SPEAKING JUKUN

(Takun Dialect — diví)

Introductory Lessons prepared for the Sudan Mission
of the Christian Reformed Church

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1. The purpose of these lessons is to help you through the first and most difficult stages of learning to speak the language of the Jukun area, which is best known by the Hausa name "Jukun". To accomplish this purpose, special attention is paid to those aspects of the language which are likely to give the greatest difficulty to speakers of English. If you use these lessons conscientiously, you should have no difficulty going on to learn more of the language by yourself, and to learn it well. Although you should be able to complete these lessons in two to four weeks — depending on how much time you devote to them daily — you will be well started on the right road. Problems of pronunciation over which speakers of English are most likely to stumble — such as tones, nasalized vowels, and certain consonants — are treated fully with drills designed to make them simple for anyone. The elements of grammatical constructions are explained briefly but adequately.

Besides getting a start in speaking Jukun, however, you will also be introduced to a method of language study which you can use for yourself after you have finished these lessons. You will find out that you cannot hope to learn any language out of a grammar and a dictionary; but at the same time you will learn how to profit from such technical material as is available. You will find out that reading and writing are quite different from learning to speak a language; but at the same time you will learn how to write new words and phrases for yourself, and how to read accurately even what you do not understand.

2. Each lesson is organized in much the same way. The first section in each is devoted to sentences and pronunciation helps. The sentences are given in English and in a transcription of Jukun that accurately represents all of the distinctive sounds of the language. Remember, though: the writing is not the language; it only represents the sounds of speech. It is the sounds of speech
that you are concerned about. You are to imitate Jukam as it is spoken; you do not have to try to "figure out" how something ought to be pronounced. ALWAYS work with an informant, a native speaker of the language. Read one of the sentences aloud in English (or Hausa), and have your informant say it in Jukam. Repeat it after him immediately, and keep imitating him until he is satisfied with the way you say it. Don't let him talk about his language at length, or offer several variants. He is to act as a MODEL, NOT A TEACHER.

The Pronunciation helps that accompany the sentences have one purpose only: to help you to hear and reproduce what you might miss if you worked alone. Do not expect your informant to tell you HOW to pronounce Jukam accurately. He might happen to help you, but it is far more likely that he will only confuse you. He can only be depended upon to say the Jukam naturally and, if you keep insisting, to approve your pronunciation only when it is good.

Each lesson includes also a section called "Analysis". Here you will find brief explanations of the constructions you meet in each lesson. This section is to be studied only after you have mastered and memorized the sentence material. This is all the "teaching" you need. Do not expect your informant to know or to say WHY or WHEN or HOW a certain word or construction is used. He can only speak the language; he cannot analyze it.

The "Exercises" in each lesson are designed to help you apply what you have learned to new situations, and to test your mastery of the material. Except where it is specifically asked for, DO NOT WRITE OUT any exercises. Written exercises do you little good, and they may do a lot of harm in encouraging you to ignore or minimize the spoken language.

The Vocabulary at the end of each lesson is meant only for reference. A list of words is not a language, and you cannot learn Jukam or any other language by memorizing vocabulary. You will learn all the words IN ACTUAL SENTENCES; you do not need to spend any time studying the vocabulary by itself.
5. The procedure you will follow in using these lessons should set as a model for your private study after you have finished them. There are five steps in learning to speak a language: REPRODUCE, MEMORIZE, ANALYZE, ANALOGLIZE. When you hear a new word or phrase, repeat it after your informant. Ask him to say it again, and repeat it again. Imitate every detail of his speech — not only the consonants and vowels and tones, but the quality of voice, the gestures, the minutest inflections. Make your speech as much of an echo of your informant's as you possibly can. Then memorize what you have learned, so that you can repeat it later. In analyzing what you have learned, compare similar expressions and find out what they have in common. Finally, apply that knowledge to new combinations of words and new situations, always checking with your informant to make sure you are on the right track. That is analogizing — applying your analysis to a new situation.

4. You can learn more Jukun by yourself if you use these lessons carefully and apply the same methods to your own study. You will have an outline of Jukun grammar and a short vocabulary to help you, but there is still a great deal to be done on your own. Keep a card file of new words and phrases as you learn them; these lessons will show you how to test what you hear to make sure you record it accurately. Use what you learn in daily conversation; that is the only way you can hope to learn to understand and speak the language fluently in all situations. Listen to stories — accounts of actual experiences and folk tales; such practice is essential if you expect to learn to tell Bible stories or preach in Jukun. Have your informant dictate stories for you to write down and read back to him. And finally, work with your informant to translate things you find it necessary to say in Jukun.

You will find that your commonest question will be, "How do you say so-and-so?" Make such questions absolutely concrete. Do not ask "How do you say 'be'?" Jukun, like most languages, has several expressions roughly corres-
ponding to a single English word in different uses. Instead, get the equivalent for concrete situations such as "He is sick, What is your name?, He is in bed. Then draw your own conclusions as to how the various elements are used in Jula.

Don't let your informant talk ABOUT his language. It will only waste your time. When you are working by yourself, apart from these lessons, your informant may suggest alternate ways of saying approximately the same thing. You should record all of them, but take your informant's judgment "all the same" — jikin daya — with several grains of salt. If he says two things differently in Jula, there MUST be some difference in their usage. The only reason he says there is no difference is that he is unable to express the difference in Hausa or in English! Don't press him for an explanation — just let it go until you have a pretty good theory about it yourself. Then ask about it in simple language.

When your informant gives the equivalent of a Hausa or English expression, IT PAYS TO BE SKEPTICAL. He may simply be quoting someone else's haphazard translation which he has happened to memorize. This is particularly true in regard to Scriptural terminology. Just because a phrase such as "The Kingdom of God is at hand" is translated the same way by several informants does not mean for a moment that the translation is good. It simply means that the phrase is difficult to translate, and that someone once thought up a Jula equivalent which several people have heard. The translation may actually be very bad. Your informant cannot judge the adequacy of such a translation unless he is completely at home in Hausa and English — which is quite unlikely. In translating, find out all you can about a word or a phrase — how it is used in other connections, how similar phrases are used, how similar ideas are expressed — and settle on a translation only after exhaustive investigation of all possibilities.

With care, you can do a lot by yourself. But first make sure that you master the basic difficulties of the language through these lessons. Use them carefully and conscientiously, remembering that they were prepared for YOUR problems.
LESSON ONE

This lesson is designed primarily to give practice in recognizing and reproducing the tones of Jukun. You have probably known people to throw up their hands in despair at the very mention of "tones" in a language. But tone is nothing to be afraid of. With proper drill, and observation of a few warnings, tones can be learned just as any other characteristic of speech is learned. Don't be discouraged if you have been told you are "tone deaf", or that "an American can't learn a tone language". If you can recognize the first phrase of the Star-Spangled Banner, you can learn a tone language.

In this lesson, if you have any difficulty at all with tones, simply ask your informant to whistle what he has said. If the tone sequence is low-mid-high-low, for example, the whistle will sound like this: [ _ _ _ ]. If it is high-low-mid-low, it will be: [ _ _ _ ]. You don't have to have any special ability, ear, or musical training to hear that. Once you hear it whistled, you will soon be able to hear it in speech; and then simply make your own speech fit that melody.

Don't attempt to practice the sentences in this lesson without an informant. Read one of the sentences aloud in English (or Hausa), and have your informant say it in Jukun. Imitate him immediately, and repeat after him until he is satisfied with your pronunciation. Fortunately, he is likely to correct the slightest mistake you make, since those sentences have been chosen so that a slight error will often change the meaning completely. Here are a few additional hints:

Don't attempt to emphasize any word. When we emphasize in English, we usually raise the pitch. If you do that in Jukun, you are likely to change the meaning. Say everything in an even, calm voice.
DON'T repeat a Jukun sentence as if you were ASKING the informant you are saying it correctly. This is a constant danger, and needs constant watching. If your informant says a sentence with the tones mid-mid-low [---] and you are not completely confident that you can imitate him correctly, you will almost inevitably say it back to him as if it were a question in English, and you will use the tones mid-mid-high [--]. If you do that, you will be saying something completely different from what your informant said, or perhaps you will be saying something completely meaningless to him. Questions in Jukun are NOT asked by raising the voice at the end of an utterance. Carefully avoid putting English interrogative (or declarative or exclamatory or suspensive) intonation into any Jukun sentence. Whistling the tones will help you avoid this; but NEVER FORGET IT.

DON'T let your informant get off the track. The value of this lesson is in hearing and repeating sentence after sentence in fairly rapid succession. You should not allow yourself to forget the sound of one sentence before going on to the next. Don't tolerate theorizing. Whatever your informant has to say, you will probably find out about it quite soon anyway, much of it in this very lesson. His job is to repeat these sentences; your job is to learn to say them just the way he says them.

You cannot learn tones -- nor, for that matter, consonant or vowels -- simply from the printed page. But the transcription will help you to recognise and remember what you hear. The symbols used for consonants and vowels will be explained more fully in later lessons. In this lesson, notice especially the symbols used to mark tone. The mark ' over a vowel indicates a high tone; the mark ' indicates a mid tone; no mark indicates a low tone. These are the level tones. In addition, there are the falling tones. The mark " over a vowel indicates a fall from mid to low; the mark ^ indicates a fall from high to low. In a later lesson, other uses of the marks " and ^ will be described.
A second point of pronunciation to watch out for in this lesson is the nasalization of vowels. In pronouncing a nasalized vowel, the air escapes through both the mouth and the nose. In pronouncing a non-nasalized or "oral" vowel, the air escapes only through the mouth. Hold your nose shut and say "men". You will feel a strong tickling vibration. Now hold your nose shut and say "pet". You will feel no such vibration. The vibration is present during a nasalized vowel, but absent during an oral vowel. Now try to say the vowel in these words by itself, first nasalized and then oral. In this lesson, you will meet a good many nasalized vowels. If you have trouble with the pronunciation of any sentence, and are quite sure you have the tones right, test the vowels for nasalization by holding your nose. It may be difficult for you to pronounce an oral vowel immediately before or after a nasalized vowel. Your first difficulty may be in producing the strongly nasalized vowels of Jukun. But after you have mastered them, a greater difficulty is almost bound to be avoiding nasalization where it doesn’t belong.

In Jukun, all vowels after $n$ and $n$ are nasalized; a vowel followed by $ng$ is also nasalized. Thus both vowels in a word such as kuma 'a chicken' are nasalized. All vowels after $mb$ and $nd$ are oral. In other cases, nasalized vowels are marked with the symbol ~ over them.

The drills in this lesson may be a little boring for your informant; there is nothing difficult to him about them. On the other hand, you may have to concentrate so intensely that you will soon need a rest. If there is a sign of either, drill for only fifteen or twenty minutes at a time, and then relax for a few minutes and talk about something else.
Section A. Sentences and Pronunciation

In expressions of obligatory action like the following, all subject pronouns have high tone:

I should go. or Let me go. ʒi yà.
Go! (to one person) ʒi yà. or yà.
He (or She or It) should go. ʃì yà.
Let's go. ʃì yà.
Go! (to more than one person) ni yà.
They should go. ni yà.

Elsewhere, two subject pronouns have low tone:

I went. mì yà.
You (s.) went. u yà.

But the other subject pronouns have mid tone:

He (or She or It) went. ʃì yà.
We went. ʃì yà.
You (pl.) went. ni yà.
They went. ʃì yà.

Note how the following pairs of sentences differ only in tone:

You went. u yà. but Go! ʒi yà.
He went. ʃì yà. but Have him go. ʃì yà.

Of the following nouns, those on the left have the tones low (-low), those in the center mid-low, and those on the right high-low:

chicken kàna millstone kàna knife kàna
axe kàra guinea corn sa yama adra
hoe ne cow nè fish dyò
The following seventy-two sentences are divided into eighteen groups of four sentences each. In each group, each of the four sentences has exactly the same tones. But each group differs from every other group in tone, so that eighteen different sequences of tones are illustrated. Practice each group of four until the tone pattern becomes obvious and monotonous. Then go on to the next group.

After you have finished this, compare the first sentence in each group. In the first six groups, the first sentence of each differs from the first sentence of all the others ONLY in tone. The same is true of the last twelve groups.

Finally, compare the following pairs of groups: 1 and 4, 7 and 10, 13 and 16; 2 and 5, 8 and 11, 14 and 17; 3 and 6, 9 and 12, 15 and 18.

Listen carefully, imitate like an echo, and don't be afraid to ask your informant to whistle.
1. You bought a chicken.
   You bought an axe.
   I bought an axe.
   I ate chicken.

2. You bought a millstone.
   You bought guinea corn.
   I ate guinea corn.
   You ate guinea corn.

3. You bought a knife.
   I bought yams.
   I ate yams.
   You ate yams.

4. You counted (the) chickens.
   I received (or caught) a chicken.
   I counted (the) hoes.
   I received an axe.

5. You counted (the) millstones.
   I received guinea corn.
   You received (or caught) a cow.
   I counted (the) cows.

6. You counted (the) knives.
   I received yams.
   I caught a fish.
   I counted (the) fish.
7. We bought a chicken.
   He ate chicken.
   He bought a hoe.
   We bought an axe.

   1 have kuna.
   kā ə kuna.
   kā hwə ne.
   1 hwə kara.

8. We bought a millstone.
   They bought guinea corn.
   They ate guinea corn.
   He ate beef.

   1 hwə kuna.
   bō hwə sā.
   bō dyī sā.
   kā ə nā.

9. We bought a knife.
   He ate yams.
   They ate fish.
   They bought a knife.

   1 hwə kuna.
   kā dyī suara.
   bō ə dyē.
   bō hwə kuna.

10. We counted (the) chickens.
    He saw a hoe.
    You (pl.) saw an axe.
    They received a hoe.

    1 hwē kuna.
    kā ne no.
    nī ne kara.
    bō pā no.

11. We counted (the) millstones.
    They saw (the) cows.
    They boiled guinea corn.
    He received (or caught) a cow.

    1 hwē kuna.
    bē me nē.
    bē ne sā.
    kā pā nē.

12. We counted (the) knives.
    You (pl.) caught fish.
    He boiled (the) yams.
    You (pl.) saw (the) fish.

    1 hwē kuna.
    nī pā dyē.
    kā ne suara.
    nī me dyē.
15. Let's buy a chicken.
Fry (the) chicken.
Eat (the) chicken.
Let's buy a hen.

16. Let's buy a millestone.
He should eat beef.
They should eat guinea corn.
Fry (the) beef.

17. Let's buy a knife.
Fry (the) fish.
He should eat fish.
He should eat yams.

18. Let's count (the) chickens.
Have him catch a chicken.
Count (the) hoes.
Let them see the axe.

19. Let's count (the) millestones.
Let me see the cow.
Catch a cow.
Boil guinea corn.

20. Let's count (the) knives.
Boil yams. (*to more than one person)*
He should see the fish.
Count (the) knives.
Section B. Analysis

1. Obligatory action is expressed by a pronoun with high tone before a verb. When a pronoun meaning 'you' is used, this construction usually corresponds to our "imperative". When speaking to one person, the pronoun may be omitted. For example:

    o yá. or yá. Go!
    ká ne suira. He (or she) should fry fish. or Have him (or her) fry fish.
    fó kūna. Let's fry the chicken.

2. Completed action, often corresponding to our "past tense", is expressed by a pronoun with its regular tone (low in two cases, mid in others) before a verb. For example:

    m yá. I went.
    ká pā kūna. He caught a chicken.

3. All of the nouns in this lesson, and most nouns in the language, end in low tone. In some cases, this low tone accompanies a final syllable, most commonly ra or na:

    kara axe kūna chicken
    suira yams kūna millstone
    kána knife

In other cases, the final low tone is the continuation of the tone at the beginning of the same vowel. Notice how the tone patterns of the following nouns parallel exactly those of the nouns above:

    ne hoe
    ná cow zá guinea corn
    dyə fish
Section C. Exercises

1. After you have drilled on all of the sentences, cover up the English equivalents with your hand or a piece of paper. Pick out a Jukun sentence at random. From the Jukun transcription, decide what you think the sentence means, and tell your informant that you are going to try to say 'He boiled guinea corn', or whatever you think the sentence means. Then say the Jukun as well as you can. Your informant can tell you whether you are right, and can correct you if you are wrong. If you got it wrong, say it after him. Then go on to another sentence, skipping around until you have taken a reasonable sampling of all of the sentences.

2. Now cover the Jukun transcription with your hand or a piece of paper. Pick out a sentence a random from the English equivalents. This time do NOT tell your informant what you intend to say, but say what you think the Jukun equivalent is and see if he gives the correct translation.

3. Ask your informant to read (or say) any of the many sentences you have drilled on. Repeat each sentence after him, and give the meaning. Keep up this practice until your reaction to what your informant says is just about perfect. If you understand what he says, you are hearing tones correctly.

4. Now construct twenty or thirty new sentences using the elements you have learned, using any of the pronouns, any of the verbs, and any of the noun objects in expressions of either obligatory or completed action. You can say, for example, 'He bought a fish', 'I boiled yams', and innumerable other combinations that you have not had in that precise form. Have your informant tell you in English or in Hausa what he understood you to say. If he invariably says what you intended to say in Jukun, your tones are accurate.

Don't go on to the next lesson until you are fairly dependable in your recognition and reproduction of tones. If your recognition is good but your reproduction poor, go on, but come back to those drills daily for awhile. If your recognition is poor, have your informant do more whistling.
Section D. Vocabulary

bé they; bé they should

cyé fish

cyí eat (soft food)

'à fry

bé count

bé buy

i we; i let's

kara axe

hi he, she, it; ká he (she, it) should

kama chicken

kána millstone

kána knife

m I; mi I should

mo see

ne boil

ne hoe

ná cow

nú you (pl.); nf you should

pá receive, catch

sára yams

u you (sg.); uf you should

ya go

sá guinea corn

sé eat (food that requires chewing)
LESSON TWO

In this lesson, the vowels of Jukun are discussed at the end of Section A. Imitate the consonants as well as you can, but don't worry about the use of letters or combinations of letters that may seem peculiar to you. The consonants will be taken up in later lessons.

Keep right on paying close attention to the tones. In this lesson you will hear a new combination of tones. In some of the sentences, a low or mid tone is followed by a high tone while the same vowel is continued. This high tone is structurally a part of the next word, and is indicated in the transcription by the mark ' before the first consonant of the next word. The preceding low or mid tone combines with this high tone to produce a very quick rise from low to high [ə] or from mid to high [ ɛ ].

Section A. Sentences and Pronunciation

What is it? or What is that?
It is water.
It is a house.
It is a calabash.
That's a chicken.
That's water.
What is this?
This is food.
What is that?
That is a pot.
This is a dish.
That is a goat.
That is a knife.

a nj syi ƙo.
d zape.
d tana.
d kusa.
a nj syi kuna.
a nj syi zape.
a syi nj syi ƙo.
a syi nj syi bdayi.
dika nj syi ƙo.
dika nj syi para.
a syi nj syi zana.
dika nj syi bina.
dika nj syi kina.
What do you want?
I want water.
I want guinea corn.
I want yams.
I want an axe.
What does he want?
He wants a pot.
He wants dishes.
Come here!
I'm coming.

Come here! (to more than one person)
We're coming.

Wait here. (to more than one person)
Pick it up. or Take it. (to one)
 Bring it. (lit., take come)
Bring a knife.
Bring (the) food.
Bring (the) dishes.
Bring a calabash.
Bring (the) guinea corn.
What do you have?
I have a chicken.
I have a millstone.
I have a knife.
I have a goat.
I have a pot.
What do they have?
They have dishes.
They have guinea corn.

u rî'yâ, kô.
m rî'yâ zápe.
m rî'yâ zâ.
m rî'yâ sâra.
m rî'yâ kara.
kâ rî'yâ, kô.
kâ rî'yâ pâra.
kâ rî'yâ zâna.
bî kôrê. or ú bî kôrê.
m rî bi.

nk bî kôrê.
i rî bi.
nk bî kôrê.
zo. or ú zo. or (ú) zo kô.
ze bi.
ze kâna bi.
ze bûdyî bi.
ze zâna bi.
ze kusaâ bi.
ze sâ bi.

ú sîl bâ nê.
m sîl bâ kuma.
m sîl bâ kâma.
m sîl bâ kâma.
m sîl bâ bîna.
m sîl bâ pâra.
bê sîl bâ nô.
bê sîl bâ zâna.
bê sîl bâ zâ.
Take it away.
Take that guinea corn away.
Take the yams away.
Take those dishes.
Go away! (lit., leave here.)
Go away! (to more than one person)
Take it away from here.
Get that goat away from here!
Take that fish away.
Where is he?
He is here.
He is over there.
He is in the house.
He is in town.
He is working.
Where are they?
They are in the house.
They are working.
Where are you going?
I'm going to town.
I'm going to the market.
Where is he going?
He's going to the market.
He's going to work.
Where are they going?
They're going home.
Where did you (pl.) go?
We went home.
We went to town.

Ze yë. or frequently simply ze.
Ze zà ni (yà).
Ze sûre ni.
Ze mëne a syi ni.
Du kóré.
Ni du kóré.
Ze du kóré.
Ze bina ni du kóré.
Ze dyê ni du kóré.
Kó syi ki ni.
Kó syi kóré.
Kó syi ki makà.
Kó syi ki ye tana.
Kó syi ki ye ka.
Kó ri sà biso.
Bó syi ki ni.
Bó syi ki ye tana.
Bó ri sá biso.
U ri yà ki ni.
M ri yà ki ye ka.
M ri yà ki fura ti.
Kó ri yà ki ni.
Kó ri yà ki fura ti.
Kó ri yà sà biso.
Bó ri yà ki ni.
Bó ri yà ki téna.
Ni yà ki ni.
I yà ki téna.
I yà ki ye ka.
What are you doing? u ri sə "ko.
I'm working. m ri ad bləd.
I'm washing clothes. m ri tə təłkpə.
I'm boiling guinean corn. m riə əə.
I'm frying fish. m ri əə úyə.
What is he doing? ke kiə "ko.
He's drawing water. (lit. He's pulling
water, as from a well) ke kiə gbə zapa.
He's getting water. (lit. He's dipping
water, as with a calabash) ke kiə ko zapa.
He's sweeping the house. ke kiə əə təəa.
He's drinking water. ke kiə əə zapa.
They'd better go work. bə yə əə bəso.
They'd better wash the clothes. bə tə təłkpə.
Have him go draw water. bə yə gbə zapa.
Take a calabash and dip some water. zə kəəd gbə zapa.
Take some water and wash the pot. zə zapa tə pərn.
Bring some water and wash the clothes. zə zapa bə tə təłkpə.

Julian has five vowels, which are represented by the symbols e, o,
æ, ø, ə. There are no other vowel sounds represented by the same symbols, as
is common in English. For example, æ always represents the same sound, not a
variety of sounds as it does in English father, pet, siete.

æ represents a sound much like the vowel in English seed. Next to
m or n, or written f, it represents the same sound nasalized. For example:
bə 'come'; i ri bə 'we are coming'; bəna 'goat'.

e represents a sound between the vowels in English pate and pet.
If you carefully watch your tongue in a mirror while you pronounce the name
of the letter æ, you will notice that the center of your tongue rises at the
end of the sound. When you say the vowel in *pot* your tongue begins in a slightly lower position, and does not rise at the end. For the Jukun *a*, your tongue must be held in a position between these two, and **MUST NOT RISE** at the end. Next to *u* or *n*, or written *ã*, the sound represented is a nasalized vowel quite like the vowel in English *men*: the tongue position is slightly lower than for the non-nasalized vowel. For example: *ne* 'take it'; *bo* *se* 'they took it'; *di* 'what?'; *hwã* 'count'; *no* 'hoe'; *nã* 'cow'.

*a* represents a sound much like the vowel in English *father*. Next to *m* or *n*, or written *ã*, it represents the same sound nasalized. For example: *ya* 'go'; *za* 'guinea corn'; *pã* 'receive, catch'; *zãna* 'dish'.

*o* represents a sound between the vowels in English *boat* and in British (NOT American) or Dutch *pot*. The nasalized vowel, written *o* next to *m* or *n*, or written *ã* elsewhere, has about the quality of the vowel in British or Dutch *pot*. For example: *ko* 'dip up'; *yo* 'inside'; *kõ* 'wait at'.

*y* represents a sound much like the vowel in English *foot*: the tongue is rarely held so high that it sounds just like the vowel in English *boat*. Next to *m* or *n*, or written *ã*, it represents the same sound nasalized. For example: *ki* *tu* *tukpã* 'he washed (the) clothes'; *sura* 'yams'; *kuna* 'chicken'.

Nasalization of vowels after *m*, *n*, and *ã* (a consonant you will meet later) is automatic, and is not indicated by any symbol over the vowel letter. This should not be a source of worry, because it is difficult not to nasalize a vowel next to one of these nasal consonants. For example: *ne* 'hoe'; *kuna* 'chicken'; *zãna* 'dish'.

Be careful, however, **NOT** to nasalize a vowel at the end of a word when the next word begins with *m*, *n*, or *ã*. The first vowel in the following sentence is **NOT nasalized**: *ku* *me* *ne* 'he saw a hoe'.

You have not yet had any words beginning with *mb*, *nd*, or *ãg*. However, it should be stated here for the record (and will be repeated when you meet such words) that vowels after these consonants are **NOT nasalized**.
Section E. Analysis

1. In this lesson you have learned a few questions in which interrogative words are used, such as the following:

- a ni syi 'ki.
- a syi ni syi 'ki: What is it? or What is that?
- dih ni syi 'ki.
- What is this?
- u syi ba 'ki.
- What do you have?
- u ri ya 'ki.
- What do you want?
- kā ri sa 'ki.
- What is he doing?
- koi syi ki ni.
- Where is he?
- u ri ya ki ni.
- Where are you going?

Notice that no question mark is used at the end of these questions in the Jukun transcription. There is a very good reason for this. As you will learn later, a question mark will be used in writing Jukun ONLY to indicate a particular way in which the last sound of an utterance is affected. A question mark will indicate only questions that do NOT contain an interrogative word — questions like 'Is he coming?', not like 'When is he coming?'. In the questions above, the interrogative word is sufficient indication that each utterance is a question. A question mark is unnecessary, and MUST NOT be used because it will be confusing. A question mark will be used to indicate something that has to do with SOUND, NOT MEANING.

2. The simplest way to identify an object is to use the element ẹ, roughly corresponding to 'it is'. It is also possible to use the word sy, roughly corresponding to 'is', which is also used in questions. For example:

- ẹ zape. or syi zape. It is water.
- ẹ bbdyi. or syi bbdyi. It is food.
- ẹ bfn. or syi bfn. It is a goat.
- or also kọ syi bfn. It is a goat. or That is a goat.
3. Demonstrative expressions like English 'the, this, that' often have no precise equivalents in another language. This is certainly true of Jukun. In the first place, you may have observed by now that a Jukun noun by itself may often be translated by the English "definite" form with the article 'the'. For example:

Give kanna. Count some chickens. or Count the chickens.

However, Jukun does have certain demonstrative expressions. The following are used independently (i.e., without a noun):

a nf its or that
a syl nf this (specifically 'what is here')
ədəd nf that (primarily 'the aforementioned')

These demonstratives may also be used with nouns as for:

zape nf the water or that water
zape s syl nf this water
ədəd zape nf that water, the water (previously referred to)

These three constructions with nouns are all a little different from each other. In the first, the element a (a subordinating element about which you will learn later) is not used. In the second, a is used. In the third, the word order is quite different. The element syl in the second is probably the same word as that referred to in Note 2 above, meaning something like 'is'. The phrase ədəd ... nf is related to the pronoun əd 'he, she, it'. Constructions like the last are very common in story telling.

4. Expressions referring to location usually include a word which has two forms: kə is ordinarily used before y or when the next vowel is i or o; kə is ordinarily used before consonants other than y when the next vowel is a, o, or y; however, different speakers may differ somewhat in this usage. This word is basically a verb meaning 'be located at', and is followed by a word or phrase indicating a place. For example:
kä ayl kfi ni.  Where is he?
kal ayd kfi yë te.  He is in town.
kä ayl kfi makë.  He is over there.
un ri yë kfi sûra të.  I'm going to the market.
bë ri yë kfi tana.  They're going home.

This word is not used before koi 'here'. The reason for this is that koi is basically a combination of kfi and rë, and therefore contains the element that appears to be omitted. For example:
kä ayd koi.  He is here.
këkoi.  Come here.

5. The word yë is a noun with the basic meaning of 'the inside'. It is often used where we use the English proposition 'in', just as kfi is often used where we use the English propositions 'at, to'. However, it is inaccurate and confusing to call these words "propositions". Jukun has no propositions. Note the analysis of the following phrases and sentences:
yë ka  the inside of the town wall (ka by itself means 'town wall', though such walls are now obsolete)
kal ayd kfi yë ka.  He is located at the inside of the town wall.  I.e., He is in town.

yë tâna  the inside of the house
kal ayd kfi yë tâna.  He is inside the house.
kë ri yë kfi yë tâna.  He is going inside the house.
bë ri yë kfi tâna.  He is going home.

Compare also the word sûra, which means 'a sheltered place where people can gather'. Just as yë ka means 'the inside of the town wall', so sûra të means 'the shelter of the market', i.e., 'the market place'. So:
un ri yë kfi sûra të.  I'm going to market.
6. Incomplete action is expressed by a pronoun with its regular tone, followed by the element \( \text{i} \) and then by a verb. This construction expresses action that is going on at present, or sometimes action that was going on at some time in the past, or that is going to take place in the future. For example:

\[
\text{I'm working.} \\
\text{He's going to town. (whether he is now on his way, or going to go later)} \\
\text{He's washing the clothes. Or He's about to wash the clothes. Or In certain contexts He was washing the clothes.}
\]

This is the third construction you have had with verbs. Notice that in all three — obligatory action, completed action, and incomplete action — the important thing is not the TIME when the action takes place (although completed action is always usually past time), but the KIND OF ACTION that is referred to. It is inaccurate to speak of these constructions as "tenses". The technical term for them is "aspects". The verbal system of Julam is not a TENSE system, but an ASPECTUAL system. (This is true of most West African languages, and this fact sometimes makes translation difficult.)
Section C. Exercises

1. Working by yourself, cover up the English equivalents of the sentences in Section A. Skip around through the Juluan transcription, and say a sentence aloud to yourself. Then give the meaning, and check the English equivalent to see if you are correct.

2. Working with your informant, cover up the Juluan transcription. Say one of the Juluan sentences and see if your informant understands you to say what you expected to be saying. In this drill, you can conveniently use question and answer combinations.

3. Test your comprehension by asking your informant to say anything he thinks you can understand, and translate it for him. Unless your informant reads well or is unusually clever, he may include some constructions that are unfamiliar to you. Don't spend too much time worrying about such new constructions, but if they seem simple write down a few examples and add them to your repertoire for speaking, or at least for comprehension.

4. Ask your informant to pretend that he is your cook, and that he is telling you at noon what he has done during the morning. Repeat everything he says after him, and don't be afraid to have him say something several times. If he confines himself to coming, cooking guince corn, washing the pots, going to market, buying yams and a chicken, coming back and cooking them -- you should be able to understand most of it. Don't let him talk too fast or too softly.

5. Preferably getting the information from other people than your informant, find out what the following easily accessible articles are in Juluan, and WRITE DOWN the words as well as you can: a stone, a tree, oil, fire, an egg, peanuts, meat, a dog, sand, a window (or hole through anything). You will meet these words later, and you can check your writing of them then.
Section D. Vocabulary

a subordinating element

a ni it, that

a syl ni this

za pe a syl ni this water

a it is

ba be with; and, by

syl ba have

ba come

be na goat

ba dyi food

ba so work (noun)

du move from, leave

fra sheltered gathering place

fra ti market place

gb'e pull

gb'e za pe draw water

ka town wall

yëka (in) town

kë what?

ksre here

ks (before y, i, e) (be) at, to

kë dip up

kë wait, stay

ka (before a, o, u) (be) at, to

ða (...ni) that, the aforementioned

kusa calabash

makë that place, there

ni what place?, where?

ni the, that

a ni it, that

pra pot

ri indicates incomplete action

sa do

syl be

syl ba have

tana house

ti market

të wash

tukpa cloth, clothes

wa drink

ya look for, want

yë inside

za sweep

sana dish

za pe water

za take in the hand, pick up
LESSON THREE

Section A. Sentences and Pronunciation

In this lesson you will hear a rising tone, which is indicated by the mark “” in the transcription. This is a quick rise from low to high.

Be very careful of the questions in this lesson. They are marked in the transcription with a question mark at the end. But when you speak Jukun, DO NOT RAISE YOUR VOICE at the end of a question, as you do in English. Simply hang on to the last vowel in the sentence longer than for a statement. Do not change the tone in any way. Jukun questions differ from statements ONLY in that the last syllable is drawn out long. You may not find it difficult to imitate your informant in this, but heed this warning: when you start using Jukun in conversation, you may forget all about this and ask questions like you do in English, by raising your voice. Get into the habit NOW of remembering that you are speaking Jukun, not English, and that Jukun questions NEVER use a higher pitch than statements. If you neglect this point of pronunciation, don’t think you can get away with it; you will find out how wrong you are some day when someone brings you a knife instead of a chicken because you were too careless to ask questions properly.

Some of the more difficult consonants of Jukun are discussed at the end of the sentences. Remember to imitate your informant like an echo.

Are you going to town? u ri ya kä yē ka?
Are you going to the market? u ri ya kä fūra ti?
Look for some peanuts. n’ya fyeke. 
Buy me some peanuts. hwâ ya m fyeke. 
But me some peanut oil. hwâ ya m biru fyeke. 
Did you go to the market? u ya kä fūra ti? 
Did you buy me some yams? u hwâ ya m sâra?
Did you buy peanut oil?

Has Mama come?

Has Mama come back?

Yes, he came back yesterday.

(if your informant speaks slowly)

Did you see him?

Is he working today?

No, he's coming tomorrow.

(if your informant speaks slowly)

He passed by my house today.

Who is that (person)?

He is my father.

Where is his house?

His house is over there.

My older brother is there too.

Our mother is dead.

Do you have children?

I have one child.

Where is your child?

He is at my father's house.

Who is that coming?

He is my younger brother.

He's going with me to the market.

Are there any eggs?

There are no eggs.

The eggs are all gone.

Then buy some meat.

Did you buy wood today?

Yes, I bought a lot of wood.

u kwé yina dyiné?

mm. m kwé yina wume nümi.
Is it dry wood?
Yes. I have started a fire.
The water is hot.
Good.
Ika, bring some hot water.
Did you call me?
No. Is Ika there?
Go call him.
Tell him to bring some hot water.
Is your work finished?
Ando, give them their money.
Angyu, sweep these stones.
They're sandy. (lit., it has sand)
Then spread this cloth out (to dry).
Chase that dog away.
Shut the door.
Then open the window.

á yíná a wóón?
mm. n tó piru ra.
sá pe fá rá.
sá.
i ká, ze sape ẹ́wétorí bi.
u bá m ná?
á'm. íká síl kóó?
á yá bá ká ná.
dá yá ká ká, ze sape ẹ́wétorí bi.
bááó bá ní (sá) vín dá;
ándó, ze be bá bá yá bá.
Angyu, sa-báa-a-ayí-ní.
ká síl bá vé.
árumú pè tákpd a síl ní.
ká bá ní.
sú á kó nikuíí.
árumú pù pòra.

You may have wondered by now why ny is not written instead of y in some words, and ngw or ng (or properly ng and y) instead of y. Perhaps you think you hear ny and ng or y. You do. What is more, that is exactly the way you ought to pronounce such words. Then why not write them that way? The reason is this: the difference between these sounds and sounds like English y and w is entirely automatic; that is, it depends entirely on the adjacent sounds. Such automatic or "conditioned" differences need not be indicated in the transcription. A simple statement is sufficient: y and w are like the English y and w in yes and wet only before ORAL vowels; y is like ni in onion before all nasalized vowels; w is like new in sing well before nasalized í, o, a, and like
ng in singer before nasalized y, ø. To put this a little differently, it is not simply a vowel that is nasalized in Jukun, but an entire syllable. This makes little difference with most consonants, but the nasalized variants of y and ø are most important. Practice these sounds in the following examples:

yû 'look for' 
wa øi 'pass by'
yi ka 'children'
wû 'child'
yima 'tree, wood'
wûma 'brother (or sister)'
yima a wójum 'dry wood' 
wôm 'become dry'

Another characteristic of nasalization is that it continues right up to — and even into — the following consonant. Perhaps you have wondered why the phrase 'hot water' was not written sape a fîfî instead of sape a fîfî. The reason is this: such ø and n sounds are automatic transitions in Jukun between a nasalized vowel and a consonant. Since they are automatic they do not have to be written. In fact, you will not always hear them. Listen to the following phrases, and say them as your informant does. If he seems to put in an ø or an n, do so; if he doesn't, don't.

sape a fîfî 'hot water' 
wà øi 'pass by'
kyê kuma 'chicken egg' 
ka sè bi 'come back'

The consonant ø is likely to give particular difficulty to speakers of English. If the Jukun word pere 'person' reminds you at all of the English name 'Ferry', or of peril without the l, you'd better use your ears more and your eyes less. The Jukun ø is like a very fast ð — the sound some Britishers use when they say very ("vaddy"). It is produced with the tip of the tongue, like the Dutch rather than the American ø; but it differs from the Dutch ø in that the tongue touches the roof of the mouth only once — it is a "flap", not a "trill". Practice the following words and phrases carefully:

kôô 'here'
para 'pot'
pere 'person'
pora 'hole, window'
biru 'oil'
kâ ri bi 'he is coming'
piru 'fire'
kâ bi râ 'he has come'
Be careful also of the vowels after \( e \) (and also after \( a \)) at the end of a word. \( pere \) 'person' does not end like English "ferry", and \( hana \) 'stone' does not sound like "bouquet" without the final \( i \). The vowel \( o \) is the same in both syllables of the following words, and final \( a \) is like the vowel in father, not like the last vowel in America:

\[
\begin{align*}
\text{kérè} & \quad \text{'here'} \\
\text{pere} & \quad \text{'person'} \\
\text{kó bi ra} & \quad \text{'he has come'} \\
\text{kána} & \quad \text{'chicken'}
\end{align*}
\]

Yes, these sounds written \( sv \) and \( dy \) are very much like the initial consonants in English sheep and jeep. No, it would not be better to write them \( sh \) and \( j \). English spelling is neither sacred nor sensible. We are trying to write Julian at least sensibly. Here is the logic of it: (1) Julian has four consonants produced by wiggling the lips (\( g, b, f, v \)), and corresponding consonants in which the center of the tongue is simultaneously raised (\( sv, by, sy, vy \)). (2) Julian has three consonants produced by raising the back of the tongue to the roof of the mouth (\( k, g, b \)), and two of them have counterparts in which the center of the tongue is simultaneously raised (\( by, sy \)). (Sukari Julian also has \( by \).) (3) Julian has four consonants produced by raising the tip of the tongue to the roof of the mouth (\( i, d, s, z \)), and also has four consonants in which the center of the tongue is simultaneously raised; therefore these must be \( ty, dy, sy, sv \). \( ty \) does not occur in Takaun Julian. It occurs in Sukari, and sounds a good deal like the initial consonant in English sheep. You have not yet heard \( sv \); hear it now in the word \( syklary 'lion' \). It is like the \( o \) in English pleasure. (In the town of Batu, \( sv \) is always used for Takaun \( dy \).) It makes no difference that these four consonants are usually written \( ah, i, ah, \) and \( o \) (or sometimes \( ah \) is suggested). We are writing according to the structure of Julian, not according to the sacrosanct example of English or another language. The structure of Julian makes \( ty, dy, sy, sv \) the only reasonable transcription. You will have little difficulty with the pronunciation, but listen carefully. Some speakers, including perhaps your informant, finish these consonants with a
definite y sound. That is not surprising, considering the structure of those consonants. The surprising thing is that some informants do not say them that way. Listen carefully to the following words, and don't just use English sounds because they are approximately correct:

ayd 'an older brother'  dyed 'fish'
ayid 'have'  bidyi 'food'

The consonants written kp and gb are "double stops". They are not k followed by p and g followed by b. The k and p are simultaneous; the g and b are simultaneous. If you have difficulty with these, get a mirror. Hold your mouth wide open, draw your lips back, and watch the back of your tongue while you say "gagagagaga". Now take the mirror away and whisper the same syllable several times. Can you feel the back of your tongue touching the roof of your mouth? When you can, shut your lips and move your tongue in exactly the same way, without saying anything aloud. You will hear a little click each time your tongue leaves the roof of your mouth. Now make that movement at the same time that you open your lips for a b. That is a gb. Now say the syllable gba (which happens to mean 'path') aloud. Hold your hands over your ears and say it again -- out loud. You will hear a loud rumbling through both the consonant and the vowel. Now, a kp is just the same except that there is no rumbling in the ears (i.e., no vibration of the vocal cords). Practice saying gba - kpé - gba - kpé. Now listen to your informant say the following words, and imitate him. Don't divide the word for 'cloth' after the k -- the first syllable is ti, the second kpé:

gba  'pull'  takpéd  'cloth'
gba  'path'  kpé  'scrape'

If you think you have learned a little more about Jukam pronunciation now, go back to the Sentences and go through them once more, always imitating them after your informant. Don't stop working on the sentences until you have memorized them. You can only memorize by repeating, and the best repetition is in imitating your informant. You should not have to work on them long alone.
Section 3. Analysis.

1. In Lesson Two you learned about some questions containing an interrogative word. You have had one new interrogative word in this lesson:

\[ \text{đi đi bi 'ni nf.} \quad \text{Who is that coming?} \]
\[ \text{pere nf ejí 'ni.} \quad \text{Who is that person?} \]

What seems to be the word for 'who' in these sentences? Don't get mixed up by words that look alike in the transcription or that seem to sound alike. The tone is important. 'Who?' is đi at the beginning of a sentence; in the first sentence above it is the subject. But 'Who?' is 'ni when it is not at the beginning of the sentence, as in the second case, literally 'that person is who?'. In the first sentence, two other words require explanation. The word 'ni (note the different tone) is an emphatic element, and nf is the the demonstrative 'that', just like in pere nf 'that person'. The emphatic element is always used when the subject is an interrogative word; notice now another use in comparison with this:

\[ \text{tiđi đi ri bi.} \quad \text{My father is coming.} \]
\[ \text{tiđi đi ri bi 'ni.} \quad \text{It is my father who is coming.} \]
\[ \text{ni đi ri bi 'ni.} \quad \text{It isMusá who is coming.} \]
\[ \text{đi đi bi 'ni.} \quad \text{Who is it that is coming?} \]
\[ \text{đi đi bi 'ni nf.} \quad \text{Who is that coming?} \]

The new type of question introduced in this lesson is a question which may be answered 'yes' or 'no'. It is formed from a statement simply by lengthening the last syllable, without raising the voice or changing the word order as in English. The following examples illustrate statements and questions ending in all tones:

\[ \text{ki syí bi ba.} \quad \text{He has money.} \]
\[ \text{ki syí bi ba?} \quad \text{Does he have money?} \]
\[ \text{ki syí bi ba žà.} \quad \text{He has guinea corn.} \]
kà syì bá mì?
Does he have guinea corn?

kà syì bá dyë?
He has fish.

kà syì bá dyë?
Does he have fish?

kà bì rà.
He has come.

kà bì rà?
Has he come?

kà rì bì dyìnà.
He is coming today.

kà rì bì dyìnà?
Is he coming today?

Of course, it will do you no good simply to look at these examples. Listen to your informant say each one, and repeat each one after him.

In answer to these questions, one can say ñm 'yes', or ñ'm 'no'.

Jukun seems to have no words, in the sense that 'yes' and 'no' are words, to correspond to these ideas. The apostrophe used in writing ñ'm 'no' indicates the glottal stop that separates the two ñ sounds, like our English sound with the same meaning. Notice that the tones are high-low, not high-mid as they often are in English, or low-mid as we sometimes say. ñm 'yes' sometimes has other tones; but say it the way your informant does, not just with any tone you happen to feel like using.

2. Object pronouns have exactly the same form as subject pronouns — m and u have low tone, and the others have mid tone. However, the mid tone of a verb before m or u changes to high tone. Note the following:

kà me m. He saw me. kà bá m mì. He called me.

kà me u. He saw you. kà bá u mì. He called you.

kà me kà. He saw him. kà bá kà mì. He called him.

kà me i. He saw us. kà bá i mì. He called us.

kà me ni. He saw you (pl). kà bá ni mì. He called you (pl).

kà me bë. He saw them. kà bá bë mì. He called them.

The word mì means 'mouth, voice, speech'. bë bë mì means something like 'call him with speech'. You can also say bë bë by itself.
These object pronouns can also be used after the verb ḳad 'give' in the same way we use the prepositional phrase 'to me' or 'for me'. For example:

**huọ ḳad ọsọkọ.**  
Buy (for) me some peanuts. *lit.* buy give me peanuts.

**dá ḳad ká hụ bi.**  
Tell him to come. *lit.* say give him *(i.e., say to him) he should come.*

3. Possessive relationships are expressed by forms based on a stem *bà*, meaning 'thing (of)'. The fundamental form of this construction may be seen in the following:

**kà syi kà têtes bà têtes ṣi.** He is at the house of my father.

All but one of the possessive pronoun forms are based on this stem. The form for 'my' is *bá*, but even here you will occasionally hear *bà ọ*.* Note the possessive pronouns in the following:

**têtes á**  'my father'  
**têtes ọ bi**  'our father'  
**têtes bá**  'your father'  
**têtes bá ọ bi**  'your father'  
**têtes bá ọ bi**  'his (her) father'  
**têtes bá bi**  'their father'  

There is also another set of possessive pronouns; these are used with only a few words -- 'husband, wife, friend, brother or sister' and different words than you have had meaning 'father' and 'mother'. These appear to be somewhat more respectful forms; for example, when calling God 'our Father', you never say *têtes ọ bi*, but *tést ọ*. These pronouns are as follows:

**wúza á**  'my brother'  
**wúza ọ bi**  'our brother'  
**wúza á**  'your brother'  
**wúza ọ bi**  'your brother'  
**wúza á**  'his brother'  
**wúza bá bi**  'their brother'  

4. Jukun terms for family relationships are somewhat different from ours. *sọ̀b* is 'older brother or sister', and *wúza* is 'brother or sister' irrespective of age. There seems to be no word -- at least not a common one -- in
Takum for a younger brother or sister. Notice that the sex is not important
in these words. You can specify the sex by adding the attributive phrase
a wana 'male' or a wana 'female', but it is not frequently done.

5. In constructions other than the obligatory, a noun subject may
be used directly before a verb. It is also possible to repeat the pronoun,
but it is not necessary. For example:

rañor bi rá. When has come.
pere ni ayi 'ni. What is that?
zañe fâ ré. The water is hot.

6. The word kôô 'there' has a falling tone, from high to mid. It
is probably derived from something like ko wô 'at there'; for this reason this
unique falling tone is represented by writing a double vowel and marking the
tone of each part separately. The vowel is not appreciably longer than other
vowels in the language. Like koñor 'here', kôô can be used directly after a
verb, without ko or ko before it. In meaning, kôô differs somewhat from ko
maká. The latter is specifically 'over there', referring to a new place often
indicated by a gesture. kôô refers to a place which is already known. For
example:

tôma ko ayi ko maká. His house is over there.

syô fô ayi kôô tô. My older brother is there too.

7. rá after an expression of completed action indicates (now read
this carefully): that the situation resulting from the action has remained
unchanged up to the present. For example, ko bi rá means 'he has come and is
still here'. Your first reaction to this is probably that rá indicates the
"perfect tense". It does nothing of the sort, for two important reasons:

(1) rá may also be used after expressions of incomplete action, and there it
has nothing to do with a "perfect tense"; and (2) there are other constructions that translate the English "perfect" when the idea expressed by rá is not appropriate. Notice the following forms and translations carefully:

kú wá rá. He is dead (has died and is still dead).
zapé fá rá. The water is hot (has become hot and is still hot).
kú sá búsó rá. He has been working (and is still working).
m tó piru rá. I have started a fire (and it is still burning).

The form vínn dá 'be all gone, be finished' is a contraction of a verb stem vínn 'finish, do away with' and this same rá. So:

kyé kuma vínn dá. The eggs are all gone (and have not been replaced).

Section C. Exercises.

1. Check your pronunciation of tones and your formation of questions. The following assignments will give you drill material much like the sentences in Lesson One -- groups of sentences with identical tones. Say every combination aloud to your informant, and urge him to correct your minutest mistakes. Go from one to another with no interruption except for corrections; so far as the tones are concerned, each group must sound like a broken record:

He has a chicken (a hē, an axe, water, a stone, oil, peanuts).
Does he have a chicken (a hē, an axe, water, a stone, oil, peanuts)?
I have a millstone (a cow, guinea corn, a pot, a house, an older brother, sand).
Do you have a millstone (etc.)?
They have a knife (yams, fish, a goat, a dish).
Do they have a knife (etc.)?
He has food; he is working; he is washing clothes.
Does he have food? Is he working? Is he washing clothes?
I have bought meat; shut the door.

Now compare the tones of miscellaneous sentences from this lesson.
2. There are about fifty new words in this lesson. But don't try to learn them by memorizing a list of words like the vocabulary of this lesson. Instead, memorize the sentences in this lesson. Then you will know all the words. Check your mastery of the sentences by covering first the English and seeing if you can say the Jukun and translate it; then by covering the Jukun and seeing if you can give the Jukun equivalents of the English. Always do this with your informant; you cannot correct your own mistakes.

3. Write out in English (but not in Jukun) about twenty sentences which use only the words and constructions you have already had — new combinations like 'Is the meat all gone?', 'I bought him some peanuts'. Glance over Lessons One and Two and use the vocabulary of those lessons too. Then say each sentence to your informant in Jukun. Have him correct your pronunciation and translate what you said so that you can be sure you said what you intended.

4. Write out twenty or more — as many as you can — things you can say in Jukun to your boys or anyone else who is around (write only in English). You can tell the cook to boil these yams, you can ask him what he bought, you can give several orders to a steward boy (even if you have to create the situation), you can ask about relatives, and there are many other things that you can say. Practice saying the Jukun to yourself, and then go out of your way to use these expressions TODAY AND TOMORROW in practical situations. This is especially valuable for two reasons: (1) it will give you confidence, and (2) you will remember best what you use in real life. Begin NOW to use Jukun in daily conversation. (It probably won't do any good, but beg your boys to correct you.) Write down new words and phrases that you hear, but don't try to learn too much at once, and don't jump to conclusions about new constructions.
Section D. Vocabulary

ha (... nà) call

máma just, very

wume máma a whole lot, very big

pére person

piru fire

poror hole through something; window

pu open

rá (with completed action, indicates continuousness of situation up to the present)

sā be good

sé then, in that case

su kē shut

syb哥哥 older brother (or sister)

tē also

tē start (a fire)

títá father

títê small, a little

vīni finish, do away with

vīn dá be finished, be all gone

vō sand

wā zā pass by

wōm become dry; a wōwōm dry

wū child

wū die

wume a lot, large

wūza brother (or sister)

yā give to, do for

yī kā children

yīna tree, wood

ánsi (á̃ná) one

ánsi (á̃ná) one
## Section A. Sentences and Pronunciation

Most of the remaining problems in the pronunciation of consonants are discussed at the end of the sentences.

<table>
<thead>
<tr>
<th>Number</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>one</td>
<td>ñau</td>
</tr>
<tr>
<td>two</td>
<td>ñina</td>
</tr>
<tr>
<td>three</td>
<td>ñarã</td>
</tr>
<tr>
<td>four</td>
<td>ñyãnd</td>
</tr>
<tr>
<td>five</td>
<td>ñõnã</td>
</tr>
<tr>
<td>six</td>
<td>ñylyñï</td>
</tr>
<tr>
<td>seven</td>
<td>ñylyïf</td>
</tr>
<tr>
<td>eight</td>
<td>ñini</td>
</tr>
<tr>
<td>nine</td>
<td>ñãñi</td>
</tr>
<tr>
<td>ten</td>
<td>ñãup</td>
</tr>
<tr>
<td>one person</td>
<td>ñeñu</td>
</tr>
<tr>
<td>two people</td>
<td>ñeñina</td>
</tr>
<tr>
<td>three people</td>
<td>ñeñarã</td>
</tr>
<tr>
<td>four people</td>
<td>ñeñyãnd</td>
</tr>
<tr>
<td>five people</td>
<td>ñeñõnã</td>
</tr>
<tr>
<td>six people</td>
<td>ñeñlyñï</td>
</tr>
<tr>
<td>seven people</td>
<td>ñeñyïf</td>
</tr>
<tr>
<td>eight people</td>
<td>ñeñini</td>
</tr>
<tr>
<td>nine people</td>
<td>ñeñãñi</td>
</tr>
<tr>
<td>ten people</td>
<td>ñeñãup</td>
</tr>
<tr>
<td>one day</td>
<td>ñanú</td>
</tr>
<tr>
<td>two days</td>
<td>ñanú</td>
</tr>
<tr>
<td>three days</td>
<td>ñanú</td>
</tr>
</tbody>
</table>
I stayed there three days.
three months
four months
five months
He stayed here six months.
seven years
eight years
nine years
They stayed here ten years.
All the people have come.
How many people are there?
I counted eight people.
How many eggs did you buy?
I bought ten eggs.
I want two chickens.
I want to buy two chickens.
Do you want to sell two chickens?
Did you buy meat today?
No, I didn't buy meat.
They don't have meat.
They didn't kill a cow today.
Then roast these chickens.
Are the bananas ripe?
Some of them are ripe.
Some of them are not ripe.
Is Ando there?
No. He's not coming.
He's sick.
He doesn't feel well. (more polite)
He's resting today.

m syi kó dó yunu 'pama.
sona 'sárá
sona 'yéndá
sona 'sóndá
ká syi kóró sono 'syídyí.
dyl 'syípyí
dyl 'níní
dyl 'tání
bó syi kóró dyl 'dúp.
pa ká tétdé bí rá.
pere 'pámá syí kóó.
ú hwó pere 'níní.
ú hwó kye kana 'pámá.
ú hwó kye kana 'dúp.
ú rí syó kana 'pína.
ú rí eyó ú hwó kana 'pína.
ú rí eyó ú hwó dyl bá kana 'pína.
ú hwó báá dyíndá?
á'm. ú hwó ní báá mba.
bó syí bá bó báá mba.
bó gbá bó ná dyínndá mba.
só ú wó kana ká a syí ní.
gongó ní byé rá?
ká zú byé rá.
ká zú byé bó rá mba.
ándó syí kóó?
á'm. ká ri bá a mba.
lá ná dórá.
ká fo a vya mba.
ká ri yí wó dyínndá.
This cloth is not clean.
I wanted him to wash it.
Is Anyu making the beds?
No, he's in the kitchen right now.
He's washing his hands.
Shall I tell him to come?
Yes. I want him to set the table.
Ika, this mat is dirty.
Take it out and sweep it.
Don't sweep it in front of the house.
Take it in back of the house.
I'm hungry.
Is the food ready?
Not quite. (lit., a little is left)
The chicken is tough.
I saw someone coming a while ago.

(akyē 'a while ago' is the same word that means 'tomorrow' with expressions of incomplete action)

He was carrying something.
(Some speakers use a different form for bâ 'a thing'; it probably should be written bwa)

Is this it?
Yes. It's heavy.
Don't lift it.
It's a heavy load.
Anyu, help me.
Put it down here.

tukpē a syi ni kye ū tē mbē.
m syō a kā tō kā.
dgyē ri te bērē?
mē. kā syi nī kō tākērē tani ni.
kō ri tō vo kā.
dē yā kā kō bē.
nē. m ri syē kā mōyā tēhēru.
kā, kārē a syi nī kō bā dyī.
ze sē yā kā ni yā sa kye kā.
sē kā sē kā kō pēgē bē tānē andē.
ze yā kō yākē tānē.
mōrē gbē m ē.
bēyē yā rā?
dē sō tēti.
kānē yōgē rā.
akyē m ì me pore ū tī ri bē.

In Lesson Three, the consonants written (ty) dy, sy, sv were discussed.

In producing these consonants, the front part of the tongue touches the front
part of the hard palate. Set a mirror and watch your tongue while you say
words beginning with these sounds. If your informant does not like your pro-
nunciation of them, it is probable that you are using the tip of your tongue
(which we do in the nearest English sounds) rather than a point slightly far-
ther back. Now compare those sounds with those written ky and gy.

In pronouncing k and g, the back of your tongue touches the back part
of the soft palate. In pronouncing the Jukun consonants written ky and gy, the
center of your tongue touches the back part of the hard palate (farther forward
in the mouth). This gives something of the effect of the initial consonants in
English cheap and jeep; but these consonants are quite different from ty and dy —
and will probably be a great deal harder for you to pronounce accurately. Your
informant may accept pronunciations like the English sounds in cute and sque,
but that is not just the way he says them. It is a little closer than the
sounds in cheap and jeep, but you can get them just write by following the
description above and using a mirror. Listen to them and imitate them in the
following expressions:

kyé 'clean, brighten'  ãkyé 'tomorrow; a while ago'
kyé kuma 'chicken egg'  ânyé 'Angyu'
niké 'door'

The combinations written py, by, fy, vy are quite similar to the
English sounds in pure, beautiful, few, and view. In by and vy, the y is
much like the vowel ï (technically, it is voiced, like a vowel, after a voiced
consonant). For example:

pyé 'front'  fyé 'peanuts'
byé 'be ripe'  fâ vyd 'feel well'

The consonant written ã is like the ng in English singer, but in Jukun
it occurs at the beginning of a syllable. It may give difficulty because we are
not used to using this sound at the beginning of a syllable. To get it, say
singing-ing-ing-ing, without pausing between syllables. Then, slowly, say it
again dividing the syllables this way: singi-ngi-ngi-ngi-nging. Finally, be-
gin from silence with this sound: nging, and then nga. Be sure you do not say ng-ga (the sound in English finger). This sound is not very common in Jukun, but here are a few examples:

<table>
<thead>
<tr>
<th>Jukun</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>pa wá</td>
<td>'rest'</td>
</tr>
<tr>
<td>duga</td>
<td>'sheep'</td>
</tr>
</tbody>
</table>

This sound is very much like the beginning of a w before nasalized i, e, a, or like a w before nasalized u, o. The only difference is this: in the nasalized alternant of w, the lips are rounded; in the consonant y, the lips are not rounded. This consonant is recorded only before the vowel g; it may occur before i and e also, but before the vowels u and o it would be produced with rounded lips, and would therefore be interpreted as w.

You may have a little difficulty with the consonants written mb, nd, and ng. These consonants also BEGIN syllables. There is no syllable division between m and b, n and d, or y and g. Otherwise, these consonants resemble the mb in other, nd in Andy, and ng in anger. Try to say these English words with an artificial syllable division after the vowel: a—mber, a—ndy, a—nger. Then drop the vowel entirely: mber, ndy, nger. The nasal part of these consonants — m, n, g — is like a short hum. Notice that ng is like the sound in English finger, while the sound in singer is g alone. But now the hardest part of these consonants comes. An oral (not nasalized) vowel can come before one of them, and a vowel after one of them is NEVER nasalized. [As a matter of fact, these consonants may be considered structurally the same as m, n, and g in Jukun; the b, d, and g are only incidental and accidental anticipations of oral vowels.] Practice these consonants in the following:

<table>
<thead>
<tr>
<th>Jukun</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi ti d mbē</td>
<td>'he didn't come'</td>
</tr>
<tr>
<td>kuna ngō rā</td>
<td>'the chicken is tough'</td>
</tr>
<tr>
<td>mbōra</td>
<td>'hunger'</td>
</tr>
<tr>
<td>goygō</td>
<td>'bananas'</td>
</tr>
<tr>
<td>bō ndo</td>
<td>'it is heavy'</td>
</tr>
</tbody>
</table>

In one type of word, the vowel a represents a sound that is often much more like wa. This happens only in the combinations -ona and -ora. Why not write wa in these words? Because there are combinations like -ura, -ara, -era, and -ira in which the vowels have their normal sound, but there is no combination
-ora in which the vowel has the same sound it does elsewhere (at least, not in a single word). On the other hand, there is a combination that sounds something like -ara, but no combinations like -ora, -ira. So, to fill in the pattern of vowels followed by -na and -ra, the combination that sounds like -ara can and should be written -ora. (This is no trick, but a real picture of the structure of the language. A speaker of Jukun taught to write a, e, i, o, u in single syllables would automatically, without thinking, write -ora and -ona in these. Do not think that the way these words are written requires that o be pronounced as it is elsewhere. The writing does not determine the pronunciation, but rather the pronunciation determines the writing. In this case, a pronunciation like wa determines the writing o because of the structure of the language; of course, it must still be pronounced something like wa.) Note the following:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>abora</td>
<td>'hunger'</td>
</tr>
<tr>
<td>sana</td>
<td>'moon, month'</td>
</tr>
<tr>
<td>pona</td>
<td>'hole, window'</td>
</tr>
<tr>
<td>sóna</td>
<td>'load, burden'</td>
</tr>
<tr>
<td>ódora</td>
<td>'sickness'</td>
</tr>
<tr>
<td>dóbá</td>
<td>'five'</td>
</tr>
</tbody>
</table>

Section B. Analysis.

1. The negative of expressions of permissive action is somewhat different from other negatives. The negative permissive begins with ka and ends with and or sometimes maf. (There is undoubtedly a shade of difference in the use of these two negative elements, but just what it is cannot be said at present.) The element ka by itself is used only for a command to one person; otherwise (and even sometimes in such commands) ka comes after a subject pronoun, which has high tone as it does in the affirmative. For example:

(1) ka za kó ka pye ba tana aná. Don't sweep it in front of the house.
(2) kó só kó aná. Don't lift it.
(3) ka yá aná. Let's not go.
(4) ka kó báso wose mán dí aná. He shouldn't buy a lot of meat.
2. In the negative of all other verbal aspects, the negative element mbd or and comes at the end of the entire sentence. There is nothing before the verb, but immediately after the verb stem there is a second pronoun, referring back to the subject pronoun. In the negative, the subject is expressed TWICE — once just before the verb stem, and once just after it. This second pronoun MUST precede an object or anything else. The element mbd is often far separated from it; it is at the end of the entire sentence. Thus there may be several words between the second pronoun and mbd; yet it is the combination of these two that makes the negative. The second pronoun always has high tone.

Its form is the same as that of the second group of possessives — for the third person singular, otherwise like the subject pronoun except for tone. In the following examples, account for every element in every sentence:

a hēn dī būnā mbd.  I didn't buy meat.

a mō dī lá mbd. I didn't see him.

u rī sā dī būnā mbd. You aren't working.

i rī yā dī mbd. We aren't going.

hā rī bō dī mbd. He's not coming.

hā fō dī yānā mbd. He doesn't feel well.

(Note that yā cannot be part of the verb, since a precedes it; it must be a noun, even though we may not know its precise meaning.)

tūnē a sālī nī iye dī rā mbd. This cloth isn't clean.

nī rī sā nī bīnā mbd. You aren't working.

bō sālī bō bīnā mbd. They don't have meat.

bō sālī bō bō be mbd. They don't have money.

(Now do you see why you can't ignore tone?)

bō gū bō nō dyinā mbd. They didn't kill a cow today.

kō sū bye bō rā mbd. Some of them aren't ripe.

3. A few more references to verbal aspects (compare Lesson Two) are not out of place. Notice in the following how the permissive is used after
other forms:

m ri syô: a ma ko lama 'pina.  I want to buy (that I buy) two chickens.

u ri syô: a ma ko dyi bâ lama 'pina.  Do you want to sell two chickens?

[N.B. The basic meaning of ma is not 'buy', but 'barter, do business'.
By itself it usually corresponds to 'buy', and 'sell' is expressed as
'barter cat with' -- i.e., barter with in order to get.]

m ri syô ka mbyâ tebürü.  I want him to set the table.

m syô a ka tu ka.  I wanted him to wash it.

[Here the construction with a is slightly different.]

ś dâ yâ ka kâ bi?  Shall I tell him to come?

It is quite inaccurate to say, as perhaps you would be tempted, that
Jukun says 'I am wanting' instead of 'I want'.  'I am wanting' is not an literal
translation of m ri syô, or anything of the sort (even though speakers of Jukun
who know English may think so).  The simple fact is that ri expresses INCOMPLETE
ACTION.  In English, incomplete action is OFTEN expressed by 'be ...-ing'.  But
'I want' is an incomplete action in itself; one only stops wanting when one gets
what he wants.  So Jukun uses ri in this construction -- and also in reference
to thinking and some similar ideas.  Now, when we say 'I wanted to go', the
wanting is complete in a sense, because circumstances have changed the desire.
Jukun can therefore use m syô, the form indicating completed action, for 'I wanted'.

In another connection, the expression of incomplete action may
readily be used in reference to past time:

škyô m ma poro zû ri bi.  kâ ri só bâ zû.  'I saw someone coming a while
ago (i.e., he WAS coming).  He was (!) carrying something.'

On the other hand, constructions expressing completed action may some-
times be translated by the English "present":

kâ nâ dôra.  He is sick.

kâ fo a vyâ mbâ.  He doesn't feel well.

gogô byô râ.  The bananas are ripe.

za pe fâ râ.  The water is hot.
takpa ya kyi kye a ra mba. This cloth isn't clean.

Note that this is especially true of expressions which use adjectives in English, as in many of the above sentences. These are all verbal sentences in Jukan. Jukan has a few adjectives, but very many English adjectives are expressed in Jukan by verbs. We do not call a word an "adjective" because of some feature of its meaning, but because of something about its use. The Jukan words corresponding to 'clean, ripe, fresh' and many other English adjectives are verbs. That is, they are used in expressions of complete and incomplete action with a subject (and in some cases an object), and are used to modify nouns only in a special attributive construction.

4. A sort of plural form for almost any noun can be constructed by adding the element kaf to the noun. For example:

kuma kaf 'chickens'
papa kaf 'pots'
dye kaf 'fish'
takpa kaf 'cloths, clothes'

A few nouns have special alternants in the plural:

pore 'a person', but: pu kaf 'people'
wui 'child', but: yi kaf 'children'

That the element kaf is a separate word meaning something like 'several' is evident from the following:

kaf si 'some (pl.), some of them'

You may have noticed that plural forms are not commonly used before numerals. Your informant may have introduced a plural form with numerals higher than 'one' because Hausa or English uses a plural there. If so, he was speaking artificially, much as we might say 'sheeps' or 'deers' in speaking to someone who knows very little English. Ordinarily, the plural is not used with numerals except to express a particular idea, simply because the Jukan "plural" is quite different from the English plural. It is more of a distributive. That is, it is used when you have to SPECIFY that more than one object is referred to; but in later references to the same objects they are often considered a mass, and
referred to in the singular.

This usage may sometimes seem subtle, but a few examples may help to clarify it. Suppose a few peanuts had been dropped on the floor in the process of eating them. There is a peanut here, another there, and a few more scattered around. When you tell a boy to "sweep up the peanuts", you would use the plural fyokə kə, because there are separate peanuts in different places requiring different motions of sweeping. But when you tell someone to buy peanuts, you use the singular or mass-form fyokə, because they are to be bought as a unit. Similarly, "beds" in the phrase "make the beds" may be considered singular if your household normally includes more than one. The plural form suřa kəf 'yams' would normally refer to different piles of yams, different kinds of yams, or yams in different places. A basket of yams, or two or three yams to be cooked at the same time, is usually simply suřa. The plural form is usually used before tʃiʃe 'all'.

6. When a numeral is used by itself, it usually has the prefix ʃi. In counting, this prefix is often retained, but some people may drop it after 'one'; when they do so, they drop the tone also. But in giving the number of objects, the vowel of the prefix is dropped but the tone retained:

yəmu 'pina 'two days'
pere 'sərá 'three people'
dyl 'soná 'five years'
sona 'tʃənù 'nine months'

Notice the different forms derived from the numeral 'one':
pere ʃi 'one person'
pere nði 'someone'

In some circumstances, 'one' seems to be ʃi. The precise function of this form is not known, but watch out for it.

Section C. Exercises.

1. Practice the numerals by a series of "flash cards". Write on small slips the numbers from one to ten. Shuffle them, and turn them over one
was by one, giving the Jukun equivalent for each as quickly as you can. Then write on slips several English words like "goat, pot, hoe, chicken, fish" and so on — fifteen or twenty of them. Turn these over one by one and say 'one' with the first, 'two' with the second, 'three' with the third, and so on.

2. Say each of the following in Jukun, and then say the corresponding negative for each:

I want to town yesterday. I want to buy a goat.
My older brother is coming today. My father feels fine.
He is in front of the house. Roast the yams.
Angyu went to the market. This pot is dirty.
Buy some bananas. Boil all the guinea corn.

3. Write out in English about thirty things you might commonly say during an ordinary day — about work around the house and compound, about people and their families or fellow-workers, about food, marketing, and so on. Use all of the lessons for suggestions on vocabulary and types of sentences. Use your imagination a little, and include a few new words. If they are apparently simple nouns, get them from your informant and include them in your vocabulary. If they are apparently simple verbs, do the same. But if you run into constructions that seem strange and complicated, just ignore those sentences for the time being. Then practice saying each of your sentences in Jukun (without writing them down, except for new words). Finally, use them in a real-life situation as soon as you can. This is the time when you can begin extending your learning beyond the scope of these lessons. Just do it carefully, and try to associate the new things you learn with the sounds, constructions, and usages you have already learned.
Section D. Vocabulary.

bà thing
bìnà bed
byée be ripe
da fù be left, leave
da fù tìì not quite
da say
da yà say to, tell
dóra sickness
nà dóra be sick
dúp ten
dyl year
dyf dirt
syí bá dyf be dirty
dyina the ground, down
fò feel, hear
fò vyà feel well
gogó bananas, plantains
gbà kill
mbóra gbà m rà I'm hungry
lwé dyi bá sell
ka after nouns indicates plural
ka su some (plural)
kírfi mat
kye clean, brighten
akyé a while ago (also, tomorrow)
m outdoors

mbè occurs at end of all negative constructions (or and)

mbóra hunger
mbya make, fix up

anà (see mbá)
'ìnì eight
ndó be heavy
ña in draw a deep breath; rest
ña wö́́ draw a deep breath; rest
ngó be tough
'pàmà how many?
'pina two
pù bò people
pyé front
sà zà help
'sàrá three
sö́́ pick up and carry (esp. on the head)
sóna month, moon
'sòmà five
sòna load, burden
su sú set down
'syídyú́́ six
'syífrè́ seven
syó want
ta spread
ta bìnà make beds
tàdíra kitchen
tamà́ right now
'tànì nine
tétì́ all
vo hand
vyà good health
wò́ roast
wò́́ deep breathing
ña wö́́ draw a deep breath; rest
yàkè rear; behind
yènà́ four
LESSON FIVE

Section A. Sentences and Pronunciation.

The first part of the sentences of this lesson is devoted to greetings, similar phrases in common daily use, and farewells. These have been elicited from informants, not picked up by long association with the daily life of the people. For this reason, there are undoubtedly several very common expressions that are omitted, and perhaps some of these are not in frequent use. As in other languages, some of these expressions are "unique" — that is, the elements used in them are not known from other sentences. For this reason, it is sometimes difficult to analyze them; nor is it necessary. The English equivalents are, as much as possible, what we would say under the same circumstances rather than translations. Where it is convenient, more or less literal translations are given in parentheses, along with some other comments.

Hello.  nā gbd gy."  (the same phrase is used in reply)
Welcome. (Did you come here?)  u bì kôrë?
Thank you. (Yes, I came here.)  mm. u bì kôrë.
How are you? (How with body?)  nā ni bâ di.
Fine, thanks.  to u bâ.
How's everything at home? (Place of your house does how?)
Fine. (Nothing happened.)  bâ zi nê a mbâ.
How's the family? (Are those of your compound well?)
Are your children well?  yî hâ bî nê ayî naâ?
They're fine.  bê ayî mësâ.
Good morning.

Good evening.

(The same are used in reply)

I came to greet you.

Thank you. (Fine.)

What is your name?

My name is Angyu.

Goodbye. (I have gone.)

(kye bira rá?)

(ka yúmu rá?)

m bá m bá na u.

sá.

dyina bá rá ḋé.

dyina s rá ọghọɣá.

m yá s rá.

(Note the second pronoun, though this is not a negative. Affirmative constructions with double pronouns are quite common. The distinction in use between them and the more familiar construction with a subject pronoun only before the verb is not clear.)

Goodbye. (Until later.)

Goodbye. or Goodnight. (Until to-morrow.)

Sleep well. (a common reply)

Goodbye. (Until two days; i.e., for an indefinite time.)

sé yúmu kazo.

sé ḋéyí.

ú ndá sìía.

sé yúmu 'pína.

I asked Ika to come.

When I called him, he didn't come.

So call him again.

I want to clean up this place right now, m bá s yí mà bá sì í m bá ñì tì m bá ñì.

Because it may rain.

The sky is cloudy. (lit., heavy)

When he comes, call me.

I'll wait for you here.

Ando, tie that rope here.

Tie it higher.

m vó ilá a dyì lá bá.

a m bá lá mà ní, ká bá sì má bá.

ú yá bá lá ká sì.

(di dyìra su s tá.)

bíra lá dó ró do.

ká mà bá rá, ú bá mà nà.

má sì í bá ní kórö.

ándó, sì zuru ní kórö.

sì ká lá dö.
That's fine.

Bring those dishes.

Don't put them on the floor.

Put them on (top of) the table.

This one is broken.

Put it under the table.

We'll throw it away.

Don't lift that load.

Wait a moment.

When Ika comes, he can help you.

You can lift it together.

Ika, help Ando a bit.

When you finish, go ask Angyu about those sticks.

If they aren't good, they'll give us trouble.

Shall I bring this load?

What's in it?

It's clothes and papers (lit., leaves). A tükpa bá dyiibá.

Take all the clothes outside and hang them up.

When I finish this, you can give me the papers.

Tell those children to be quiet.

I can't (lit., don't) hear you.

The wind is blowing. (hard)

Do you think it will rain?

It won't rain right away.

The rain is far away.

It is not near.

sá.

zo znáa nf bl.

ul ká susa kc dyi mbá.

susá kc syína (bá) tóburu.

a syí nf gbá ra.

susá kc abebe bá tóburu.

ya ze tá fufú.

ul ká só znáa nf.

syí fo títí.

ika má ri bi ra, ká sá zá u.

ná só 'zí.

ika, sá zá andó tití.

wá ri sá vin dá, yá mbyé nbgyá diyára bá yína ká nf.

bá má sá bá mbá, bá sá i syí.

á zo zná a syí nf bl.

áko syí nf ká zná bá.

zo tükpa ká nf tété yá ká m yá pépé.

má sá vini a syí nf, ú zo dyiibá yá m.

dá yá yí ká nf bá ba nde.

u fó a kyura bá mbá.

wo ri vé.

u ri ga ra su ò tá?

su ò tá ò tómb ni mbá.

su syí mnd. or su syí gba mnd.

ká syí a gba koma mbá.
I'm tired.
Let's rest a while.

The combinations ki and ke are somewhat different in sound from the English words key and kay (or "kah"). If you watch your tongue in a mirror -- holding your lips as far apart as you can -- while you say key and ook, you will notice that the contact of your tongue with the roof of your mouth is much farther forward in the first of these words. In Jula, the contact for k is never as far forward as in English key. The tongue is also drawn back a little for the vowel i or e after k. This makes i sound somewhat (though not exactly) like the vowel in English kit, and e somewhat like the vowel in English cut. Notice these sounds in the following:

ki syina ba 'on top of it'    ki kom 'it is short'
tádra 'kitchen'    gba kom 'a short way'

When the high-low falling tone or the sequence high-low precedes a prefixed high tone (the most common cases of which are with numerals), the drop is frequently not all the way to low. The fall and rise are very fast, and the bottom point is often no lower than mid level. For example:

dyë sárà 'three fish': [ʊ̆ _ _] rather than [ʊ̆ _ _]
yúnu 'pina 'two days': [ ̇ / _ _] rather than [ ̇ / _ _]

The consonants that have not been specially discussed — p, b, f, v, m, n, l, r, and the two combinations kw and lw — are sufficiently similar to English sounds so that they should give you no trouble. However, there are minute differences, and you cannot afford to ignore them. While they are not the sort of differences that will prevent you from being understood, they are of the type that will always make people realize that you are a foreigner to their language unless you master them. As in everything else, the only way to improve your pronunciation in these minute details is always to mimic the people around you in the smallest and apparently most insignificant character-
istics of their speech. You cannot progress to a certain point in a few weeks and then assume that you have mastered the pronunciation and need no further polishing. Make it a regular practice to spend a half hour or so a day doing nothing but repeating sentences after your informant — not for a week or a month, but for a year or a term. Imitate not only the consonants and vowels and tones, but the loudness and softness of speech, the rhythm, the tone quality of people's voices, and even gestures. The people will not laugh at you; they will only accept your speech as more and more normal as you go along. When people stop laughing at you and acting surprised that you speak their language; when they -- even strangers -- forget to tell you "You speak just like a native"; when they no longer as you to repeat, but interrupt to talk back to you; then you have mastered the language. Don't be satisfied until then; meanwhile, KEEP IMITATING.

Section B. Analysis.

1. Potential action -- action which can, may, or will take place -- is expressed by combinations of subject pronouns with the element 􀌐 before the verb stem, or by 􀌐 itself after a noun subject. Note the combined forms that are used, as illustrated in the following sentences:

má yá 'I will go' (m plus 􀌐 becomes má)
manda yá 'you will go' (u plus 􀌐 becomes mà)
há yá 'he will go' (há plus 􀌐 becomes háyá)
myá yá 'we will go' (i plus 􀌐 becomes myá)
nyá yá 'you will go' (ni plus 􀌐 becomes niyá)
há yá 'they will go' (há plus 􀌐 becomes háyá)
ngyá yá 'Angyu will go'

The function of this construction is as important as its form. It is not a future tense. Simple futurity is just as frequently expressed by the con-
Struction for incomplete action: \( h\, r\, b\, h \) 'he is going, he's going to come'.

The form in question here often expresses action that is not definitely predicted, but only a possibility. For example, the common way to say 'I can (i.e., am able to) do it' is: \( m\, d\, s\, s \). This may often be translated as 'I will do it', but it may just as easily be used when you have no intention at all of doing it. Note the different possible translations used in the following:

\[
\begin{align*}
\text{su} & \, \text{tå}.
\text{It may rain.} \\
\text{må} & \, \text{syi} \, \text{ba} \, \text{nì} \, \text{håré}.
\text{I'll wait for you here.} \\
\text{yd} & \, \text{no} \, \text{tå} \, \text{fåfù}.
\text{We'll (or we can, we might) throw it away.} \\
\text{kàd} & \, \text{sa} \, \text{za} \, \text{u}.
\text{He can help you.} \\
\text{må} & \, \text{bò} \, \text{zu}.
\text{You can lift (it) together.} \\
\text{hà} & \, \text{så} \, \text{i} \, \text{yal}.
\text{They will (or they might, they could) give us trouble.} \\
\text{su} & \, \text{tå} \, \text{d} \, \text{támå} \, \text{nì} \, \text{mbå.}
\text{It won't (essentially, can't) rain soon.}
\end{align*}
\]

There is also another construction very much similar to this one in use, in which the element \( bå \) is used after a subject (noun or pronoun). The precise distinction of this from the above is not known.

The fact that a Juluan speaker who knows English or Hausa may call this construction a "future" makes absolutely no difference. Your informant is not a linguist. To him, "future" undoubtedly has the significance of our word "potential"; he has never analyzed the English future as a true indicator of time, any more than you would have thought to analyze the Juluan forms above in terms of aspect or anything else OTHER than time. The name for a construction such as this -- apart from the possibility of pouring new meaning into an old word -- should not be blindly chosen from another language, but given in terms of the usages of the language being analyzed. In Juluan, this construction is used, basically, to indicate potentiality, not futurity.

2. Conditional action is expressed by the element \( më \) combining with
some pronouns and following others, before the verb. This construction is often translated by an English **if** clause beginning with "when", but referring only to something in the future, not in the past. Sometimes this construction is better translated by an English conditional clause beginning with "if". Note the form and function in the following:

ka má hi rá, và bá m ná. When (or If) he comes, call me.

iń má rí hi rá, kwa så só u. When I come, he can help you.

sá rí só vàn dá, ... When you finish, ...

(Note that y plus mà becomes mà! Compare và só vàn dá 'you will finish')

sá vàn só ay ní, ... When I finish this, ...

(y plus mà becomes mà; mà is added after other pronouns)

bó mà sá bá abá, ... If they aren't good, ...

There are many things about Jukun that have not been completely investigated. One of these is another type of condition. You can find out such new constructions for yourself. But be sure to get them in terms of simple, concrete situations. For example, the type of thing you want to learn to say now is: "If I had money, I would buy food", or "If he were working, I would ask him to help me". By asking for such sentences, you are getting only one new element at a time, since you know how to say "I have money, I bought food, he is working, I asked him to help me". It goes without saying that it would be senseless and hopeless to ask an informant how to say "would" or "if". Use the same technique -- substituting one new element at a time -- on anything new. Try to get variations on the new construction such that there is only one thing for you to figure out at a time. If the first few examples are not enough to make the construction clear, get more and more until you can make statements similar to the one at the beginning of this section.

3. You have learned a few other subordinate clauses introduced by different words. These words are not "conjunctions", but many of them nouns.
In the phrase a dyf 'in order that', a is more like a conjunction than any other element in Jukam, but dyf is a noun related to (i.e., the stem of) dyëna 'word, speech, matter, that which pertains to'. Similarly, di dyëra is 'the body of the matter'; compare dyë 'body'; the combination means 'because'. When in reference to past time is expressed in one sentence in this lesson by a alone; the phrase a dyf a af (literally 'something which?') is often heard with about the same meaning. Note the following:

di dyëra su & in. Because it may (or will) rain.

a wë ilâ a dyf ka kë. I asked him to come.

a m ba kë më nd, kë bi ñ nd. When I called him, he didn't come.

Subordinate clauses of this type usually function as nouns. For example, in the last sentence above the first clause ends with nd, which indicates in other constructions that a noun is specific or previously referred to. Here it makes the whole clause specific, just as if it were a noun. The clause means 'at the time I called him', or perhaps more basically '(as for) the fact that I called him'.

4. English "prepositions" as well as conjunctions are usually expressed by nouns in Jukam, or in some cases by verbs. The use of the verb ka (alternating with ka before some consonant-vowel combinations) has already been discussed; this is usually used with reference to location and motion. In the following phrases, a noun is used in each case where English has a preposition. That these are nouns in Jukam can be demonstrated by comparing them with known nouns in various constructions. The details of this demonstration are omitted here, but a literal and free translation illustrate the results of it.

tëna bû tita's 'house possession-of my father; my father's house'

ki eyina bû tõburu 'on the head of the table; on the table'

ki mbiore bû tõburu 'at the under-side of the table; under the table'

ki gyë bû téra 'at the front of the house; in front of the house'
ki yôkê bo tîna  'at the rear of the house; behind the house'
ki sîna bo  'at its inside; in it'
dôya bo yîne  'the matter of sticks; about sticks'

The same is true of many expressions corresponding to our adverbs:

ki dôya  'on the ground; down'
(compare bîra ki dôya  'the ground, the earth, the world')
ki dê  'in the sky; up'
(compare bîra ki dê  'the sky, heaven, above')
gbe mînî  'a long road; far away'
gbe kôma  'a short road; nearby'

It may not seem to you that the way you talk about these things is at all important. However, your future private study of Jukun will probably be made easier if you avoid telling your friends things like "Some Jukun nouns are used as prepositions and adverbs"; they are not. They are used as nouns, just in the way that other Jukun nouns are used. Instead, "English prepositions and adverbs are often expressed by noun phrases in Jukun." Such a manner of statement gives no preference to a grammatical terminology which may be useful for English but which is meaningless in Jukun. Of course, it is such an attitude rather than merely such a verbage that you must adopt in your further study.

5. Subordinate phrases and clauses of an attributive nature are introduced by the attributive element ę. In slow speech your informant may sometimes say ę instead. You have had cases like the following:

tûkôd a sîd nf  this cloth
sôna a ndo ndo  a heavy load
zepa a sôfêk  hot water

or verb-object

The same element may be used with a subject-verb-object clause after it, often followed by the definitizing element nf; for example:

pe re ę wô re nf  the person whom you saw
the person who is working

Although you have not met this construction often, it is not likely to give you much trouble.

6. The form and function of reduplication (as used in two of the sentences in the note above, and others in this lesson) has not been completely investigated. It is not without its complications. The following statements outline much of what is known, and suggest points where further investigation is necessary.

Verb stems are reduplicated to construct an attributive form:

sôna a ndo ndo  
a heavy load

za pe a fīfī  
hot water

A vowel change (as in the second case above) has been noted in some forms, but not in others. It is not known whether there is a regularity about it -- depending on the stem vowel, for example. As for word division, up to this point reduplicated forms from stems beginning with ñh, nd, ng have been written as two words, others as one word; this is admittedly an arbitrary writing, but you may find it convenient.

In both of the above forms, the stem by itself has low tone, and both syllables of the reduplicated form have low tone. Forms with a stem having mid tone and the reduplicated form having two mid tones are also recorded: yînwa

1 a wôôm 'dry wood'. However, there are also evidences of other tonal combinations in the reduplicated forms.

Reduplicated forms with other tonal combinations are used in an entirely different construction in the following sentences; this construction has not been analyzed (i.e., there is no wealth of recorded examples to use as the basis for a general statement):

za tûkpa kà ni tôtè yà kà mi yà pêpê.  take all the clothes outside and hang them up.
yd' se tà t'o'1ß.

We'll throw it away.

It is possible that in the above sentences the reduplication has something to do with the completeness or finality of action -- hanging up ALL the clothes, throwing the broken dish away once for all. However, this is little more than a guess at present.

Another type of reduplication is seen in the following comparisons.

Here the first syllable of the reduplicated form is like the simple stem. The second syllable has a tone that otherwise occurs only with a noun. It may be that these are not reduplications at all, but the verb stem plus a noun derived from the same verb stem. On the basis of this theory, these forms are tentatively written as two words each:

ná  xuândâ 'lie down'

ná ná  'sleep'

yvoice gô  'be tough'

yvoice yvoice gô  'be angry'

If you group together reduplicated forms that bear the same relationship in formation (e.g., tonal change) and function to the basic stem, you should be able to work out for yourself more specific rules for these constructions.

7. A common and important construction is the verb phrase. A verb phrase consists of two or more verb stems used immediately after each other in much the same way as a single stem. Some verb stems are very commonly used as the second in a phrase; for example:

dâ' yâ  'say to, tell'  
hwâ' yâ  'buy for'

In these and many others, the verb yâ usually corresponds to the English prepositions 'to' or 'for'. In other combinations, the verb yâ 'go' is used in the same way, with the idea of going 'to' a place. Similarly, you have had a few instances of bâ' 'be with' at the end of a verb phrase:

ayi bâ  'have'

hwâ' dyâ' bâ' 'sell' (in which hwâ' dyâ' is itself a phrase)
In many phrases, however, the individual elements are not so readily recognizable. Some verb stems have been recorded only in phrases. For example:

- ka sè 'return, turn around'
- ka sũ 'repeat; again' (a verb phrase, not an adverb)
- su kê 'open'
- wë zu 'pass by'; compare më 'leave', wë më 'deliver'
- de fû 'leave, be left'
- sê më 'help'; compare më 'do'

In phrases where the two elements are both new, how can we tell that we are hearing a phrase and not a single word? For one thing, we may find one of the two elements in another phrase with a somewhat similar meaning; that identifies it as a word by itself, even though it is not used alone. For another thing, Jukan stems are predominantly single syllables, and we ought to consider a single syllable a word unless there is evidence to the contrary (as there is for most words written as two syllables in these lessons).

But granted that these are phrases and not single words, how do we know that the component parts are both verb stems, and not verb stem plus noun object? It is quite true that the first time you hear a phrase you may not be able to tell whether it is a verb-verb or verb-noun phrase (although in most cases verb stems and noun stems cannot have the same tones). But there is one sure test. Get the phrase in a negative construction. If the second pronoun comes after both elements, the phrase is verb plus verb. If it comes between the two elements, it is a verb plus noun. For example:

- kâ ri da sè wê. 'He is interesting.' (da wê is therefore verb-noun)
- kâ fô sè vyä më. 'He doesn't feel well.' (sè vyä is therefore also verb-noun)
- kô su kô a nîkyô më. 'He didn't shut the door.' (so më is verb-verb)

As you get new material, you will run into innumerable phrases of this type. They will not be too hard if you remember that they are used just like individual stems. When you meet one, try to figure out how the meaning of
each stem contributes to the meaning of the phrase; many of the combinations will seem very peculiar at first. You will find many cases in which a verb phrase expresses only a shade of meaning difference from a single stem. The only thing that you will find really difficult is that you will be unable -- at least for a long time -- to construct new phrases for yourself to express yourself precisely. But record the phrases you learn, memorize them, put them into use, and your repertoire of expressions will grow constantly.

3. The plural element $\text{ά}$ is sometimes expressed twice in the same construction, particularly when a possessive pronoun is used. For example:

\[ \text{για για $\text{ά}$ $\text{ά}$} \quad \text{‘your children’} \]

You have now had a sampling of the most of the important types of grammatical constructions in Jukan, even though these notes do not constitute a complete grammar. You can augment these notes by your own observations if you work carefully, suspiciously, and on one question at a time.
Section C. Exercises.

1. Proceed as you have done before, testing your mastery of the sentences by covering first the English and then the Jukun.

2. Construct about twenty new sentences using the material you have learned. Write them only in English, and ask your informant to say them in Jukun. Write down in Jukun what he says, using as accurately as you can the transcription you have learned. Then compare your writing with the sentences most like them, and with the vocabulary, to see if you have written them accurately. Finally, memorize them as you have memorized the other sentences.

3. Compose in English a little story telling about work done around the house. You will probably have to ask your informant for a few expressions like "then" in the sense of "after this (past time)". Write them down and have them handy as notes. Then, without writing out the entire story in Jukun, tell it to your informant, and have him correct you and translate. It should be obvious by now that you cannot simply translate word by word from English into Jukun. You have to learn to express IDEAS -- like complete action, potential action, attributive relationships -- rather than translate tenses, parts of speech, and metaphors. Above all, beware of using English intonations. Don't raise your voice a little at a pause when you're not sure what you're going to say next. You will have to change all your habits of English speech anyway, and you might as well start now. Always be suspicious of injecting English habits into your Jukun when your informant corrects you or does not understand you. To improve yourself, don't try to say it more "naturally" -- say it the way your informant does. There is nothing "natural" about learning a new language, so make up your mind now to be as artificial an actor and mimic as you can.
Section D. Vocabulary.

After noun, indicates potential

tā nue be quiet

lo they will, they can

lo nú members of a household

tā loí place

tā tā loí because

tā body, in:

lo nú há di How are you?

tā loí because

 área above

tā the ground, the floor

a in order that

tā loí leaf; paper

tā loí name

tā loí word, speech, matter

tā loí the matter of, about

tā loí because

tā tā tā throw away

nú inside

ta think

nú path, road, way

nú break in pieces, shatter

nú in nū nū Helo

ka in ka yūnu rā Good evening.

ka sū repeat, again

ka sō in so yānu ka sō Goodbye

(untill later)

nú short

nú há will; he can

hyd placed, voice

nú if () after noun or other pre-
noun except u, indicates condition

nú I will; I can

nú outdoors

nú area underneath
CONCLUSION

From now on, you will be pretty much on your own for learning more Jukum. You will have to find and write down new words and phrases, and learn them. In many cases you will have to figure out constructions for yourself. What can you do to help yourself? It is hoped that the following hints will be useful.

First of all, apart from a few minor details in individual words, the writing system for Jukum is pretty well established. The transcription used in these lessons represents all the distinctive sounds in Jukum, represents them in a way that fits the structure of the language, and does not use unnecessary symbols. You should continue to use this transcription in recording new material.

This means that when you write down new words and phrases, you should confine yourself to the consonants, vowels, tone marks, and combinations of symbols used in these lessons. The limitations on combinations are especially significant. For example, don't write a syllable with a final ṇ. Unless something very important has been missed in the work done so far, there is no such thing in Jukum; the syllable ends in a nasalized vowel or ŋ. If you are not used to some of the sounds, you might consider writing dz or ng or other combinations. They are unnecessary and meaningless. Jukum has z and dz, and ŋ and ng, and w before nasalized o or u. Study the structure of the sounds of Jukum in the pronunciation notes in these lessons, and in the grammatical material that will accompany them. Then follow this transcription in writing.

In general, the same rule -- confine yourself to the symbols and combinations basic to the language -- ought to be followed in transcribing proper names such as those in a Bible translation. For example, one should not write "James" but Ḏavē or dyēn or something of the sort Ḏavēṃx (dyēn would do well for Takum, but not for Jukari, which has no final ŋ). However, since most speakers
of Jukun are used to hearing many Hausa names, adaptations from Hausa are quite satisfactory. It would even be possible to introduce new symbols — $A$, for example — if Jukun speakers seem to have little difficulty pronouncing the sounds they represent. However, most Jukun speakers, unless they speak Hausa very well indeed, ignore the glottalized consonants of Hausa and double consonants. So the symbols for glottalized consonants, and doubling of consonants, are not advised for Jukun. For example, write anya for nata (Matthew), and iyaku for Ihabiku. Transcribe Hausa ah as ay, e (eh) as ey, i as ey. It may be permissible (again, only if Jukun speakers have no trouble with the pronunciation) to use some final consonants in proper names. But constructions such as th, ph, ch, final b, ng, and d ought to be avoided. For words other than proper names, you will not need to borrow nearly as many words from Hausa as you may think; patient investigation will unearth better Jukun expressions. By the way, your informants and African co-workers may disagree violently with a lot of this, but that makes no difference. They are precisely the ones who speak and read Hausa rather well. Either through a show-off attitude about their own Hausa, or in sincere inability to sympathize with their fellow Jukun people who know no Hausa, they simply cannot see the problem straight.

You may wonder why no capital letters are used in the transcription. Many linguists find them a nuisance, and ignore them completely in making notes in a new language. They are really quite unnecessary, and people learning to read for the first time as adults are only confused by having two alphabets instead of one. For Bible translations, it is the commonest policy nowadays NOT to capitalize pronouns referring to God or Christ; it is a rather common policy not to capitalize the first word in a sentence. However, in most cases the first letter in proper names IS capitalized. In the Bible, so many names are foreign to the reader anyway that the use of a capital letter serves as a signpost that a strange, foreign name is coming. Just keep in mind that there is nothing sacred, respectful, or reverent about capitalization; a language is not made up
of letters, but of sounds. You cannot pronounce a capital letter.

When you first begin recording new material, you may complain that you
cannot tell where one word ends and another begins. No hard and fast rules can
be established at present for word division, but the following general principles
may be helpful:

(1) The commonest type of two-syllabic word is a noun in which the
second syllable is -ra or -me (with low tone); this syllable is a suffix with
no apparent meaning. There are also several nouns ending in -ru plus the vowel
of the stem. Some numerals (two, three, four) have a similar suffix with the
tone of the preceding vowel.

(2) Otherwise, if a syllable is used in different combinations with
about the same meaning, it should be written as a separate word. For example,
in the expression su' in 'wait', the syllable su' is known in other connections
with the meaning 'be in'. In general, verbal expressions of two syllables will
be found to be two separate words, even though you may not be able to identify
the individual meanings when you first meet them.

(3) Some two-syllabic nouns are probably best written as single words
even though they do not come under the two statements above. For example, sung
mea 'water', blain 'food'. Many of these nouns are known to be compounds, but
they may be considered single words for the time being because the component
parts are rarely used independently. It may be possible after considerably more
analytical study to set up more specific rules for word division. Whatever they
are, they should be based on the structure of the language, and not on the cus-
tom of English usage or on the basis of meaning.

The grammatical material available for you is not designed for study,
but for reference. You will not be able to learn much Javan by studying or even
memorizing the technical statements you will find there. However, as you learn
more and more sentences, you will find the grammatical summary helpful in crys-
talizing the significant features of a construction, and in guiding you to con-
struct new sentences for yourself.

Your primary work should begin by taking down new sentences. Do not attempt to get single words unless they are meaningful by themselves. For example, it is pointless to ask your informant how to say "near". That word is probably meaningless to him by itself, because he does not think in terms of words but in terms of meaningful utterances. Even if he does get the idea, the information you get is nearly useless, because you would have no idea whether the word is in a proposition (not likely, since Julian has none), a noun meaning 'vicinity', or a verb meaning 'be near'. Instead, get sentences like "it is near the house", and from such sentences extract the word or phrase that is new to you -- which may turn out to be a verb, a noun, or a phrase. From such a process, you can go on to use the new word or phrase in other combinations.

It is most convenient to write each sentence on a separate small slip of paper. Then, after you have several hundred sentences, you can put together those that use the same word or a similar construction, and compare them. You can arrange them in any order, and file them in the way that is most convenient.

Above all, however, you should keep a card file (slips of thinner paper are more convenient than cards) of the vocabulary. One set should be Julian to English, another English to Julian. The value of a file rather than a notebook is that it is easier to insert new entries, make corrections and even replace a slip when there are several changes to make, and take out for special study any number of words from different parts of the alphabetized pile. In preparing such a file, it is most important to remember that MEANING is inseparable from USAGE.

In many cases, you will need far more than a single English word opposite the Julian word. Phrases and special combinations in which the word is used, and in which it may have a special meaning, must also be entered. Here is a sample slip for one word; it may be discovered later that two stems with different basic meanings are involved -- at least the meaning is quite different in some of the phrases:
wó    dip (?)
wó dirí  bathes
wó tüká  dye cloth (esp. indigo)
wó sá    grind guinea corn (into meal?)
wó ayédo  serve a master

Your English-Jukun file should be similarly organized. For example, the English word "sky" might be translated in one way when you say "God made the earth and the sky", and in quite a different way when you say "there are stars in the sky". By cross-reference to your Jukun-English file, the Jukun word bira 'place' should include the phrase bira lo dò 'sky, heaven, above', and the slip for dò 'area above' should also. It is only by paying attention to these usage that you will learn to speak as the people do.

After you have had some practice in taking down sentences, you should begin recording stories. At first, brief accounts of recent events are the easiest to take down. Later folk tales and fables and tribal traditions are extremely important. They will introduce you to a great deal of new vocabulary and technical expression, and also to the style of story telling which you will find most useful when you try to tell Bible stories, or when you attempt translation. First record the entire story; have your informant repeat sentences where necessary, but do not attempt to translate as you go along. Then, from your record, read the story back to your informant. Have him correct your pronunciation (at first you will find you made many mistakes in the first transcription), and have him translate if you need it. Do not expect literal translations, and NEVER ask "Why do you say it that way?" That is a question your informant cannot answer. There will be a great deal for you to figure out for yourself. After a good deal of this practice, try telling stories yourself.

(N.B. The Bible Societies request earnestly a generous supply of recorded folk stories with every translation manuscript, in order that the Secretary for Versions may be able to judge the quality of the translation in comparison with unmistakably native styles. How much more important, then, for the trans-
lator himself to be thoroughly familiar with native story-telling style and vocabulary.)

If you are going to attempt translations of any kind -- as you inevitably will even if you do not intend them for publication -- be sure to avail yourself of the excellent little book "Bible Translating," by Dr. Eugene A. Nida. Your mission has, or will have, at least two copies. As an introductory help, remember this: YOUR INFORMANT IS NOT A TRANSLATOR. Many inexperienced translators are tempted to ask an informant something like "How do you say 'thou shalt have no other gods before me'?", write down the first thing the informant says, and accept that as a final translation of the First Commandment. After all, doesn't the informant speak the language? Remember, though, that the informant is native only in Julam, not in English or even in Hausa. There is a very good chance that he does not understand exactly what the passage means that you are trying to translate. There is also an excellent chance that his translation may be very awkward and almost incomprehensible Julam; remember those stumbling, utterly un-English translations you used to offer in High School French or German or "atin? Finally, there is a good chance that your informant may be thinking of only one aspect of the meaning of a passage. In translating a phrase like "he got lost", he may not realize that in the context it would have the figurative meaning "he died", and your whole translation would be spoiled. Check everything carefully -- and by all means use completely illiterate, unevangelized informants to test whether a Bible translation makes sense; a Christian informant often leans too heavily on his adopted beliefs and modes of thought. Translation requires not only an informant, but also a student of Greek and Hebrew, an exegete, a theologian, and a linguist. In many ways, suspicion is your greatest virtue.

In closing, a word about religious singing in Julam. Native Christians will probably be most anxious to have some Julam hymns, using our tunes. Apart from our opinions and tastes -- personally I far prefer the native Julam melodies in the native diatonic scale -- it is highly questionable whether our tunes
could be used successfully at all. There is good reason to assume until then contrary is proven that Jukan tunes are determined partly by the tones of the words as they are spoken. To put any words to any tune indiscriminately might result in songs that no one but the person who composed the words could understand; and there might be dangerous misunderstandings (as in Indo-China the people were once taught to sing "Jesus loves sin" instead of "Jesus loves me", simply because of the tone). It would be far safer to encourage the use of a native style of singing. You can make suggestions as to the subject matter of songs (Psalm 136 is a good model to begin with), but refuse to impose our music on the Jukan language unless you are positive it is safe. A few people may love it at first, but it may well turn out to be a detriment rather than an aid in new evangelistic endeavors later on.