1S a^nhúhega *I am sick*	**1D** wahúhega *You & I are sick*	**1P** wahúhegabe *We are sick*
2S húhega *You are sick*		**2P** húhega *Y'all are sick*
3S húhega *S/He/It is sick*		**3P** húhega *They are sick*

Just like some of the active verbs, occasionally there is a preverb element in a stative. For example, *nompéhi, 'to be hungry,'* conjugates as *nompé-***<S>***-hi*. The *nompé-* element is a preverb that loads into the Verb Van somewhere between the *wa-* 1D & 1P Pronoun Item and the other **<S>** prefixes. A full conjugation of this verb is as follows:

1S nompéanhi *I am hungry*	**1D** wanómpehi *You & I are hungry*	**1P** wanómpehibe *We are hungry*
2S nompéhi *You are hungry*		**2P** nompéhi *Y'all are hungry*
3S nompéhi *S/He/It is hungry*		**3P** nompéhi *They are hungry*

Although they convey quite a bit by themselves, **statives most often appear with positional continuatives**. The continuative merely reiterates the ongoing nature of the state. For instance, *nompéaʰhi* means *'I am sick,'* but *nompéaʰhi aýihe* means *'I am (moving around) sick,'* a little like *'I'm sick (and I am moving around)'*. Remember that *–he* is incompatible with positional continuatives, and will be dropped in all plural cases. We've already seen several combinations of statives and continuatives. Let's review a couple of them:

Aⁿhúhega minkhé.	I am (*sitting down*) sick. *A little like:* 'I'm sick (and I am sitting down).'
Omáⁿzheya akháhe.	I am (*standing up*) tired. *A little like:* 'I'm tired (and I am standing up).'

Questions to consider:
Consider the stative verb ***nompéhi***, meaning *'to be hungry.'*
How would you say *'They (in motion) are hungry'*?
How about *'y'all were (not ongoing) hungry'*
and *'I will be (standing) hungry'*?

Answers:
nompéhi abá, nompéyihibe, and ***nompéaʰhi ta akháhe***

In addition to these, we also saw a few using some states of being that aren't really stative verbs. Our conversational elements *khe dázhi, doʰhé, yáli,* and *pízhi* are states of being, but they just don't get conjugated. Consider the following:

Khe dázhi yayíshe?	Are you (*moving around*) well?
Doʰhé aýihe.	I am (*moving around*) fine.

Nowhere in the states *khe dázhi*, meaning *'in good health, well'* or *dóʰhe*, meaning *'fine, okay,'* will you find an associated prefix a^n- or *yi-*. All of their person/number information is conveyed through the positional continuative. (The same goes for *yáli* and *pízhi*—they often rely on other verbs or particles to convey their meaning). For instance, the sentences *doʰhé minkhé* and *khe dázhi pashé?*, meaning *'I am (sitting down) okay'* and *'are y'all (moving around) in good health?'* contain no **<S>** prefixes. You can think of these like "gimme's." They require no real effort to get right, so long as the continuative works. In Kanza there are really only **a few states of being that remain unconjugated** for person/number of the subject. We only mention them because a few of them happen to occur in some of the most common pleasantries. Notice also that one of the two examples above is a question. To form a simple question using a state of being and a continuative, just make a questioning sound in your voice (when speaking) or put a question mark after it (when writing).

Questions to consider:
How would you say *'Are we (standing) in good health?'* [a question]
How about *Y'all are (standing) okay*? [not a question]
and *' 'Are they (at rest) bad?'* [a question]

Answers:
Khe dázhi angakhá?, Doʰhé yankháshe, and ***Pízhi akhá?***

Statives appear in sentences in one of two ways. They are either **1.)** *the main verbs of sentences* or **2.)** *used as unconjugated* ***descriptors*** *for nouns.* For example, let's take a look at a new noun and verb *máʰhiⁿ*, meaning *'knife,'* and *páhi*, meaning *'to be sharp.'* If we wanted to make it a main verb, we'd probably want to say something like *'the knife is sharp.' 'Knife'* is the subject, and therefore will get a subject-marking article such as *akhá* (knives don't move around on their own accord, so *akhá, 'at rest,'* will work better than *abá, 'in motion'*). The verb *'to be sharp'* will come next, followed by a positional continuative—one matching the article.

Máʰhiⁿ akhá páhi akhá. The (at rest) knife is (at rest) sharp.

This is a good example of the use of a descriptor as a main verb. Let's see another example, but this time with one of the vocabulary words *shábe, 'to be brown'* or *zhúje, 'to be red.'*

shábe	*stative verb / descriptor*	brown, to be brown
zhúje	*stative verb / descriptor*	red, to be red

Up until now, we have thought of them as **DESCRIPTORS**, a part of speech equivalent to English adjectives. In reality, they are simply stative verbs. We'll use *shábe* to make the sentence *'the buffalo bulls were brown.'* We'll need a position for the subject, the buffalo bulls. Let's go with *in motion.* This will give us *čedónga abá* for *'the (in motion) buffalo bulls.'* As for the verb *shábe, 'to be brown,'* ordinarily we'd think to use something like *shábabe*, meaning *'they were brown.'* But here we'll probably want to use a matching continuative to show the ongoing nature of the state. This will give us *shábe abá* for *'they were (in motion) brown.'* And so we get the following:

Čedónga abá shábe abá. The (in motion) buffalo bulls were (in motion) brown.

This standard model can be modified in any number of ways. For instance, we can add pronouns to the subject (such as *she čedónga abá*), drop the noun and use a {PRONOUN+ARTICLE} contraction as the subject (*shèabá*), change the articles (*abá* to *akhá*), etc.

The other way statives can be used in a sentence is as an unconjugated descriptor for a noun. For example, let's imagine a situation where we would normally want to describe a noun, but we don't want that description to be the main verb in the sentence. In English, we might say something like *'I shot at the* ***brown*** *shoe,' We were (sitting) looking at a* ***hungry*** *squirrel,' or 'that (at rest)* ***sick*** *buffalo bull will be (at rest) wanting it.'* In each of these cases, the underlined portion is the main verb, and the boldfaced words are simply there to describe the noun. When this happens, the stative is not acting as a verb per se, but instead only lending its descriptive powers to the sentence. To do this, all we do is place the unconjugated verb root after the noun and before any articles. Let's see a few:

Hombé shábe khe akúje.	I shot at the (lying) brown shoe.
Sínga nompéhi mi^{n} a^{n}dómbe a^{n}ninkhé.	We were (sitting) looking at a hungry squirrel.
She čedónga húhega akhá go^{n}ya ta akhá.	That (at rest) sick buffalo bull will be (at rest) wanting it.

There are several other features common among stative verbs. We don't have time to get into them in detail, but we'll mention a few of the most interesting.

- Just like some stative verbs seem to be actions, **some active verbs seem to be states of being**.
- **3P forms of statives often take *wa-*** instead of an invisible prefix.
- Statives used as descriptors for plural nouns **often take the *–be* suffix**.
- Statives can take **negative suffixes** to **create an opposite meaning**. For instance, the stative *súhu* means *'clean,'* but *súhu**zhi*** means *'dirty.'* The stative *páhi* means *'sharp,'* but *páhi**zhi*** means *'dull.'*

- The statives ***tánga*** and ***(z)hínga***, meaning *'to be big'* and *'to be little,'* respectively, are very common.
- **Combinations of several descriptors will be ordered** in some fashion. Long lines of descriptors in any language are likely to involve a few unspoken rules. For example, consider the English phrase *'four big, red, over inflated, heart-shaped, helium balloons.'* We don't think about it, but there's an order to it; *'heart-shaped red, over-inflated, big, helium, four balloons'* sounds ridiculous. Kanza descriptors are also ordered, but sadly little is known about what order(s) sounded best to fluent speakers.

Question to consider:
How would you say *'The (in motion) red squirrel will be (in motion) looking at this (lying) brown shoe'*?

Answer:
Sínga zhúje abá ye hombé shábe khe dómbe ta abá.

APPLY YOUR KNOWLEDGE
Using what you know about stative verbs, ***fill in the blanks*** for each of the questions or statements below.

This exercise will help you familiarize yourself not only with stative verbs in general, but will also reinforce your knowledge of their close cousins the actives.

QUESTIONS

1) While the ACTIVE verbs are used to represent actions, the STATIVE verbs are used to represent _____.

2) The stative verbs use _____ Pronoun Prefixes for their subjects. For example, the 1S prefix associated with statives is _____, and the 1D & 1P stative prefix is _____ instead of *a^{n}(g)-*.

3) The conversation words *khe dázhi, 'in good health, well,'* and *do^{n}hé, 'fine, okay,'* are somewhat unique in that they remain _____ with respect to the person/number of their subjects. They must rely on _____ to convey all necessary subject information.

4) The Kanza verb *ozhéya,* meaning *'to be tired,'* conjugates as *o-***<S>***-zheya.* Thus, the Kanza sentence _____ means *'y'all were (moving around) tired'* in English.

5) The Kanza sentence *sínga shábe abá hombé zhúje mi^{n} ayímbe* means *'the (in motion)* _____ *squirrel had a* _____*'* in English.

ANSWERS

1) While the ACTIVE verbs are used to represent actions, the STATIVE verbs are used to represent **states of being**.

The primary division in verbs is between actions and states of being. Actions are most commonly associated with ACTIVE verbs. **States of being** are most commonly associated with STATIVE verbs.

2) The stative verbs use **Object** Pronoun Prefixes for their subjects. For example, the 1S prefix associated with statives is ***a^{n}-***, and the 1D & 1P stative prefix is ***wa-*** instead of *a^{n}(g)-*.

Kanza states have the curious habit of taking **Object Pronoun Prefixes** to represent their subjects. For instance, the 1S prefix is ***a^{n}-***, instead of *a-, p-, t-, k-, pl-, bl-,* or *m-*. The 2S & 2P prefix is *yi-*, instead of *ya-, shp-, sht-, shk-, sh-, hn,* or *zh-*. And the 1D & 1P prefix is ***wa-*** instead of *a^{n}(g)-*.

3) The conversation words *khe dázhi, 'in good health, well,'* and *do^{n}hé, 'fine, okay,'* are somewhat unique in that they remain **unconjugated** with respect to the person/number of their subjects. They must rely on **positional continuatives** to convey all necessary subject information.

Despite being used in very common greetings, the Kanza states of being *khe dázhi* and *do^{n}hé* are somewhat strange in that they take no prefixes to represent their subjects. In other words, they remain **unconjugated** with respect to their subject's person/number. Instead, the subject information is left up to the **positional continuatives**. For instance, in *khe dázhi yaníshe,* only the *yaníshe* part (the continuative) conveys "2S."

4) The Kanza verb *ozhéya,* meaning *'to be tired,'* conjugates as *o-***<S>***-zheya.* Thus, The Kanza sentence ***oyízheya pashé*** means *'y'all were (moving around) tired'* in English.

Knowing that *ozhéya, 'to be tired,'* conjugates as *o-***<S>***-zheya,* all we need to do to come up with a 2P *'y'all'* form is apply the *yi-* **<S>** prefix in the appropriate slot. This gives us ***oyízheya***. Ordinarily we might want to put a *–be* suffix at the end, but due to the fact that statives are most often accompanied by incompatible positional continuatives, we'll skip this step and move right on to the particle. There are only two different continuatives for 2P, *yankhíshe* for STANDING and ***pashé*** for both SITTING and MOVING. The positional comes after the verb, so we get ***oyízheya pashé***.

5) The Kanza sentence *sínga shábe abá hombé zhúje mi^{n} ayímbe* means *'the (in motion)* ***brown*** *squirrel had a* ***red shoe*** *'* in English

The first thing we need to do is simply translate all the elements of the Kanza, just to get an idea of what part of the answer has already been provided for us and what parts are still lacking. Word for word, the translation *is 'squirrel(s) — brown — the (subject in motion) — shoe(s) — red — a(n) — ??? have/has/had ???.'* This is in no real shape as is. We can arrange it so that we can better see the subject and the object as well as the action. As you remember, the Kanza order is SUBJECT—OBJECT—VERB. The phrase involving the subject ends with its article *abá*, so we can translate that whole part as *'the (in motion) brown squirrel.'* Of this phrase, the only part we need to put into the blank is ***'brown***.' The object also ends with an article, in this case *mi^{n}*, meaning *'a, an.'* The arrangement here will be *'a red shoe,'* of which we need to fill in ***'red shoe.'***

Multiple Verb Odds & Ends

We're not done yet, but we're very close. This last section is devoted to a few cases where two (or more) verbs appear back to back. This is known as a **MULTIPLE VERB**. Multiple verbs can arise in several different situations, so there's not really one big explanation of when or why this phenomenon occurs. Let's look at a few simple cases of multiple verbs just to get an idea of what's going on with this type of construction.

One of the most common cases of multiple verbs is when an action or state of being is part of a larger action or state of being. For example, consider the English sentence *'I want to look at a buffalo.'* There are two separate verbs at work here, *'want'* and *'look at.'* The verb *'want'* is the **PRIMARY VERB** because it's the one that's really representing the main action in the sentence—while not necessarily *looking at* anything, the subject (*'I'*) is definitely *wanting* something. This sort of thing happens all the time in English: *'He* ***liked*** *to make pies,' 'You both* ***need*** *to go outside,' 'Our goal* ***will be*** *to reach the finish line,'* etc. The same kinds of things

happen in Kanza, too. The only difference is that in Kanza multiple verbs are usually found at the end of the sentence, and **the final verb of a pair is always the primary verb** (we'll call the other one the *paired verb*). Let's see some multiple verb situations involving *gó^{n}ya, 'to want,'* as the primary verb. As a quick reminder: *gó^{n}ya* conjugates as **<G>***-go^{n}-***<R>***-ya.* Moreover, it is the only verb that takes *k-* as a 1S prefix instead of *p-*.

Čedónga mi^{n} *tómbe* kómbla.	I want *to look at* a buffalo.
Yekhé *ankúje* angó^{n}yabe.	We wanted *to shoot at* that (lying object).
Hombé shábe *ayi^{n}* gó^{n}ya ta akhá.	She will be wanting *to have* brown shoes.

As you might have noticed, there's a lot to learn from looking at these sorts of multiple verbs. Let's list some of the most noticeable features:

- **Both parts** (first verb and second verb) of these multiple verbs **get subject prefixes**. If only one part of the multiple verb got subject prefixes, we'd get things like *dómbe kómbla* and *kúje angó^{n}yabe*. Instead, we get *tómbe kómbla* and *ankúje angó^{n}ya*, the correct forms
- **The *–be* suffix is attached to the primary verb**, not both verbs. In the case of *ankúje angó^{n}yabe*, although the *a^{n}(g)-* prefix is attached to both parts, *-be* is only attached to the final verb, which is of course the primary verb. Otherwise we'd get *ankúdabe angó^{n}yabe*, an incorrect form.
- **Verbal particles follow the primary verb**, not both verbs. In the case of *ayi^{n} gó^{n}ya ta akhá*, we only see one set of verb particles. Otherwise we'd get *ayi^{n} ta akhá gó^{n}ya ta akhá,* which might actually mean something, although it's definitely not the same thing!

Another way verbs can stack up is the pairing of a descriptor and an action or state. In English, we'd call the descriptor in a case like this an **ADVERB**. Since the adverb is merely describing the state, it's not the primary verb, and therefore goes first. Let's see an older example, straight from a story collected more than a century ago.

Omá^{n}yinka mi^{n}xči *waspé* olímbe če au. They evidently dwelt there *peacefully* for one season.

Here, *omá^{n}yinka* (*'season, year'*) *mi^{n}xči* (*'one, real one'*) means *'(for) one season.'* The word *waspé* is a descriptor meaning *'peaceful, still, quiet.'* The word *olímbe* is the 3P form of the active verb *oli^{n}*, *o-***<A>***-li^{n}*, meaning *'to dwell, to sit.'* The particles following *olímbe* are the Narrative Particle *če* and a gender-specific particle for men. As you can see, the descriptor came first. Because *oli^{n}* was the primary verb, not only did it come second, but it also got the plural *–be* suffix and the particles. This is the model for all multiple verbs involving adverb-like descriptors.

There is another very common way to form multiple verbs. It involves the combination of an action or state of being together with a special verb called a **CAUSATIVE**—the tiny verb *ye, meaning 'to cause, to make, to persuade one to do something.'* There's another verb *ye*, meaning *'to go,'* but the causative is different. As far as the evidence shows, it is the only *y*-stem verb using the **<A>** pattern. It works like this: An action or state of being goes first. It's the thing that is being caused, and remains unconjugated. The causative goes next. All subject/object information, suffixes, particles, etc., attach to it instead of the action or state. Let's see an example (for all Third Person forms, we will use *'she'* or *'her'*).

húhega *stative verb/descriptor* sick, to be sick

VERB CONSTRUCTION	SUBJECT PART	OBJECT PART	OTHER PARTS	MEANING
wahúhega	1D **stative** *wa-*			You & I were sick

húhega ye *causative multiple verb* to cause to be sick, to make sick

VERB CONSTRUCTION	SUBJECT PART	OBJECT PART	OTHER PARTS	MEANING
húhega yayé	2S **active** *ya-*	invisible 3S object		You caused her to be sick
húhega yiyábe	invisible 3S **active** subject	2P object *yi-*	*-be* pluralizer	She caused y'all to be sick
húhega aⁿyazhi ta abá	invisible 3S **active** subject	1S object *aⁿ-*	3S Negtv Potntl Contntv	She will not cause me to be sick

In the above example, we first see the plain state of being *húhega*, meaning *'to be sick.'* Next we see an instance of this stative verb. There is nothing new here; the 1D *wa-* prefix is added to the root, nothing more. This gives us a simple 1D form of the verb, *'you & I were sick.'* We then see the multiple verb construction *húhega ye*, meaning *'to cause to be sick,'* or *'to make sick.'* We get this meaning because *ye*, the **causing** part, is the primary verb and *húhega*, the **sick** part, is the state that's being caused. Below that are three instances where the causative multiple verb *húhega ye* are conjugated with various subjects and objects.

You may notice that all the subjects used are active instead of stative, even though there's a stative in the construction. That's because the causative *ye* is an **<A>** pattern ACTIVE verb. All it's subjects will be active subjects such as *a-*, *ya-* and *aⁿ(g)-*, unlike *húhega* by itself, which uses the stative subjects *aⁿ-*, *yi-*, and *wa-* (i.e., the prefixes identical to the active objects). In other words, pairing a state of being with a causative will turn it into an active verb. This happens quite a bit in Kanza. Consider the state of being *ts'e*, meaning *'to die, to be dead.'* When this state is put with the causative, it becomes *ts'e ye*, meaning 'to cause to be dead, to make die,' or in plainer speech, *'to kill.'*

1S ts'e áye
I killed it

2S ts'é ye
You (singular) killed it

3S ts'e ye
S/He/It killed it

1D ts'e aⁿye
You & I killed it

1P ts'e áⁿyabe
We killed it/them

2P ts'e ya
You (plural) killed it/them

3P ts'e yá
They killed it/them

Often, in fact, the causative element has become so closely associated with the new causative meaning, that it has gone on to be thought of as part of the verb, and the state only a preverb. Thus there are Kanza words such as *híyé**ye*** (*'to make something disappear,'* from *hiyé, 'to be gone'*), *jé**ye*** (*'to kindle a fire, to set fire,'* from *je, 'to kindle, to burn'*), and *oxtá**ye*** (*'to like someone, to love someone,'* from *oxtá, 'to be pleasing'*). All of these are regular **<A>** stem verbs that conjugate as …-**<A>**-*ye*.

APPLY YOUR KNOWLEDGE

Using what you know about multiple verbs, ***fill in the blanks*** for each of the questions or statements below.

This exercise will give you a little last minute practice using the multiple verb constructions we've mentioned.

QUESTIONS

1) The Kanza sentence *sínga shábe miⁿ* ***shtómbe shkóⁿhna*** means *'you* _____ *a brown squirrel'* in English.

2) The descriptor *waspé* means *'peaceful, still, quiet.'* Thus, the Kanza sentence *sínga shábe ba* ***waspé aⁿdómbabe*** means *'we* _____ *the (moving, living, plural) brown squirrels'* in English.

3) The Kanza sentence _____ means *'you made us hungry'* in English.

ANSWERS

1) The Kanza sentence *sínga shábe miⁿ shtómbe shkóⁿhna* means *'you* ***wanted(ed) to look at*** *a brown squirrel'* in English.

The blank does not include all the elements of the Kanza sentence. The *sínga shabe miⁿ* part meaning *'a brown squirrel'* has already been translated for us. All we have to translate is *shtómbe shkóⁿhna.* We can tell right off the bat that the *shk-*, the *shk-*, and the *hn-* elements (***sht****ómbe* ***shkóⁿhn****a*) are all 2S *'you'* subject prefixes of the **<D>**, **<G>**, and **<R>** patterns, respectively. This gives us <D>-*dómbe* <G>-*gó*ⁿ*</*<R>-*ya* for the stems, or simply *dómbe góⁿya.* These are both vocabulary verbs: *dómbe, 'to look at,'* and *góⁿya, 'to want.'* The *góⁿya* part comes last, so it's the primary verb. Putting it all together, we know that *shtómbe shkóⁿhna* means *'you* ***wanted to look at****,'* or the related present tense form *'you* ***want to look at****.'* Either is correct.

2) The descriptor *waspé* means *'peaceful, still, quiet.'* Thus, the Kanza sentence *sínga shábe ba waspé aⁿdómbabe* means *'we* ***peacefully look(ed) at*** *the (moving, living, plural) brown squirrels'* in English.

Just as above, the primary verb is the second one, which in this case is *aⁿdómbabe.* This is a vocabulary verb meaning *'we looked at them.'* The word *waspé* in this case is used to describe the act of looking. The *waspé aⁿdómbabe* part then is an adverb construction meaning ***'peacefully look at'*** or the related past tense form ***'peacefully looked at.'***

3) The Kanza sentence ***nompéhi wayáyabe*** means *'you made us hungry'* in English.

We have seen a word for hungry before. Our conversational items include *nompéaⁿhi,* meaning *'I'm hungry.'* We know that this is a stative verb, and thus uses the **<S>** pattern. The *'I'm'* part would then be represented by the **<S>** prefix *aⁿ-*. If so, the verb root is *nompéhi*, conjugating as *nompé*-**<S>**-*hi.* Thus, the descriptor ***nompéhi*** means *'hungry, to be hungry.'* But how would you say the *'you made us'* part? We can tell from the keyword ***'made'*** that some part of it will involve the causative verb *ye.* We also know that the *'you'* is a 2S form. Remember that the causative is an **<A>** verb, so the relevant prefix will be *ya-*. This gives us *yaye.* Going back to the *'to'* part, we know that this is a 1P form—an object, to be exact. The 1P object is *wa-* + *-be*, the prefix of which goes out in front. Adding the *–be* will invoke the *e → a* rule. So, this will give us *wa-* + *yaya* + *-be*, or simply ***wayáyabe***, meaning *'you made us.'* Primary verbs go last. Thus, we are left with ***nompéhi wayáyabe*** to mean *'you made us hungry.'*

Lesson 4—The Kanza Verb Expanded

If you have still not looked at the online lesson for chapters 7 and 8, please do so now. The lesson is very large; it could probably be broken up into two or three lessons. Nevertheless, it will give you a critical second perspective on this material. Containing several good illustrations and going into much greater detail about some of the *Odds & Ends* material, while still not comprehensive, it is guaranteed to help you understand the verb discussion all the more. Also, as this is the last chapter, be sure to ask any remaining questions you might have. Questions, comments, ideas, and the like can be posted as always to the discussion board at http://pub44.ezboard.com/bkanzaelectronicclassroom.

LAST MINUTE SENTENCE-BUILDING ADVICE

Sentences follow a standard model. As elements are needed, simply insert them into their proper places.

SUBJECT	OBJECT	VERB
{PRONOUN} {NOUN} {DESCRIPTOR} {ARTICLE} *or* {NOUN} {DESCRIPTOR} {PRONOUN + ARTICLE}	{PRONOUN} {NOUN} {DESCRIPTOR} {ARTICLE} *or* {NOUN} {DESCRIPTOR} {PRONOUN + ARTICLE}	{PAIRED VERB} {PRIMARY VERB VAN} {TRAILERS}

For example: **Ye sínga shábe abá** **hombé zhúje shèkhé** **dómbe góⁿya abá che au.**
means *'these (in motion) brown squirrels are (in motion) evidently wanting to look at those (lying) red shoes (male speaking).'*
Other times, whole subjects or objects may not show up at all—but you'll always have a verb in Kanza.

Big Workbook Review

Using everything we have learned up until this point—including the conversational elements, the vocabulary, and all the grammar presented in this workbook—***translate*** the following Kanza sentences into English, and vice versa. Don't try to list all possible forms of a sentence; just choose one correct form and use it.

QUESTIONS

1) Ho! Khe dázhi pashé? _____
2) Akúje minkhé. _____
3) Are you (sitting) hungry? _____
4) You'll be (moving) wanting it. _____
5) Ayíⁿ ta abá. _____
6) Aⁿdómbabazhi ta. _____
7) I am (standing) red! _____
8) I will be (standing) seeing y'all! _____
9) Čedónga shábe abá wadómbabe. _____
10) Hombé akhá zhúje akhá. _____
11) The (in motion) sick squirrels will be (in motion) wanting it. _____
12) That (at rest) buffalo bull is not (at rest) okay. _____
13) Sínga nompéhi miⁿ ayímbe čhe ye. _____
14) Hombé khe ayímbe. _____
15) You were (standing) shooting at the (standing) buffalo bull. _____
16) We'll be (moving) looking at these (moving) squirrels. _____
17) Shekhé atómbe kómblamazhi. _____
18) Čedónga ozhéya miⁿ kúdazhi a! _____
19) These (in motion) brown squirrels had a red shoe. _____
20) Those (at rest) buffalo are (at rest) looking at these (lying) shoes. _____

ANSWERS

(Many of these questions have two or more correct answers. Only one possible answer is presented here. If you have radically different answers and you're not sure why, please post any questions on the discussion board for Week 8.)

1) **Hello (male speaking)! Are y'all (sitting) in good health?**
2) **I am (sitting) shooting at it.**
3) **Nompéyihi hninkhé?**
4) **Shkóⁿhna ta yayíshe.**
5) **She will be (in motion) having it.**
6) **They will not look at me.**
7) **Aⁿzhúje akháhe!**
8) **Witómbe ta akháhe!**
9) **The (in motion) brown buffalo bulls looked at us.**
10) **The (at rest) shoe is (at rest) red.**
11) **Sínga húhega abá góⁿya ta abá.**
12) **Čedónga shèakhá dóⁿhe ázhi akhá.**
13) **A hungry squirrel evidently had them (female speaking).**
14) **They had the (lying) shoe.**
15) **Čedónga kha yakúje yakháshe.**
16) **Ye sínga ba aⁿdómbe ta angáye.**
17) **I don't want to look at that (lying object).**
18) **Don't shoot at a tired buffalo bull!**
19) **Ye sínga shábe abá hombé zhúje miⁿ ayímbe.**
20) **Čedónga shèakhá hombé yekhé dómbe akhá.**