Because of the high incidence of structural similarity between Jamaican Creole and Standard English, many of the important differences between the two languages can be obscured. This fact and that of negative attitudes towards Creole are the principal problems encountered in teaching Creole. The lessons in this course on Jamaican Creole are based on the variety spoken by rural or working-class people. The basic component of the course is the cycle, which consists of two phases. In the "M" phase of each cycle, students mimic the teacher's pronunciation, manipulate grammatical elements, and learn the meanings of words and sentences and memorize them. The "C" phase concentrates on connected discourse and communication. Cycles 1-20 deal with significant phonological correspondences between Jamaican Creole and English, while cycles 21-29 concentrate on the meaning and use of particular lexical items. Intonation is handled in cycles 29-40, and grammar in cycles 41-70. Cycles 71-126 include the expansion of vocabulary, story telling and story reading, and the singing of Jamaican folk songs. (CLK)
JAMAICAN CREOLE LANGUAGE COURSE

(For English Speaking Students)

By

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United States Peace Corps
Contract No. PC-25-1501

1968
In producing this culturally authentic and methodologically up-to-date course on the folk-speech of her homeland, Eryl L. Bailey has shown herself to be adventurous as well as capable. For the fact is that attempting to teach an English-based creole language (which is what Jamaican Creole is) to speakers of standard English is technically more difficult and socio-politically much more controversial than teaching any other kind of language to the same learners would be. Her task is technically difficult, because the high incidence of structural similarity between the Jamaican Creole being taught and the English which the learners already know can easily obscure the many important differences which exist between the two languages. And the teaching of Creole can be quite controversial because most Jamaicans still regard it as nothing but badly-spoken English -- a kind of "broken" language whose persistence among lower-class Jamaicans is a national disgrace to be kept hidden from public view. Persons who hold this view (and this includes many who speak Creole themselves) may resent the study or use of Creole by foreigners as a kind of international airing of local dirty laundry.

These two kinds of special difficulty in teaching Jamaican Creole to speakers of English -- structural and attitudinal -- are undoubtedly interrelated; the similarity between the two languages makes it easy for them to be associated with each other to the extent that the less prestigious Creole is judged adversely in terms of the more prestigious standard English. For example, a
Creole phrase like Dem no guan is likely to be associated with (and condemned as) a "Them no gone" attempt at English, rather than appreciated as the Creole structural and functional equivalent of standard English "They haven't left." In order to offset the likelihood of such unfair judgements of Jamaican Creole, it might be useful to examine the relationship between it and standard English a little more closely.

When the English-speaking American or Briton is first exposed to Jamaican Creole, and its sounds (or spelling, as used in this course) are unfamiliar enough to impede word-recognition, it will probably seem to him to be a completely foreign language. As his ear adjusts to the systematic relationships between Creole and English sounds, however, or as he comes to understand the simple principles of the Creole orthography, the learner will find that the vocabulary of Jamaican Creole is overwhelmingly English in origin and form. Then why, he may wonder, do linguists claim that Jamaican Creole is a separate language? The answer lies in the realm of grammar, by which incidentally, the linguist means the system of patterns which a speaker automatically organizes words into, rather than rules in a book. For, whatever the similarities between the vocabulary of Jamaican Creole and standard English (and even if, to stretch a point, one were to claim that they have the same vocabulary), the two forms of speech have different enough grammatical patterns to make equivalent sentences look strikingly different -- even where the same or similar words are involved. For example, a standard English sentence like "Mr. Charley sells his fish at a high price because
he is a thief" becomes A tiif Maas Chaali tiif mek im a se1 fi-im fish so dier in an equally natural Jamaican Creole. Now, even if one were to translate the Creole equating verb a by a standard English equivalent "it's" and transcribe all the other Creole words in standard English spellings, It's thief Mast' Charley thief make him a-sell for-him fish so dear, the marked differences in grammar and idiom between Creole and English would still be apparent. It is this grammatical difference, plus the fact that there are real differences in vocabulary (e.g., Creole has nyaam and pilmi where English has "to eat" and "child"), which make it almost as unreasonable to consider Creole to be "broken English" as to consider French to be "broken Latin."

Because Creole and English have existed side-by-side in Jamaica for centuries, various conventions for switching from one language to the other or for mixing the two languages have evolved. Consequently, one may hear Jamaicans use, not only the "pure" Creole taught in this course and the Jamaican variety of standard English, but also a number of intermediate stages between these extremes. This kind of variation may seem to confound the concept of two languages, Creole and English, existing side-by-side unless one understands that these intermediate stages are created by a very systematic blending of Creole and English features. For example, the Creole equative verb a may be replaced by iz in an intermediate form of speech, e.g. Iz mi tel im so for A mi tel im so "I was the one who told him so." Although the intermediate stage thus produced is more English-like in form, it is still quite Creole in its grammar since the iz functions like Creole a, not like English "is" or even "it's." Both Louise Bennett's poems and the Leandro cartoons utilize such intermediate forms of speech.
Since the structural characteristics of the "pure" Creole taught in this course underlie and account for most of the non-English features of all intermediate stages between it and standard English, and since "pure" Creole would be the most difficult form of speech for the foreigner to decipher for himself, it has been kept relatively free of Englishisms, except where other texts have been reproduced. Even in those cases, a more characteristically Creole version has also been given.

Finally, a word of caution is in order. Because of the negative view which many Jamaicans hold toward Creole, the foreign learner would be cautious about using it to strangers until he ascertains their feelings on the matter. Some Jamaicans may be delighted by the foreigner's interest in the language, while others may feel that he is "talking down" to them. In general, one is safest using Creole with persons of the same sex, and the same age or younger. At the same time, one is generally free to quote Creole proverbs, stories, jokes, poems, etc. to anyone at any time, since these uses lack a personal association with the listener. But as personal friendships grow, the gradually increased use of Creole may become a bond cementing relationships with even very reserved Jamaicans. And for those learners who end up teaching or assisting in Jamaican schools, the knowledge of Creole gained from this course will not only help in understanding the children's out-of-school speech, but it will also help in diagnosing these children's "mistakes" in attempting to speak or write standard English.

Although the linguistic difference between Jamaican Creole and standard English has traditionally served as both a functional and
symbolic barrier between Jamaican and non-Jamaican, recognized in the Creole saying Bakra taak fi-im taak, niega taak fi-im taak
"The white man and the black man each speaks his own language", it is to be hoped that Beryl Bailey's Jamaican Creole Language Course will create a new and understanding breed of bakra who will overcome that barrier by their ability to speak both.

William A. Stewart

Washington, D.C.

May 1, 1968
JAMAICAN CREOLES LANGUAGE COURSE

For English-Speaking Students

Introduction

The official language of Jamaica is English; it is the language of government, of formal education, and of publication and broadcasting. Official Jamaican English (or, to choose a better term, Jamaican standard English) is not very different from the standard English of other lands which are or have been part of the British Empire. As written, Jamaican standard English follows British usage rather closely -- a fact which Americans will note in such spellings as centre, colour, colonise, etc. As spoken by educated persons, Jamaican standard English asserts somewhat more individuality in the form of a pleasing island accent which at times may remind the American hearer of an Irish brogue.

While Jamaican standard English is (at least at its best) quite proper and at times even elegant, it is nevertheless a fact of Jamaican life that standard English is spoken as a matter of course by only a relatively small segment of the island's population. Among the country folk (and it must be remembered that most Jamaicans
are rural and poor) and to a certain extent even among the working-class residents of Jamaica's cities and towns, another kind of speech is used which, although it resembles Jamaican standard English somewhat in its vocabulary, is nevertheless different enough from English in its grammatical structure to be classified by linguists as a distinct language. It is this Jamaican folk-speech, called Jamaican Creole by linguists, which is taught in the present course.¹

With the exception of the linguistically sophisticated, native Jamaicans do not refer to their folk language as a creole. They regularly use such terms as dialect or patois and, less frequently, broken language or bad talking. (The term pidgin which is popularly used for similar forms of English spoken in Hawaii, Melanesia and West Africa, is not heard in Jamaica). But all these terms bear heavy negative connotations, and linguists have therefore preferred to use Creole, since it is a designation which is free from such implications, and at the same time clearly indicates the specific class of languages to which it belongs.

Many Jamaicans are bilingual in the sense that they know both Standard Jamaican English and Jamaican Creole. For those in the lowest strata of society, the Creole is the dominant mode, while English is a second language which they may understand, but cannot speak. At the highest levels, on the other hand, are the standard

¹ This course, in the sense that it represents a conviction that Jamaican Creole can and should be taught to foreigners, is an expansion of the author's earlier Peace Corps manual, A Language Guide to Jamaica (New York: Research Institute for the Study of Man, 1962).
speakers who understand the Creole, but either cannot or will not speak it. Between the two extremes are varying degrees of dominance in one language or the other. It is in this level of society that one usually finds truly bilingual individuals who speak both languages equally well. For these people - mostly school teachers, civil servants, journalists, and other members of the middle class - the situations in which the use of the one or the other is felt to be appropriate are clearly discriminated.

Nevertheless, the attitude of this last group toward the Creole has been marked by a syndrome of ambivalence. Because Creole speech serves as one social denominator in their rigorously stratified society, there are few educated Jamaicans who will admit that they speak it, and the unsuspecting visitor may well find doors closed to him, unless he approaches the question of the dialect with some caution. This middle class divides into two groups; those committed to the task of eradicating the Creole completely, and those who, prompted by the consciousness of an independent culture, seek to encourage its use in drama, poetry, and folk literature. The former, for sheer weight of numbers, are the more vocal group, remaining doggedly opposed to any acceptance of the dialect. The latter regard themselves as the more enlightened, but have, however, been reluctant to take the daring step of submitting the language to precise analytical study.

2. One is reminded of the preparatory school principal who insisted: "I don't know it, and I wouldn't want to know that I knew it, either".
Wherever Jamaicans have migrated they have taken the Creole with them, and today large pockets of Jamaican Creole speakers are to be found in Panama, Costa Rica, and British Honduras. In these places the language has naturally undergone changes which give to each a particular local flavor, but basically they are all varieties of Jamaican Creole.

Americans who are acquainted with the Gullah or Geechee dialect spoken in the sea islands off the coast of Georgia and South Carolina will be struck by the amazing similarity which Jamaican Creole bears to it. The records have turned up little evidence of much physical contact between the two groups of speakers in the New World, and linguists are now generally agreed that the two languages are similar because they are the offshoots of a single ancestral pidgin or creole English spoken by African natives and European traders in West Africa, before the traffic in slaves was brought to a halt in the early nineteenth century. This viewpoint is supported by the presence in Africa today of such creole English languages as the Cameroons Creole and the Krio of Sierra Leone. These also bear strong resemblances to both Gullah and Jamaican Creole.

Cognizance must be taken of the fact that in the presence of strangers or highly respected persons most Creole speakers will switch to a form of speech which is their idea of the standard.

The student should therefore learn to manipulate more than one variety. Additional information on the language may be obtained consulting:


The lessons in this course are based primarily on the form of Creole spoken at the very lowest rung of the Jamaican social ladder, but an attempt is made to introduce some of the variations found at other levels as well.

**TO THE TEACHER**

This course follows the 'microwave' style of language organization devised by Earl W. Stevick, and used in the Basic Course Series of the Foreign Service Institute of the Department of State. The basic component is the 'cycle', consisting of two phases: an 'M' phase, in which new material is introduced, and a 'C' phase in which that material is used for communication.
Stevick envisioned the 'M' phase as that in which the student would mimic pronunciation, manipulate grammatical elements, learn the meanings of words and sentences, and memorize them; while in the 'C' phase the student should concentrate on connected conversation and communication. In this course, the latter phase has been expanded to include choral activity in both verse and calypso.

**THE CYCLE**

**'M' Phase:**

1. Mimicry of the teacher's pronunciation.
   a. Say each sentence aloud, and have students mimic you. Be sure the intonation pattern and pronunciation are exactly as you hear them on the tape. Intonation contours are very meaningful in Jamaican Creole; so have the students mimic you until he gets the correct pattern.
   When all the students can say all the words and sentences well, then they are ready to learn the meanings.

2. Meanings of the sentences.
   a. Have the students repeat a whole sentence after you. Then give them the English, and have them give the Jamaican Creole.

   **For Example:**

   T: We yu de?
   S: We yu de?
T: Where are you?
S: We yu de?

b. Give sentences at random in either English or Jamaican Creole. Have the students translate into the other language. Do this only long enough so that you are sure the students know the meanings of the Jamaican Creole sentences. When all students know the meanings, proceed to the manipulation of the grammatical structures.

3. Manipulation of the structures. Give the students a key word from the left hand column. The students reply with the corresponding complete sentence. For Example:

T: Si mi ya. here am I.
S: Si mi ya.

T: Mi hat.
S: Si mi hat ya. here is my hat.

T: Jan.
S: Si Jan ya. here is John.

When the students can perform all of the activities outlined above, they are ready for the C phase.

'C' Phase:
1. Conversation using sentences in the 'M' phase.
   a. Take the part of the first speaker in the conversation, and have students take turns as the second speaker.
b. Let students take both parts in the conversation.

It is important in this phase to talk about people, places, and things that are real, and that are of interest to the students. Students are encouraged to introduce new vocabulary, if necessary. As soon as all students can converse easily, proceed to either choral activity or calypso singing as indicated in the given cycle.

2. Choral Activity:
   a. Read the proverb or verse aloud, and give a short explanation.
   b. Have students read in chorus with you.

The use of the proverbs in appropriate situations both in and out of class must be encouraged.

3. Calypso Singing:
   a. Students listen and tap rhythm as the recording of the folk song is played.
   b. They join in as instructed.

TO THE STUDENT

In the first 20 Cycles of this course you are taught some of the significant phonological correspondences between Jamaican Creole and English. Seventeen cycles concentrate on the checked vowels at the end of monosyllabic words. This never occurs in English. Because these words play an important functional role in the language, you must learn to hear and articulate them. Examples are: du 'do', go 'go', no 'no', se 'say', and tu 'too', all with shortened
final vowels replacing the lengthened or diphthongized English one.

In Cycles 29 - 40 you will learn to differentiate twelve intonational types. Since intonation plays an even more crucial role in JC than it does in English, it is important that you learn to make these distinctions. In Cycle 35, for example, you learn to discriminate the patterns which will give a phrase such as im no gaan one of two meanings:

a. He has not gone.
b. He has gone.

and which conversely give the two phrases im no gaan and im gaan the identical meaning of "He has gone".

In Cycles 41 - 70 the core of the grammar is taught, and new sentence patterns are introduced. The remaining 56 cycles concentrate on the expansion of vocabulary, story telling, story reading, and the singing of Jamaican folk songs.

Because much of the basic vocabulary of Jamaican Creole is similar to that of English, it has not been deemed necessary to spend too much time in the early lessons on teaching new vocabulary. You proceed, and as you learn the poems and songs, a corpus of new words is automatically being learned.

Note On The Orthography

The spelling used in the 11-phase of the lessons is the regularized
"phonetic" spelling used by Frederic G. Cassidy in Jamaica Palk. In the poems given in the C-Section the literary conventional spelling used by the author is retained. It must be borne in mind that this has been done solely for convenience. Miss Bennett's spelling is not scientific, and hence can be accurately read only by someone with prior knowledge of the Creolo. It has the advantage, however, of being closer to the English spelling, and so helps the reader to understand the poems. For the convenience of the reader the poems are presented in both orthographies, with Miss Bennett's in the left column and the Cassidy orthography in the right column or on a following page.
**CYCLE 1**

| M - 1 | a. Repeat each utterance after the instructor.  
|       | b. Give the sentence that includes the cue word(s) which the instructor will give you.  
|       | c. Memorize the meaning of each sentence.  
|       | Maa nin, sa. Good-morning, sir.  
|       | Maa nin, ma. Good-morning, mam.  
|       | Maa nin, hou yu du? Good-morning, how are you?  
|       | Hou yu muma du? (your mother) How is your mother?  
|       | yu pupa Hou yu pupa du? (your father) How is your father?  
|       | yu breda Hou yu breda du? (your brother) How is your brother?  
|       | unu Hou unu du? (you all) How are you all?  
|       | Bra Jaaj Hou Bra Jaaj du? (Brother George) How is Brother George?  
|       | dem Hou dem du? (they) How are they?  
|       | im Hou im du? (he/she) How is he/she?  

**M - 2**

| a. Repeat the utterance given by your instructor.  
| b. Give the Jamaican Creole (JC) or English translation (as required) of the utterance given by the instructor.  

18
A. Suoso, hou yu du? So-so, how are you?  
Mi haati, hou yu du? I am fine. How are you?

T: How is your mother?  
S: Hou yu muma du?

T: Hou unu du?  
S: How are you all?

M - 3

a. Repeat the utterance given by your instructor.

b. Insert the key word in the pattern.

T: Hou yu du? (Pattern for reply) T: Mi suoso, hou yu du?
T: Hou yu muma du? (fi-yu muma) S: Im suoso. Hou fi-yu muma du?

Ask the questions above of each other and of the instructor. Be sure intonation is correct. Substitute words puoko-puoko and haati for suoso.
Below is the first stanza of a dialect poem by Louise Bennett. Your instructor will read it to you, and explain its meaning.
Read in chorus concentrating on correct pronunciation and intonation.

Donkey tink him cub a race-horse,  
John crow tink him pickney wite,  
Doah teacha mark John sums dem wrong  
Him mumba swear dem right!

Dangki tingk him kob a ries- 
haas  
Jangkro tingk him pikni wait,  
Duo tiicha maak Jan soms dem rang  
Him mumba swier dem rait.
CYCLE 2

M - 1

yu
unu
yu muma
yu pupa
Mi
im
mi
im
mi muma
mi breda
wi

We yu de?
We unu de?
We yu muma de?
We yu pupa de?
We mi de?
We im de?
Si mi ya.
Si im ya.
Si mi muma ya.
Si mi breda ya.
Si wi ya.

Where are you?
Where are you all?
Where is your mother?
Where is your father?
Where am I?
Where is he?
Here am I.
Here he is.
Here is my mother.
Here is my brother.
Here we are.

M - 2

a. Repeat the formula given by the instructor.
b. Give the JC or English translation of the utterances given by your instructor.

T: We yu de?
S: Where are you?

T: Where is your mother?
S: We yu muma de?

T: Where is your father?
S: We yu pupa de?
Do the same with the following.

T: Si mi breda ya.

S: Here is my brother.

T: Here we are.

S: Si wi ya.

M - 3

a. Your instructor will give you the formula for a question and answer.

b. Give the appropriate answer to the questions asked, using the suggested key word.

T: We yu de? (Pattern for reply) Si mi ya.

T: We yu muma de? (ya)/here Si mi muma ya.

T: We yu pupa de? (de)/there Si mi pupa de.

T: We unu de? (uoba yaso)/over here Si wi uoba yaso.

T: We di pikni-dem de? (uoba deso)/over there Si dem uoba deso.

T: We Tiicha de? (uoba deso) Si Tiicha uoba deso.

G - 1

You are now ready for a short conversation using what you learned in the first two lessons. Your instructor will begin the conversation, and you should respond appropriately. Then converse with each other.
Repeat in chorus the poem learned in Cycle 1.

**CYCLE 3**

*Wa (wa)/*"What"

**M - 1**

<table>
<thead>
<tr>
<th>You</th>
<th>You</th>
<th>You</th>
<th>What is your name?</th>
</tr>
</thead>
<tbody>
<tr>
<td>im</td>
<td>im</td>
<td>he/she</td>
<td>What is his/her</td>
</tr>
<tr>
<td>name?</td>
<td></td>
<td>name?</td>
<td>name?</td>
</tr>
<tr>
<td>yu muma</td>
<td>yu muma</td>
<td>your mother</td>
<td>What is your</td>
</tr>
<tr>
<td></td>
<td>niem?</td>
<td></td>
<td>mother's name?</td>
</tr>
<tr>
<td>di Tiicha</td>
<td>di Tiicha</td>
<td>the Teacher</td>
<td>What is the</td>
</tr>
<tr>
<td></td>
<td>niem?</td>
<td></td>
<td>Teacher's name?</td>
</tr>
<tr>
<td>di biebi</td>
<td>di biebi</td>
<td>the baby</td>
<td>What is the baby's</td>
</tr>
<tr>
<td></td>
<td>niem?</td>
<td></td>
<td>name?</td>
</tr>
<tr>
<td>di pikni-</td>
<td>di pikni-</td>
<td>the children</td>
<td>What are the</td>
</tr>
<tr>
<td>dem</td>
<td>dem</td>
<td></td>
<td>children's names?</td>
</tr>
<tr>
<td>disya trii</td>
<td>disya trii</td>
<td>this tree</td>
<td>What is the name</td>
</tr>
<tr>
<td></td>
<td>niem?</td>
<td></td>
<td>of this tree?</td>
</tr>
</tbody>
</table>

**M - 2**

Proceed as in Cycle 2.

T: *Wa yu niem?*

S: What's your name?
T: What's the teacher's name
S: Wa di tiicha niem?

T: What are your names?
S: Wa yu breda niem?

M - 3

Proceed as before, first repeating the utterance given by your instructor, and then inserting the key word appropriately.

T: Wa yu niem? (Pattern for reply) T: Mi niem Jaaj.
T: Wa yu muma niem? (Jien) S: Mi muma niem Jien.
T: Wa di biebi niem? (Ruut) S: Di biebi niem Ruut.
T: Wa fi-yu tiicha niem? (Misa Gaadn) S: Im niem Misa Gaadn.
T: Wa yu breda niem? (Jan) S: Im niem Jan.

In this formula the word "niem" is not a noun but a verb. The sentence wa yu niem is literally in English "What (do) you name?" and "Mi niem Jan" is literally "I name John".
Follow your instructor's lead in this conversation. You should use as many words and sentences as you can. Then converse with each other.

Listen to the song *Chi-chi Bod* which you will hear on the tape. The refrain in which you join is: Som a dem a hala; som a baal. Some of them are crying; some are bawling.

**CYCLE 1**

**Du/"Do"**

**K - 1**

Wa yu da du? you What are you doing?
Wa im da du? he/she What is he/she doing?
Wa dem da du? they What are they doing?
Wa yu pupa da du? your father What is your father doing?
Wa di pikni-dem da du? the children What are the children doing?
Wa yu sista da du? your sister What is your sister doing?
Wa paa sn da du? parson (the preacher) What is the preacher doing?
Give the English or Jamaican Creole expression for the one given by your instructor.

T: What is John doing?
S: Wa Jan a du?
T: What are you doing?
S: What are you doing?
T: Wa yu a du?
S: What is your brother doing?
T: What are you all doing?
S: Wa unu a du?

As before, your instructor will ask a question, give you the formula for the answer, and suggest possible key words.

T: Wa yu a du? (Pattern for reply) T: Mi a plaan kaan.
T: Wa Jan a du? (plaan kaan/plant corn) S: Im a plaan kaan.
T: Wa unu a du? (plaan kaan/plant corn) S: Wi a plaan kaan.
T: Wa yu a du? (bied di biebi/bathe the baby) S: Mi a bied di biebi.
T: Wa yu a du? (ton di pat/stirring the pot) S: Mi a ton di pat.
T: Wa yu muma a du? (wash doun a riba/washing down at the river) S: Im a wash doun a riba.
C - 1

Proceed as before in this phase, incorporating as many of the patterns learned as possible.

C - 2

You have already learned two Jamaican proverbs, both having the same meaning. They are:

1. Dangki tingk im koh a ries haas.
   The donkey thinks his foal is (as fleet as) a race horse.
   AND

2. Jangkro tingk im pikni wait.
   The John Crow (buzzard) thinks its young one is white.

You have been given one illustration of a situation in which these proverbs apply. Can you think of others? Practice their use in the coming weeks.
CYCLE 5

M - 1
Wa yu se?
What did you say?
Wa yu dasta se?
What did your daughter say?
Wa Anji se?
What did Angie say?
Wa Dakta se?
What did the Doctor say?
Wa unu se?
What did you all say?
Wa yu pupa se?
What did your father say?

M - 2
T: What did your mother say?
S: Wa yu muma se?
T: Wa dem se?
S: What did they say?
T: Wa Paasn se?
S: What did the Parson say?
T: What did the child say?
S: Wa di pikni se?
T: What did your brother say?
S: Wa yu breda se?

M - 3
T: Wa yu se? (Pattern for reply) T: Mi se mi honggri.
T: Wa umu se? (honggri/hungry) S: Wi se wi honggri.
T: Wa Jan se? (im sik/he is sick) S: Jan se im sik.
T: Wa yu breda se? (im sik/he is sick) S: Mi breda se im sik.
T: Wa Tiicha se? (Jan som-dem rang) S: Tiicha se Jan som-dem rang.
The conversation in this lesson should make use of all the question and answer formulae introduced in Cycles 1-5. Continue to give special attention to the checked monosyllable and the intonation patterns.

Your instructor will read the second stanza of the poem Sweetie Pie.

Wat day me call a Becky yard
As me wasa go pass
Mi fine Miss Beck dah cry an sey
Her little bredda las'.

Now answer the questions:

We Mis Bek a du?
We Mis Bek se?
CYCLE 6

Wa du /"What's the matter with"

---

M - 1

Wa du yu?
What's the matter with you?

Wa du im?
What's the matter with him/her?

Wa du biebi?
What's the matter with the baby?

Wa du Albot?
What's the matter with Albert?

Wa du dem?
What's the matter with them?

---

M - 2

T: Wa du yu muma?
S: What's wrong with your mother?

T: Whatts wrong with Teacher?
S: Wa du Tiichi?

T: Wa yu pupa a du?
S: What is your father doing?

T: Wa du yu pupa?
S: What's wrong with your father?

T: What's wrong with them?
S: Wa du dem?
M - 3

T: Wa du yu?  (Pattern T: Mi hed a hat mi, ma/sa.
for reply)
T: Wa du yu?  (beli)  S: Mi bêli a hat mi, ma/sa.
T: Wa du im?  (hed)  S: Im hed a hat im, ma/sa.
T: Wa du Jan?  (beli)  S: Jan/im beli a hat im, ma/sa.

G - 1

Conversation led by a member of the class. Students are encouraged to incorporate concepts from previous lessons. For example:

A. Wa du Jan?
B. Tiicha maak im som-dem rang.
C. Im muma swier dem rait.

G - 2

Your instructor will read the third stanza of Sweetie Pie. Practice reading it aloud.

She say de lickle "heart-trob"  Shi se di likl haart-trab
Hooden go no wey an stay  Hudn go no we an stie
Except him tell him sista dat  Eksep him tel him sista dat
Him gwine fe spen de day.  Him gwain fi spen di die.
In some dialects of JC a /h/ regularly replaces /w/ in initial position. Thus, in place of English "wouldn't" or JC "wudn", you might get /hudn/, here spelled hooden by Louise Bennett.

Close the session with singing of Chi-chi Bod, led by a member of the class.

**CYCLE 7**

**Go/Go**

**M - 1**

We yu a go?  
Where are you going?  
We unu a go?  
Where are you all going?  
We Jan a go?  
Where is John going?  
We Jan-dem a go?  
Where are John and his friends going?  
We dem pikni a go?  
Where are the children going?  
We Miss Beki a go?  
Where is Miss Becky going?

**M - 2**

T: We Jan a go?  
S: Where is John going?  
T: Where is your mother going?  
S: We yu muma a go?
T: Where is your sister going?
S: We yu sista a go?
T: Wo unu a go?
S: Where are you all going?

M - 3
T: We yu a go? (Pattern for reply)
S: Hi a go a maakit.
T: We yu a go? (shap)
S: Hi a go a shap.
T: We dem a go? (grong/"
S: Dem a go a grong.
"field")
T: We Misa Gaadn a go? (riba)
S: Misa Gaadn a go a riba.
S: Im a go a riba.
T: We Chaali a go? (doun a ruod) S: Chaali a go doun a ruod.
S: Im a go doun a ruod.
T: We di pikni-dem a go? (kuul/"school") S: Di pikni-dem a go a kuul.
S: Dem a go a kuul.
T: We yu a go? (mi yaad/
S: Mi a go a mi yaad.
"my home")

C - 1
Conversation as in previous lessons. Do not exceed 5 minutes.
Fourth stanza of *Sweetie Pie*.

She sure him meet bad accident
She sure him dead an gawn
For "Sweetie-Pie" never behave so rude
From him was bawn!

Shi shuor him miit bad aksident
Shi shuor him ded an gaan
For "Swiiti-Pai" neba bibieb so ruud
Fram him woz baan!

Listen as the song "*Jangkro se im kyaan wok pan Sonde*" is sung, and try to join in the refrain.

**CYCLE 8**

*No/Not*, *Don't*

**M - 1**

Mi no nuo we fi se. I don't know what to say.
Mi no nuo we fi du. I don't know what to do.
Mi no nuo we im de. I don't know where he/she is.
Mi no nuo we im a go. I don't know where he/she is going.
Mi no nuo we yu a du. I don't know what you are doing.
Mi no nuo we im niem. I don't know what's his/her name.
Mi no nuo wa du Jan. I don't know what's wrong with John.
Mi nó nuó wa Tiicha se. I don't know what Teacher said.
T: Mi no nuo we dem do.
S: I don't know where they are.
T: Mi no nuo we im a go.
S: I don't know where he is going.
T: I don't know what's wrong with the baby.
S: Mi no nuo wa du di biebi.
T: I don't know where Teacher is.
S: Mi no nuo we Tiicha de.

T: Yu nuo we Mis Bek de? (Reply)  T: Ino. Mi no nuo we Mis Bek de.
T: Yu nuo wa du im?
S: Ino. Mi no nuo wa du im.
T: Yu nuo wa fi du?
S: Ino. Mi no nuo wa fi du.
T: Dem nuo wa du yu?
S: Ino. Dem no nuo wa du mi.
T: Im nuo wa yu niem?
S: Ino. Im no nuo wa mi niem.

Group conversation.
Two more stanzas of **Sweetie Pie**.

De way the ooman wring her han;
De way she fret an cry,
Me sory fe her so till
Water come a fe me y'eye!

Di wie di uman ring her han
Di wie shi fret an krai
Mi sari fi har so tel
Waata kom a fi mi yai!

Nex day, me go fe se her, an
Her face was full a smile!
Hear her, "rejoice wid me, me dear
We fine de darlin' chile!

Neke die, mi go fi si har, an
Her fies woz ful a small!
Hier har, "rijaic wid mi, mi dier
Wi fain di daalin chail!

Practice singing the song **Jangkro Se Im Kyaan Wok Pan Sonda**.
M - 1

Mi hier se yu sik. 'I hear that you are sick'.
Mi nuo se yu kom. 'I know that you have come'.
Mi tel im se mi nuo. 'I told him/her that I knew'.
Jan se im hier se yu gaen. 'John says he has heard that you left'.
Mi nuo se dem a kom. 'I know that they are coming'.
Im no nuo se yu de a yaad. 'He doesn't know that you are at home'.
Mis Bek tink se yu tel mi. 'Miss Beck thinks that you have told me'.

M - 2

T: Mi nuo se im a bied di biebi.
S: I know that he/she is bathing the baby.

T:.I hear that they are planting corn.
S: Mi hier se dem a plaan kaan.

T: They think that I am going to the shop.
S: Dem tingk se mi a go a shap.

M - 3

T: Yu tel Tiicha wa mi se? (Reply)
T: Iing-hing. Mi tel
im se yu a kom.

T: Yu hier eniting bout mi breda? (im sik)
S: Iing-hing. Mi
hier se im sik.
T: Wa yu pupa tingk bout di miit? (di miit no gud. S: Im tingk se di the meat is not miit no gud. good)

G - 1
Group conversation:

G - 2
Two more stanzas of Sweetie Pie.

Him did go a smaddy yard an
Drap asleep eena one chair
De people never have de heart
Fe wake de lickle dear!

Same time we hear footstep a run
Sientaim wi hier futstep a ron
Bek wispa, "him a come".
Mi tun fe greet de "lickle heart"
An den mi tan up dumb!

C - 3
Close the Cycle with Chi-chi Bod.
M - 1

Di buk iin de.
Pupa gaan rou de.
Di daag gaan aanda de.
Im klaim op de.
Jan sidong de a laaf.
Sta Kiet op de a baal.
Di biebi iin de a sliip.
Mi breda iin a bush de.

'The book is in there'.
'(My) father has gone round there'.
'The dog has gone under there'.
'He/she climbed up there'.
'John sat there laughing'.
'Sister Kate is up there crying'.
'The baby is in there sleeping'.
'My brother is there in the bush'.

M - 2

T: The dog has gone in there.
S: Di daag gaan iin de.

T: My father is under there.
S: Pupa aanda de.

T: Sta Kiet roun de.
S: Sister Kate is around there.

T: Di buk aanda de.
S: The book is under there.
M - 3

T: We yu a go? (Pattern for reply) T: Mi a go doun de.
T: We Jan gaan? (op de/up there) S: Jan gaan op de.
T: We yu breda de? (roun de/around there) S: Mi breda de roun de.
T: We Tiicha gaan? (a ruod de/on the road there) S: Tiicha gaan a ruod de.
T: We sta kiet a go? (bak de/back there) S: Sta Kiet a go bak de.
T: We yu muma gaan? (in de/in there) S: Mi muma gaan in de.
T: Wa im a du doun de? (sel fish/sell fish) S: Im a sel fish doun de.

C - 1

Conversation.

C - 2

Sweetie Pie. (Continued)

Mi did expect one pretty lickle bwoy.
Bout six 'eaf ole.
Me se one big strong-muscle man.
Dah run fe fifty bole.
De man meck up him face an grunt.
An stretch, an tear him y'eye.
Me sey "Massie me lawd, a dis.
Becky call Sweetie-Pie?".

Mi did ekspek wan priti likl bwai.
Bout siks ier uol.
Mi si wan big strang-mosl man.
Da ron fi fifti buol.
Di man mekop him flies an gront.
An strech, an tier him yai.
Mi se "Hasi mi laad, a dis.
Beki kaal Swiiti Pai?".
But wen me get over de shock, Bot wen mi get uoba di shak,
Ne laugh an sey, "sha right, Mi laaf an se, "shi rait,
donkey tink him cub a race-horse, Dengki tingk him kob a ries-haas,
John Crow tink him pickney wite". Jangkro tingk him pikni wait".

**CYCLE 11**

Ya/'Here'

**H - 1**

Kom ya. 'Come here'.
Ki se yu fi kom ya. 'I say you must come here'.
Mi nuo se im de ya. 'I know that he/she is here'.
Mi si im doun ya yesidec. 'I saw him/her down here yesterday'.
Sta nact no uoba ya. 'Sister Kate is not over here'.
Tiicha'no kech ya yet!? 'Teacher hasn't reached here yet'.
Som a dem iin ya. 'Some of them are here'.
Bra Jaaj no kom roun ya yet. 'Brother George hasn't come (around here) yet'.

*Keck is the JC form of English 'catch', here used to mean 'reach'.

**K - 2**

T: Mi se yu fi kom ya. T: I say you must come here.
S: I say you must come here.
T: I saw heu down here yesterday.
S: Mi si im doun ya yeside.
T: She hasn't come around here yet.
S: Im no kom roun ya yet.
T: Tiicha no kech ya yet.
S: Teacher hasn't reached here yet.

M - 2
T: We yu de? (Pattern for reply) T: Mi de ina ruum ya.
T: We Sta Kiet de? (op ya/up here) S: Sta Kiet de op ya.
T: We Jan de? (roun ya/around here) S: Jan de roun ya.
T: We Bra Jaaj de? (op a ruod ya/up on the road here) S: Bra Jaaj de op a ruod ya.
T: We di daag de? (aanda tiebl ya/under the table here) S: Di daag de aanda tiebl ya.
T: We di pikni-dem.de? (ina skuul ya/in the school here) S: Di pikni-dem iina skuul ya.
T: We' dem de? (iin ya/in here) S: Dem de iin ya.

C - 1
Conversation.

C - 2
Take turns reading or reciting different stanzas of Sweetie Pie.
**Cycle 12**

*Si...Ya/* 'Here is', are
*Si...De/* 'There is', are

**M - 1**

Si yu buk-dem ya.  
'Si Mis Jien de.  
'Si Kozn Kyari an Tata Juo de.  
'Si wan neks wan ya.  
'Si di tara wan de.  
'Si di tikit ya, sa.  

**M - 2**

T: Si di biébi ya.  
'S: Here is the baby.  

T: Here are Sister Kate and Miss Jane.  
'S: Si Sta Kiet an Mis Jien ya.  

T: There is your father.  
'S: Si yu pupa de.  

T: Si di tara wan de.  
'S: There is the other one.
CYCLE 12

Si...Ya/'Here is', are
Si...De/'There is', are

M - 1
Si yu buk-dem ya. 'Here are your books'.
Si Mis Jien de. 'There is Miss Jane'.
Si Kozn Kyari an Tata Juo de. 'There are Cousin Carrie and Father Joe'.
Si wan neks wan ya. 'Here is another one'.
Si di tara wan de. 'There is the other (one)'.
Si di tikit ya, sa. 'Here is the ticket, sir'.

M - 2
T: Si di biebi ya.
S: 'Here is the baby.

T: Here are Sister Kate and Miss Jane.
S: Si Sta Kiet an Mis Jien ya.

T: There is your father.
S: Si yu pupa de.

T: Si di tara wan de.
S: There is the other one.
M - 3
T: We Tata Juo de? (Pattern T: Si Tata Juo ya, sa.
for reply)
T: Wepaat yu tikit de? (ya) S: Si mi tikit ya, sa.
T: We Mis Jien-dem de? (de) S: Si dem de, sa.
T: We unu de? (ya) S: Si wi ya, sa.
T: We di dangki de? (de) S: Si di dangki de, sa.

C - 1
Conversation.

C - 2
Your instructor will read the poem *C’rismus Ham* by
Louise Bennett. See how much of it you can understand
without assistance of the instructor.

Concentrate in this lesson on the first stanza only.

Aunt Mary, Cousin Rute a bawl
Sey she get een a jam,
De gal teck fool an play pranks wid
Her Misses c’rismus ham!

Aant Mieri, Kosn Ruut a baal
Se shi get iina jam,
Di gyal tek fuul an plie prangks
Här Misis krismos ham!

You have already learned a number of phrases with "se"
meaning "that" as in *mi hier se yu sik*. In this stanza
we get it in:
Kozn Ruut a baal se shi get iina jam

Note the idiom tek fuul, meaning "to act foolish".

Listen to the words and music of Hold Him Joe, and join in the bobbin as directed.

**CYCLE 13**

We/ 'Away'

**M - 1**

Kozn Ruut gaan-we a toun.

Jaaji ron-we gaan a bush.

Di tiif get-we fram di kaapi.

Im dash-we aal a mi moni.

Sam tek iuul dash-we mi moni.

Di hous wash-we gaan a goli.

Mieri go-we go tel Tiicha.

Di trii lim brok-we wid dem.

'Cousin Ruth has gone away to town'.

'Georgie has run away and gone to the bushes'.

'The thief got away from the cop'.

'He/she has squandered my money'.

'Sam has foolishly squandered my money'.

'The house has been washed away into the gully'.

'Mary went right off and told Teacher'.

'The tree limb broke with them (on it)'.

46
T: Di tiif get-we fram di kaapi.
S: The thief got away from the cop.

T: Sam has foolishly squandered my money.
S: Sam tek fuul dash-we mi moni.

T: Mary went right off and told Teacher.
S: Mieri go-we go tel Tiicha.

T: Jan ran-we gaan a town.
S: John has run away to town.

T: The house has been washed away into the gulley.
S: Di hous wash-we gaan a goli.

T: Di trii lim brok-we wid dem.
S: The tree limb broke off with them (on it).

---

C - 1

Conversation.

C - 2

Grismus Ham (Cont’d)

Aunt, listen wa Rute do. She teck Aant, lisn wa Ruut du. Shi tek
De oman big big ham Di uman big, big ham
An chap up een pieces, sey An chap op iina piisiz, se
She tink it cook like yam! Shi tingk i kuk laik yam!
Bena six li fine-fine piece mah,  Iina siks li fain-fain piis ma,
What a crosses pon de lan!  Wat a kraasiz pan di lan!
Sey she never no' big sinting  Se shi neba nuo big singting
Like a dat can bwile in one!  Laika dat kyen bwail in wani

Note the use of se again in the first stanza above.
Learn the expression "Wat a kraasiz pon di lan", which you will find useful for expressing deep concern over unfortunate events. The abbreviated form "Wat a kraasiz" is also often used.

C - 3

Join in song Hold Him Joe. Members of the group should take turns as bomma.
Jien gaan a shap fi bai bred.
Mi sen im op a ruod fi miit di bos.
Sta Kiet a kom fi hier labrish.
Kozn Kyari wash di pat fi bwail di yam.
Mi son gaan a Kalij fi ton dakta.
Mis Bek a go-we fi prie fi yu.

"Jane has gone to the shop to buy bread."
"I sent him/her up to the road to meet the bus."
"Sister Kate is coming to listen to the gossip."
"Cousin Carrie washed the pot to boil the yam."
"My son has gone to college to become a doctor."
"Miss Beck is going away to pray for you (that is: to invoke ill-luck for you)."

T: Mi a go a shap fi bai milk.
S: I am going to the shop to buy milk.
T: I am going there to meet the bus.
S: Mi a go de fi miit di bos.
T: Suu wash di pat fi bwail di piiz.
S: Sue washed the pot to boil the peas.
T: Bek gaan a kraasin fi hier labrish.
S: Beck has gone to the crossing to hear gossip.
Conversation. You should try to use the new question formula introduced by the instructor in N - 3. One way of asking why, is to begin with wa and end with fa.
C’rismus’ Ham Cont’d.

Atta we keen blame de oman
Fi get beks an ron yu out
Shet up yu bun-pan mout!
Koo omonth a week yuh wasa get!
Yu dresop laika duud,
And da triit ham laik grong fuud!

Ata wi kyaen bliem di uman
Wat a big an suoso fuufuul gyal
Shetop yu bon-pan mout!
Ku omoch a wiik yu woz a get!
Yu da dimaanz big wiejiz
An da triit ham laik grong fuud!
M - 1

Mi naa du notn.
'DI am not doing anything'.

Di pikni-dem naa du dem lesn.
'The children are not doing their lessons'.

Boti naa sen di moni.
'Bertie is not sending (won't send) the money'.

Mi naa rait im tel neks wiik.
'I won't write her till next week (am not writing)'.

Jais naa fiks yu frak.
'Joyce is not fixing your dress'.

Mis Bek naa krai fi im breda.
'Miss Beck is not crying for her brother'.

Tiif naa mak daag si im.
'A thief will not let a dog see him (is not making)'.

M - 2

T: Mi naa du notn.
S: I am not doing anything.

T: Dem naa sen no moni.
S: They will not (are not sending) send any money.

T: Joyce is not fixing your dress.
S: Jais naa fiks yu frak.
T: A thief won't let a dog see him.
S: Tiif naa mek daag si im.
T: Miss Beck is not crying for her brother.
S: Mis Bek naa krai fi im breda.

M - 3
Insert naa correctly in the sentences your instructor gives you.

Mi hed a hat mi. Mi hed naa hat mi.
Jan breda a sliip. Jan breda naa sliip.
Sta Kyari a suo im frak. Sta Kyari naa suo im frak.
Di daag a baak loud. Di daag naa baak loud.
Di haas a gyalop doun di ruod. Di haas naa gyalop doun di ruod.

C - 1
Conversation.

C - 2
Last stanza of Chrismus Ham:
Tap yu nize eena de yard, yuh Tap yu naiz iina di yaad, yu
Shoulda eena wos dan jam, Shuda iina wos dan jam,
Yu hooda eena peppa-pickle Yu huda iina peppa-pikl
If it benna fe me ham! If it benna fi mi ham!
Listen to the music and words of *Fan Me, Soldier Man*.

**CYCLE - 16**

*Ku 'Look (there's)'*

'Look, (see)'

**M - 1**

*Ku del*

'Look there!'

*Ku yai*

'Look here!'

*Ku Kozn Ruut!*

'Look! (There's) Cousin Ruth!'

*Ku Kozn Ruut a baal!*

'Look! (There's) Cousin Ruth crying!'

*Ku Mis Bek breda!*

'Look! 'There's Miss Becky's brother!'

*Ku Mis Bek breda a mek op im fies!*

'Look! (There's) Miss Becky's brother frowning (Lit. making up his face)!

*Ku di dangki kobi!*

'Look! (There's) the donkey's cub!'

*Ku di dangki wid im kobi!*

'Look! (There's) the donkey with its cub!'

*Ku homoch 'yu'en'a get!*

'Look! (See) how much you were getting!'

*Ku hou im a tier im yai!*

'Look! (See) how he stares! (Lit. is staring his eyes)'.

*Ku hou im doti an ragidi!*

'Look! (See) how dirty and ragged he/she is!'
M - 2

T: Ku ya!
S: Look here!
T: Ku de!
S: Look there!
T: Look! (There's) the donkey's cub.
S: Ku di dangki kobi!
T: Look! (There's) Miss Beck's brother.
S: Ku Mis Bek breda!
T: Ku hou Mis Bek breda a tier im yai!
S: Look! See how Miss Beck's brother stares.

C - 1

Conversation.

C - 2

Read in turn the stanzas of Christmas Ham. Then learn the proverb:

"If man'no ha kluoz a duo, im no luk fi rien".

Meaning: One need fear no calamity where one's interests are not involved. (Literally speaking, if you have no clothes drying outdoors, you don't have to be concerned about imminent rain).

C - 3

Join in singing of Fan Me, Soldier Man.
Mi a go de tu. 'I am going there too'.
Mi waan sliip tu. 'I want to sleep too'.
Jien se im waan sliip tu. 'Jane says she wants to sleep too'.
Mi wuda laik si im tu. 'I'd like to see him too'.
Sta Kiet se fi-im son kom tu. 'Sister Kate says her son has come too'.
Fi-mi bak a hat mi tu. 'My back hurts too'.
Dem pikni gaan a puos tu. 'The children have gone to post office too'.
Bra Jaaj de op a kraasin tu. 'Brother George is up at the cross-roads too'.
Im put fi-im buk de tu. 'She put her book there too'.

T: Dem a plaan kaan tu.
S: They are planting corn too.

T: Babi klaim op de tu.
S: Bobby climbed up there too.

T: I want to sleep too.
S: Mi waan sliip tu.
T: I have a headache too.
S: Fi-mi hed a hat mi tu.
T: Jan ron-we gaan a toun tu.
S: John has run away to town too.
T: My son is going to be a doctor too.
S: Fi-mi son a go ton dakta tu.

C - 1

Conversation.

C - 2

Your instructor will read the poem Literacy. Again you should try to get the meaning before it is explained to you.

C - 3

Sing the song Hold Him Joe.
M - 1

Gi mi som no, Mis Bek?
Mi naa gi yu non ataal.
Jan se im wi gi unu di bul.

'Please give me some, Miss Beck'.
'I won't give you any at all'.
'John says he'll give you all the bull'.

Wa im gi yu?
In neba gi mi notn.
Miei tek fuul gi-we im bed.

'What did he/she give you?'.
'He/she didn't give me anything'.
'Mary has foolishly given her bed away'.

A dis wan Jaki gi dem.
A di rang baks-im gi yu.

'This is the one Jackie gave them'.
'It's the wrong box he/she gave you'.

M - 2

T: Mi naa gi yu non.
S: I won't give you any.

T: Please give me some.
S: Gi mi som, no?

T: This is the one Jackie gave them.
S: A dis wan Jaki gi dem.

T: This is the one Teacher gave us.
S: A dis wan Tiicha gi wi.
T: Im neba gi mi nota.
S: He didn't give me anything.
T: Bra Jaaj no gi mi non.
S: Brother George did not give me any.

C - 1

Conversation.

C - 2

The first four stanzas of Literacy.

Ef Jona tell we say whale got Bed eena him belly,
We hoo da haffe believe, for Him spen time eena i'.
Soh When me gi de Literacy Sinting prize an' fame
Unoo mus hear me, for se yah Me jus dun sighn me name!
Laas' week ef yu did write me name
Big like dis junk a yam
Yuh coulda fool me sey is piece
A Mary lickle lamb.

Ef Juona tel wi se wiel gat
Bed iina him beli,
Wi huda hafi biliib, faar
Him spen taim iina i.

So wen mi gi di literesi
Sinting priez an' riem
Unu mos hier mi, far si ya
Mi dis don sain mi niem

Laas wiik ef yu did rait mi niem
Big laik dis jongk a yam
Yu kuda fuul mi se iz piis
A Mier lilk lamm.
An of yuh did sey dat it good
Fe meck me dry-head grow
Mi hoda nyam it off an swear
De lamb was nice to know.

An of yu did se dat i gud
Fi mek mi drai-heg gruo
Mi huda nyam i saif an swier
Di lam woz nais tu nuo.

**CYCLE 19**

**Nomo/'No more'**

**M - 1**

Mi no gat nomo kaan. 'I have no more corn'.
Jan se im no waan nomo kaan. 'John says he does not want any more corn'.
No tel nomo lai pan mi. 'Don't tell any more lies about me!'.
Mi naa gi dem nomo manggo. 'I won't give them any more mangoes'.
Mi no si nomo kuoknat a grong. 'I don't see any more coconuts on the ground'.
Dem no ha nomo poliis op de. 'They don't have any more policemen up there'.
Mi no gat nomo fi gi yu. 'I have no more to give you'.

**M - 2**

T: Jan no waan nomo kuoknat.
S: John does not want any more coconuts.
T: I won't give them any more coconuts.
S: Mi naa gi dem nomo kuoknat.
T: No tel nomo lai.
S: Don't tell any more lies.
T: They don't have any more children.
S: Dem no gat (ha) nomo pikni.
T: Mi no gat nomo banaana.
S: I have no more bananas.

Conversaation.

Three stanzas of Literacy:

But one lady start fe teach me
Literacy, an koo yah!
Now me can grab pen an sign name
Like me dak drink wat'a!
An dat noh all, every day now
Me read one long story,
An dem is gwine write newspapa
Especially fe me.
Soh me gwine teach yu, yu teach
Jane
Jane teach one nex' smaddy,
Dat smaddy teach smaddy, so till
We spread literacy.

Bot wan liedi staat fi tiich mi
Litaressi, an ku ya!
Nou mi kyan grab pen an sain niem
Laik mi da drinck waata
An dat no aal, eibri die nou
Mi riid wan lang stuori,
An dem iz gwain rait nyuuzpiepa
Espeshali fi mi.
So mi gwain tiich yu, yu tiich
Jien
Jien tiich wan neks smadi,
Dat smadi tiich smadi, so til
Wi spred literasi.
Close this cycle listening to the song: Carry Me Ackee
Go A Linstead Market.

**CYCLE 20**

**Nom°/‘Only’**

Pupa gi mi trii shiling nomo. ‘Father gave me only three shillings’.

Tiicha maak siks buk nomo. ‘Teacher marked only six books’.

A wan poun nomo mi pie. ‘It’s only one pound I paid’.

A fuor a wi nomo go a choch tide. ‘Only four of us went to church today’.

A shap nomo mi sen yu. ‘I sent you only to the shop’.

A wan taim nomo Sta Kiet kom ya. ‘It’s only once that Sister Kate came here’.

A di baisikl nomo mi a bai. ‘It’s the bicycle only that I will buy’.

A Mis Jien nomo mi wispa tel. ‘Miss Jane is the only one to whom I whispered (and told) it’.

A suoso aki nomo yu gi mi? ‘Is it only ackee you have given me?’.
M - 2

T: A wan taim nomo Sta Kiet kom ya.
S: It's once only that Sister Kate came here.

T: A fuor a wi nomo go a choch tide.
S: Only four of us went to church today.

T: It's only once that I went there.
S: A wan taim nomo mi go de.

T: I sent you only to the shop.
S: A shap nomo mi sen yu.

T: A wan poun nomo mi pie.
S: It's only one pound I paid.

M - 3

T: Tuu eg. (Pattern to be drilled) T: A tuu eg nomo im lie. (It's only two eggs she laid)
T: Trii eg.
T: Fuor eg.
T: Faiv eg.
T: Siks eg.

T: It's down to the (Pattern to be drilled) T: A doun a riba nomo mi sen yu.
river only that I sent you.

T: Outa ruod.
S: A outa ruod nomo mi sen yu.
T: Op a kraasin.
S: A op a kraasin nomo mi sen yu.

T: A maakit.
S: A maakit nomo mi sen yu.

T: It's in the house (Pattern to be drilled) T: A ina hous mi fain i. I found it.

S: A anda bed mi fain i.
S: A tap a di tiebl mi fain i.
S: A bak a di shed mi fain i.

C - 1

Conversation.

C - 2

Take turns reading different stanzas of Literacy.
Learn the proverb:

Yu wash smadi pikni beli, bot yu no wash im bak.

Meaning: You may take care of another person's child, but you cannot be assured of gratitude for it. The child may well prove ungrateful.
(A number of cartoons by the cartoonist, Leandro, have been inserted in the lessons. Note that because the characters are semi-literate, they do not speak a pure Creole, but a type of speech somewhat closer to standard Jamaican English. The cartoons capture, however, the wit and humor typical of Jamaica. The Creole equivalent of the captions is given below).

A: Hou yu laik di briiz-bluo Sonde?

B: I no en bad - bot i bluo doun aal a mi griin manggo-dem.
Gwaan/'Behave', 'Carry on', 'Continue'

N - 1

ni no laik hou dem a gwaan.
'I don't like how they are behaving'.
A so norno im gwaan.
'That's only how he behaves'.
Dey a gwaan tuu bad, man.
'They are behaving too badly, man'.
Di kansrt gwaan gud, yusi.
'The concert was very good'.
Umu gwaan gud fi-truu.
'You all behaved very well indeed'.
Jan a gwaan laik a fi-im kyaar.
'John is behaving as if it is his car'.
Nis Jiera gwaan laik im a go ded.
'Kiss Sarah acted as if she was going to die'.
Juo a gwaan hai an maiti.
'Joe is behaving high and mighty'.
Yu no fi gwaan so, man.
'You shouldn't behave like that man'.

N - 2

T: Dem a gwaan tuu bad, man.
S: They are behaving too badly, man.
T: Tho concert was very very good.
S: Di kansrt gwaan gud, yusi.
T: John behaves as if it is his car.
S: Jan a gwan laik a fi-im kyaar.
T: Joe is acting high and mighty.
S: Joo a gwan hai an maiti.
T: You all behave very well, indeed.
S: Unu a gwan gud, fi-truu.

Conversation.

Listen as your instructor reads the poem Hackit.

Sing "Chi-chi Bod".
CYCLE 22

Gwaan Wid/ 'Be Doing'

M - 1

What are you all doing, though?

They are doing all kinds of things.

What's Mr. George doing?

I am not doing anything, mam!

When they do things like that, I can't be bothered with them.

Joe and his friends are doing all kinds of things.

You all are carrying on with nothing but rubbish.

M - 2

T: What are you all doing, though?

S: Wa unu a gwaan wid, duo?

T: Wa Maas Chaali a gwaan wid?

S: What is Mr. Charlie doing?

T: Sarah and her friends are doing all kinds of things.

S: Siera-dem a gwaan wid banz a tings.
T: You are all carrying on with nothing but rubbish.
S: Unu a gwaan wid ruoso robish.
T: Wen dem gwaan wid dem sinting de, mi kyaan bada wid dem.
S: When they do such things, I can't be bothered with them.

Repeat the sentences given by the instructor, and then substitute the words or phrases suggested.

T: Wen dem gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid dem.
S: Wen dem gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid dem.
T: Wen im gwaan...
S: Wen im gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid im.
T: Wen unu gwaan...
S: Wen unu gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid unu.
T: Wen yu gwaan...
S: Wen yu gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid yu.
T: Wen Muma gwaan...
S: Wen Muma gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid im.
T: Wen dem pikni gwaan...
S: Wen dem pikni gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid dem.
T: Wen Mis Kiet-dem gwaan...
S: Wen Mis Kiet-dem gwaan wid dem sinting de, tu mi Gad mi kyaan bada wid dem.

C - 1
Conversation.

C - 2
Read the first half of the poem *rackit*.

Tan unno know is wat wrong wid
Di bwai dem nou-a-diez?
Dem is a set a raskill, cho!
Dem got real dutty ways!
Az i a kom tu Krismos taim
Dem drop dem gyal fren bif!
Because dem no want fe gi
Bikaazn dem no waan fi gi
Po 'oman haffe suffa doah
Di gyal no Krismos gif!
It is a wicked rackit!
Dem bwai da gwaan too bad yaw
ma,
An smady haffe crack it!

Tan unu nuo iz wat rang wid
Dem iz a set a raskil, cho!
Dem.gat riel doti wiez!

Po 'oman haffe suffa doah
It iz a wikid rakit!
Dem bwai da gwaan tuu bad yaa,
ma.
An smadi hafi krak it!
M - 1
Mek yu neba kom?  Why didn't you come?
Mek yu tel im we mi se?  Why did you tell him/her what I said?
Mek dem ron-we go a bush?  Why did they run away to the bushes?
Mek Mis Bek a baal so?  Why is Miss Beck crying so much?
Mek Rutu cap op im Misis  Why did Ruth cut up her Mistress'  Christmas ham?
Krismos ham?
Mek dem a baal an gwaan so?  Why are they crying and carrying on so?
Mek yu tan so lang?  Why did you stay so long?

M - 2
T: Mek yu neba go?
S: Why didn't you go?
T: Mek yu a gwaan so?
S: Why are you behaving like that?
T: Why did you tell him/her what I said?
S: Mek yu tel im we mi se?
T: Why are you all crying so?
S: Mek unu a baal so?
T: Mek 4am ron-we go a bush?
S: Why did they run away to the bushes?
T: Why did you stay so long?

S: Mek yu tan so lang?

Conversation.

Finish reading the poem Rackit.

Last 'ear, two weeks from C'rismus day
One po gai jus sey "feh".
Her bwoy frien start mek nize an row
An get bex an go weh!
Him meek de nice-nice gal spen C'rismus
Widout a bwoy frien,
An de last week a January
Him crawl back een again!
Dis 'ear him do de same ting, but Ef dat gal was like me,
Nex' 'ear him hooda haffe pick Quarril wid him duppy!

Sing the song Fan Me, Soldier Man.
M - 1
Tek di biebi gwaan.
'Take the baby and go on (your way)'.
Tek da paki-de gi mi.
'Take that gourd and give (it) to me'.
Tek out yu han qut a mi baaskit.
'Take your hand out of my basket'.
Jien tek faas brok mi sliet.
'On account of her meddlesomeness, Jane broke my slate'.
Im tek kierlis laas aal di moni.
'On account of her carelessness, he/she lost all the money'.
Rute tek fuul chap op im Mis crisamus ham.
'On account of her folly, Ruth chopped up her Mistress’ Christmas ham'.
Jaaj tek grojful kil Ongki Zaki guot.
'Because of envy, George killed Uncle Zacky’s goat'.
Mis Shati tek kobich nyam aaf aal di pier.
'Because of greed, Miss Charlotte ate off all the pears'.
Mi dis tek taim tek-we misef.
'I just cautiously slunk away'.
(Lit. took myself away).

M - 2

T: Tek di biebi gwaan.
S: Take the baby and go on (your way).
T: Take the book and give it to me.
S: Tek di buk gi mi.

T: Tek unu han out a mi baaskit.
S: Take your hands out of my basket.

T: Unu tek fuul laas aal di moni.
S: Because of folly, you (all) have lost all the money.

T: Mis Shati tek kobich nyam aaf aal a di fuud.
S: Because of greed, Miss Charlotte ate off all of the food.

Conversation.

Listen to the recording of the song Sammy Dae, and join in the bobbin M - M.

Learn the following proverbs:

1. Yu fi tek taim tek yu han out a krokodail mout.
   (Lit. You must take time in taking your hand out of a crocodile's mouth).
   Meaning: Be extremely cautious in extricating yourself from a difficult situation.
2. Wen men tek sik, dakta mek riez.
(Lit. When one gets sick, the doctor gets rich).
Meaning: The misfortune of one person is another's good fortune.

CYCLE 25

Ton/'Turn' 'Become'

M - 1
Unu ton bak kom ya.
Az mi kech a ruod, mi a ton bak.
Di rom a ton mi hed.
Kom help wi ton da aiskriim bokit ya.
Wat-a-wie im ton black!
Kozn Jien ton chupit nou-a-diez.
A wa ton im fuul, duo?
Mi en nuo se di moni wuda ton im fuul.
Miss Mati ton smadi now.
Im go-we go ton tiicha.
'Turn back (you all) and come here',
'As soon as I get to the road, I will turn back'.
The rum is making me dizzy'.
'Come and help us turn this ice cream bucket'.
'How black he/she has become'.
'Cousin Jane has become stupid nowadays'.
'What's caused him/her to become foolish, though?
'I knew that money would cause him/her to turn foolish'.
'Miss Matty is now someone (to be reckoned with')'.
'He/she went off and became a teacher'.
T: Ton bak kom ya.
S: Turn back and come here.
T: The rum is making me dizzy.
S: Di rom a ton mi hed.
T: How black he/she has become!
S: Wat-a-wie im ton blak!
T: Kozn Jien ton chupit nou-a-diez.
S: Cousin Jane has become stupid nowadays.
T: Mis Matty is somebody now.
S: Mis Mati ton smadi nou.

Conversation.

Practice reading the first three stanzas of *Earthquake Night*.

What a heaby eart' quake shock mah
Me nearly dead wid fright
But dat no nutten to wat happen
Dat deh eart' quake night.
Me hear sey Vera baby,
T'ree 'ear ole Decemba gawn,
Wat never cut a teet nor walk
Nor talk good from it bawn.

Wat a hebi ortkwiek shak ma
Mi nieli ded wid frait
Bot dat no notn tu wat hapn
Dat de ortkwiek nait.
Mi hier se Viira biebi
Trii ier uol Disemba gaan
Wat neba kot a tiit naar viak
Naar taak gud fram i baan.
When everybody run from shock
  An lef it one fe dead,
De pickney halla, "po me gal!"
  An run under de bed!

When everybody run from shock
  An lef it one fe dead,
De pickney halla, "po me gal!"
  An run under de bed!

Cycle 26

Wie/ Way, Manner, Direction'

N - 1
In which direction did he/she turn?'
He/she has gone up in the direction of the road'.
'They live back in the direction of Westmoreland'.
'You all should not behave in that manner'.
'Why do they behave in that manner?'.
'Uriah is so lazy, he will not do any work'.
'I was so frightened, the pan fell out of my hand'.

Wie/ Way, Manner, Direction'

In gaan op ruod wie.
'Dem lib bak Wesmolan wie.'
'Unu no fi gwaan dem wie de.
'Mek dem gwaan aal dem wie de?
'Di wie Raya liezi, im naa go du no wok.
'Di wie mi fraitn, di pan drap outa mi han

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T: In which direction did he/she turn?
S: Which wis im ton?

T: Im gaan-op shap wie.
S: She has gone up in the direction of the shop.

T: You shouldn't behave in that manner.
S: Yu no fi gwaan dem wie de.

T: Di wie Raya liezi, im naa go du no wok.
S: Uriah is so lazy, he will not do any work.

T: I was so frightened, the pan fell out of my hand.
S: Di wie mi fraitn, di pan drap out a mi han.

T: Dem lib bak Wesmolen wie.
S: They live back in the direction of Westmoreland.

Conversation.

Listen while your instructor read the poem Earth Quake Night. How much of it did you understand? Discuss the difficult passages, and ask your instructor for explanations needed.
Sing *Sanny Dad* in unison with the recording.

Learn the proverb:

Plie wid popi, popi ton ruon lik yu mout.
(Lit. If you play with a puppy, it will turn around and lick your mouth).

**Meaning:** If you fraternize with your subordinates, they will lose all respect for you.
CYCLE 27

Dong/'Down' (in compounds)

M - 1

Mr. Joe sat out there all day'.
There he/she is sitting on the ground'.
He/she sits under the tree waiting for mangoes to fall'.
'Sister Rose fell with a thud'.
'Don't go up there. You will fall'.
'No sooner had he/she climbed up than he/she fell'.
'My foot struck something and I fell'.
'I put the basket down on the step'.
'What's that he/she put down there?'
The grandstand collapsed last night'.
'If they are not extremely careful, the stand will collapse.'

M - 2

T: John sat out there all day.
S: Jan sidong out de huol die.
T: Si dem a sidong a doti de.
S: There they are sitting on the ground.

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T: Don't go up there; you will fall.

S: No guop de; yu wi faaldong.

T: Mi pudong di baaskit pan di step.

S: I put the basket down on the step.

T: No sooner had he climbed up than he fell.

S: Im neba klaim up gud, im faaldong?

C - 1

Conversation.

C - 2

Practice reading the next three stanzas of Earthquake Night.

Den Amy play-wite Aunt, all day
She cuss po Amy 'black',
She treat de gal like dog, but wen
She feel de earthquake shock.

She bus open Amy room door
Jump eena Amy bed
Grab Amy ole dutty jip hat
An jamawn pon her head!

Den Iemi plie wait Aant, aal die
Shi kos puo Iemi 'blak',
'Shi triit di gyal laik daag, bot wen
Shi fiil di earthquake shak.

Shi bos uopn Iemi ruum duor
Jomp iina Iemi bed
Grab Iemi uol doti jip hat
An jam aan pan har had!
She hug up Amy an start call her, Shi hog op Iemi an staat kaal har, 
"Sista in distress"  "Sista in distress"
An start halla an gwan like she An staat hala an gwaan laik shi
Dah dead an mus confess. Da ded an mos kanfes.

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Close the session with the singing of John Crow de Im
Kyaan Wok Pan Sonde.

CYCLE 28

Mikies/Hurry up, Hurriedly; De pan ies/to be in a hurry

M - 1

Mikies kom bak, yaa.
Mi dis mikies pie fi i an kom-we.
Mi beg Naana fi mikies kom.
Chaali se im de pan ies.
Wa du yu? Yu de pan ies?
Tek di moni.ya, sa. Mi de pan ies.

'Return quickly, you hear'.
'I just paid for it quickly and came away'.
'I begged Nursic to come quickly'.
'Charlie says he is in a hurry'.
'What's the matter with you? Are you in a hurry?'.
'Take the money here, sir. I am in a hurry'.
'You all must be in a hurry to be running so'.

82
T: Return quickly, do you hear?
M: Mikies kom bak, yaa.
T: Mi beg Naana fi mikies kom.
S: I begged Nursie to come quickly.
T: Are you in a hurry?
S: Yu de pan ies?
T: Tek di moni, ma. Mi de pan ies.
S: Take the money, mam. I am in a hurry.
T: Jou says he is in a hurry.
S: Jou se im de pan ies.
T: Unu de pan ies?
S: Are you all in a hurry?

Conversation.

Read the next three stanzas of Auntie Quake Night.

Den yuh mus know Becky bredda
Den yu mos nuq Beki breda
She ongle got de one,
Shi ongl gat di wan,
Him long an big an strapping
Him lang an big an strapin
An gwan like superman.
An gwaan laik syliupaman.
Well de shock teck him ena bed
An bo de time it done,
Him fain himself half-naked
Half-mile from him yard a run.

Doc shame him shame him tun roun, teck
Him time an crawl home back.
Guess how him frighten wen him fain
Him door an winda lock!

---

Wel di shak tek him iina bed
An bi di taim i don;
Him fain himself haaf-niskid
Haaf-mail frahm him yaad a ron.

Di shiem him shiem him ton roun, tek
Him taim an kraal huom bak,
Gee hou him traitn wen him fain
Him duor an winda lak!

---

close the session with a song fest.
INTONATIONAL PATTERNS

TO THE STUDENT:

In the previous lessons emphasis was placed on precise imitation of the intonational patterns in each of the sentences you have learned. These patterns were, however, learned by rote, and you were not told what the appropriate contextual situation for each would be. In the next twelve lessons you will learn how to match intonational pattern with the situation or emotional state of the speaker. Every effort is made to avoid introducing new sentence-types, except when they occur in the chorus section of each cycle. An example of the situation appropriate for the first sentence precedes the drill for that pattern.

CYCLE 29

TOTAL QUESTION INTONATION

TO THE STUDENT.

The intonational pattern which we regard as basic in Jamaican Creole is the one used in all statements. Like English, it is marked by the falling of the voice on the last syllable or syllables of the utterance. This is the contour we drilled in sentences such as:

Mi hed a hat mi.

This same contour is also used in requests and commands, and in questions which begin with a question word.
It is, therefore, the one which you have learned in most of the sentences so far.

When, however, a question is asked for which the answer is 'yes' or 'no', this is a total question and a rising contour is used. There is more than one of these rising contours, so that we need to be careful to differentiate them. The first of these is the 'total question' intonation, used when you want to ask a simple question like, "Is John going?".

M - 1
Jan a kom?
Yu hed a hat yu?
Yu hier wa mi se?
Yu muma nuo we yu de?
Jnu nuo se im kom?
Pupa gaan roun de?
Yu breda iina bush-de?
Yu kom ya fi hier labrish agen?
Dem naa du notn?
Babi klaim op de tu?
Jan en ron-we tu?

M - 2
T: Jan a kom?
S: Is John coming?
T: Has he gone to town?
S: Im gaan a toun?
T: Jan a kom.
S: John is coming.
T: Mi hier wa yu se.
S: I hear what you say.
T: Your mother doesn't know where you are.
S: Yu mum no nuo we yu de.
T: Yu mum no nuo we yu de?
S: Doesn't your mother know where you are?

<table>
<thead>
<tr>
<th>Jan a kom.</th>
<th>Jan a kom?</th>
<th>(question)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Im de a ruod?</td>
<td>Im de a ruod.</td>
<td>(statement)</td>
</tr>
<tr>
<td>Juo ton bak aredi.</td>
<td>Juo ton bak aredi?</td>
<td>(question)</td>
</tr>
<tr>
<td>Sta Kiet faaldong a maakit.</td>
<td>Sta Kiet faaldong a maakit?</td>
<td>(question)</td>
</tr>
<tr>
<td>Im tek yu paki gi-we?</td>
<td>Im tek yu paki gi-we.</td>
<td>(statement)</td>
</tr>
<tr>
<td>Pupa gaan op a ruod fi miit di bos.</td>
<td>Pupa gaan op a ruod fi miit di bos.</td>
<td>(question)</td>
</tr>
</tbody>
</table>
Conversation.

Read the last three stanzas of *Earth Quake Night*.

Him racks him brain, him scratch him head,
Him prawl an search all bout,
Him keen get een, him keen memba
Is how him did get out!

Me no know ef him sleep a door
De balance a de night,
Or if him bawl fe help an bring
Him cowardness to light.

But him dah gwan like mad smaddy,
Him po brain still a fight
Fe try memba wich part him walk
Run wah de earth quake night.
TO THE STUDENT:

If asked a partial question, one beginning with a question word such as we 'where' or wa 'what', you may want to check to see whether you have heard correctly. You will do this either because you are not sure of what you heard, or because the question surprises you. In either case you reiterate the question using the rising rather than the falling contour. Practice these utterances in pairs, and so learn to differentiate them.

M - 1

Wa yu a du?    Wa mi a du??    'What am I doing?'
Wa unu a du?    Wa wi a du??    'What are we doing?'
Wa yu sista a du? Wa mi sista a du??    'What is my sister doing?'
Wa di tiicha niem? Wa di tiicha niem??    'What's the teacher's name?'
Wa disya trii niem? Wa disya trii niem??    'What's the name of this name?'
We Sta Mati de?    We Sta Mati de??    'Where is sister Matty?'
We unu pupa de?    We wi pupa de??    'Where is our father?'
Hou yu du?    Hou mi du??    'How am I?'
We Mis Bek a go?    We Mis Bek a go??    'Where is Miss Beck going?'
We Jan-dem a go?    We Jan-dem a go??    'Where are John and the rest going?'
Wa du yu breda?    Wa du mi breda??    'What's wrong with my brother?'
"What's wrong with the children?"

The double question mark is here used for counter-question.

**M - 3**

Give the corresponding question or counter-question to the utterance given by your instructor.

**TEACHER**

Wa mi muma a du??
We Bra Jaaj gaan?
We yu sista a go?
Wa du Naana??
Hou Mis Laiz du?
Wa mi muma niem??

**STUDENT**

Wa yu muma a du?
We Bra Jaaj gaan??
We mi sista a go??
Wa du Naana?
Hou Mis Laiz du??
Wa yu muma niem?

**C - 1**

Conversation.

**C - 2**

Take turns reading the poem *Earth Quake Night*.

**C - 3**

Sing *Hold Him Joe*. 
One way of expressing emphasis in JC is by means of a tag added to the statement. Thus one may say simply *Jan kyan wok haad* 'John can work very hard', but if one wanted to stress how incredibly hard John works, one would add the tag *yusi* to the statement, thus: *Jan kyan wok haad, yusi*. Note carefully the difference in intonation between the simple and the emphatic statements.

**M - 1**

Jan kyan wok haad.
Im gat moni ('she has money').
Mi hed a hat mi.
Di bwai-dem a gwaan bad.
Di kansrt gwaan gud.
Mis Bek a baal.
Mis Laiz ton fuul.
Raya breda grojful.

Jan kyan wok haad, yusi.
Im gat moni, yusi.
Mi hed a hat mi, yusi.
Di bwai-dem a gwaan bad, yusi.
Di kansrt gwaan gud, yusi.
Mis Bek a baal, yusi.
Mis Laiz ton fuul, yusi.
Raya breda grojful, yusi.

**M - 3**

Give the corresponding simple or emphatic *'yusi'* statement for the utterance given by your instructor.

Mi beli a hat mi, yusi.
Dem a gwaan gud.
Mi tan op dom, yusi.

Mi beli a hat mi.
Dem a gwaan gud, yusi.
Mi tan op dom.
Conversation.

Listen as your instructor reads the poem: Tan A Yuh Yard (Stay At Home).

Listen to the words and music of Di Riba Ben Kom Doun. Join in the bobbin as before.
EMPHATIC INTONATION: ‘Iing’ Isn’t it so?

In most emphatic statements ‘Iing may replace yusi as the tag. There is a slight difference in the contextual situation, however. Whereas with the use of yusi the speaker seeks to impose his evaluation of the situation on the hearer, with ‘Iing he invokes the concurrence of the hearer in the evaluation. Nevertheless, the same stress is implied in Jan kyan wok haad, ‘Iing?

M - 1

Jan kyan wok haad, ‘Iing?
Mis Jien gat moni, ‘Iing?
Di bwai-dem a gwaan bad, ‘Iing?
Kuut a baal, ‘Iing?
Di kansrt gwaan gud, ‘Iing?
Mis Laiz ton fuul, ‘Iing?
Mis Shati kobich, ‘Iing?
Yu muma kierlis, ‘Iing?
Di biebi ton blak, ‘Iing?
Mis Mati ton smadi nou, ‘Iing?
Di sinting swiit yu, ‘Iing?

M - 3

Give the corresponding ‘yusi’ or ‘Iing’ emphatic statement for the one given by your instructor:

Dem a gwaan gud, yusi.
Sta Kiet gi mi nof pier, iing?
Im tan doun de lang, yusi.
Mis Mati kyan tel lai, yusi.
Suu breda grojful, iing?
Di sinting swiit im, iing?

Dem a gwaan gud, iing?
Sta Kiet gi mi nof pier, yusi.
Im tan doun de lang, iing?
Mis Mati kyan tel lai, iing?
Suu breda grojful, yusi.
Di sinting swiit im, yusi.

C - 1

Conversation.

C - 2

Read in chorus the first two stanzas of Tan A Yuh Yard:

Teng-Gad massa yuh neba go!
Tan weh yuh deh Mass Jone!
Quiet yuhself, noh meek noh fus,
Leff Merica alone!

Gwan do yuh lickle bolo job,
Glad fe yu lickle pay,
Me wi tun me han en we can live
Pon de four-bit a day.

Tenggad massa yu neba go!
Tan we yu de Maas Juon!
Kwaiat yuzelf, no mek no fos,
Lef Merika aluon!

Gwaan du yu likl bolo jab
Glad fi yu likl pie,
Mi wi ton mi han an wi kyan lab
Pan di fuor-bit a die.

C - 3

Take turns as bomma for the song: Di Riba Ben Kom Doun.
EMPHATIC INTONATION: Stress (no tag)

If no tag is used, emphasis may be express by stressing the predication or other portion of the statement which the speaker wishes to bring into focus. A rather high-pitched level contour is used for such sentences, which are otherwise exactly like the simple statement. Practice the pairs as given you, and so learn to differentiate them.

M - 1
Juo kyan tel nof lai.  
Tiicha gat moni.  
Di bwai-dem a gwaan gud.  
Mis Shati kobich.  
Mis Siera ton fuul.  
Di biebi ton blak.  
Juo a gwaan hai an maiti.  
Di sinting swiit mi.  

Juo kyan tel nof lai!  
Tiicha gat moni!  
Di bwai-dem a gwaan gud!  
Mis Shati kobich!  
Mis Siera ton fuul!  
Di biebi ton blak!  
Juo a gwaan hai an maiti!  
Di sinting swiit mi!

M - 3
Give the corresponding stress sentence for the tag utterances given below:

Yu granpa gat moni, iing?  
Mis Mati kyan frai fish, yusi.  

Yu granpa gat moni!  
Mis Mati kyan frai fish!
Di uman kobich, iing?
Mi glad fi di likl pie, yusi.
Di man mek-op im ries, yusi.
Mis Bek fret an krai, iing?
Dem bwai a gwaan bad, iing?
Di sinting swiit mi, yusi.

C - 1

Conversation.

C - 2

Read the next two stanzas of Tan A Yuh Yard.

Ef bakra even pos' ticket
Come gi yuh, bwoy refuse it!
Betta yu tan home fight yuh life
Dan go a sea go lose i.

De same sinting wey sweet man mout
Wi meck him lose him hed,
Me read eena newspapa sey
Two farm-man meet dem dead!

C - 3

Sing the song: Di Riba Ben Kom Doun.
Exclamations in JC are of two kinds, direct and rhetorical. One type of direct exclamation begins with the equivalent of the English "What a...". Here, as in the 'iing' emphasis, the corroboration of the hearer is sought but the high-pitched level contour is used. See Cycle 35 for the rhetorical intonation.

M.1
Wat a kraaiz pan di lan!
Wat a woris pan mi puo gyal!
Wat a gyal big an fuufuul!
Wat a wiè im ton blak!
Wat a wiè Joo kyan tel lai!
Wat a wiè Mis Shati faaldong swiit!
Wat a hebi ortkwiek shak, mal!
Wat a gud ting mi no grojful!

'What troubles on the land!'
'What troubles I have, poor girl as I am!'
'What a big, foolish girl!'
'How black he/she has become!'
'How Joe lies!'
'How delightful was Miss Shatty's fall!'
'What a heavy earthquake shock, mam!'
'How good it is that I am not envious!'

M.2
T: Wat a kraaiz pan di lan!
S: What troubles on the land!
T: How black he has become!
S: Wat a wie im ton blak!
T: What troubles I have, poor girl as I am!
S: Wat a kraasiz pan mi puo gyal!
T: Wat a gyal big an runfuul!
S: What a big and foolish girl!
T: How good it is that I am not envious!
S: Wat a gud ting mi no grojful!

Conversation.

Read in chorus the last two stanzas of Tan A Yuh Yard:

Ef a lie, a no me tell i,
Ef a label, me no know!
So mi buy i, so me sell i,
So me reap a so me sow.

But wedder true or lie me bwoy,
Cowa'd man kip soun bone,
Tan a yuh yard an satisfy,
Leff Merica alone.

Ef a lai, a no mi tel i
Ef a liebl, mi no nuot!
So mi bai i, so mi sel i,
So mi riip a so mi suo.

Bot weda truu aar lai mi bwai,
Kowad man kip soun buon,
Tan a yu yaad an satisfai,
Leff Merika aluon.
Rhetorical exclamations are marked by the presence of the negative no 'don’t', 'not', in addition to the high-pitched level contour. There is no element of negation in the meaning of the sentence, however. The rhetorical exclamation im no gaan! does not mean that he has not gone, but rather that contrary to expectation, he has indeed gone. One must learn to differentiate between the statement im no gaan 'he has not gone' with falling contour, and the rhetorical exclamation 'im no gaan! 'he has gone (would you believe it?)' with high-pitched level contour. Practice the following pairs of sentences.

<table>
<thead>
<tr>
<th>STATEMENT</th>
<th>RHETORICAL EXCLAMATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Im no gaan.</td>
<td>Im no gaan!</td>
</tr>
<tr>
<td>Jak no gi huoz im ring.</td>
<td>Jak no gi Huoz im ring!</td>
</tr>
<tr>
<td>Aan Klem no bos uopn Iemi duor.</td>
<td>Aan Klem no bos uopn Iemi duor!</td>
</tr>
<tr>
<td>Ruut no chap op im Misis Krismos.</td>
<td>Ruut no chap op im Misis Krismos ham.</td>
</tr>
<tr>
<td>Rayah tek taim kraal huom’ bak.</td>
<td>Rayah no tek taim kraal huom bak!</td>
</tr>
<tr>
<td>Di pikni no dash-we mi moni.</td>
<td>Di pikni no dash-we mi moni!</td>
</tr>
<tr>
<td>Mis Klem son no de a kalij.</td>
<td>Mis Klem son no de a kalij!</td>
</tr>
<tr>
<td>Im no tel mi se yu de a yaad.</td>
<td>Im no tel mi se yu de a yaad!</td>
</tr>
<tr>
<td>Mi no hier se yu sik.</td>
<td>Mi no hier se yu sik!</td>
</tr>
</tbody>
</table>
Jan no sidong de, huol die. Jan no sidong de huol die!

Give the rhetorical exclamation which corresponds to the statements given by your instructor, and say whether the meaning is the same or different. These utterances will be both positive and negative.

Dem sidong a doti. Dem no sidong a doti! (same)
Mi pudong di baaskit pan di step. Mi no pudong di baaskit pan di step! (same)
Im no faaldong. Im no faaldong! (different)
Dem no nuo se yu kom. Dem no nuo se yu kom! (different)
Jaaj marid tu Iemi. Jaaj no marid to Iemi! (same)
Mis Bek glad fi di moni. Mis Bek no glad fi di moni! (same)
Mis Mati se mi lai. Mis Mati no se mi lai! (same)
Juo rait mi wan leta. Juo no rait mi wan leta! (same)

Conversation.

Take turns reading sections of the poem Tan A Yuh Yard.

Sing the song: Di Hiba Ben Kom Duon.
Requests which use a pleading tag are of two kinds: the affirmative which takes the tag 'no', and the negative imperative which takes the tag "yaa". In this cycle you will learn the intonation for sentences with the 'no' tag. Note how it differs from the imperative without tag. The rising contour is used. Practice the following pairs of sentences.

M - 1

Gi mi som a di pier.  Gi mi som a di pier, no?
Kom uoba yaso.        Kom uoba yaso, no?
Tel Laiz wa mi se.     Tel Laiz wa mi se, no?
Bos uopn di duor.     Bos uopn di duor, no?
Chap op di ham.       Chap op di ham, no?
Gwaan a shap.         Gwaan a shap, no?
Sidong we yu de.      Sidong we yu de, no?
Pudong di baaskit.    Pudong di baaskit, no?

M - 3

Give the corresponding sentence to the one given by the instructor. If the sentence is untagged, give the tagged sentence, and vice versa.

T: Mek we go a riba.          S: Mek wi go a riba, no?
T: Kom wi go shuut bod.      S: Kom wi go shuut bod, no?
T: Unu gwaan a skuul, no?  
S: Unu gwaan a skuul.  
T: Kyari di pig gwaan a maakit, no?  
S: Kyari di pig gwaan a maakit.  
T: Sen mi moni kom gi mi.  
S: Sen mi moni kom gi mi, no?  
T: Shet op unu mout, no?  
S: Shet op unu mout.

Conversation.

Your instructor will give you the background of the poem Rightful Way, and read the entire poem to you.
CYCLE 37

IMPERATIVE INTONATION: 'Yaa' PLEA

The "Yaa" tag, which is added to both affirmative and negative requests uses a sharply rising intonation. It differs in pitch rise from the 'no' tag in a lower starting point and sharp upward sweep. Listen to the difference between the following pairs of affirmative requests, and practice them.

M - 1

Gi mi som, no?          Gi mi som, yaa.
Kom doun aaf a di fans, no?  Kom doun aaf a di fans, yaa.
Go ton di pat, no?      Go ton di pat, yaa.
Tel im fi kom aan, no?  Tel im fi kom aan, yaa.
Tel Jan we mi se, no?   Tel Jan we mi se, yaa.
Mek mi si we yu a du, no?  Mek mi si we yu a du, yaa.
Shet yu mout, no?       Shet yu mout, yaa.

M - 1

Now practice the pairs of affirmative and negative requests which use the 'yaa' tag.

Gi im som, yaa.          No gi im non, yaa.
Put i doun de, yaa.      No put i doun de, yaa.
Kom doun aaf a di fans, yaa.  No kom doun aaf a di fans, yaa.
Ton di pat fi im, yaa.  No ton di pat fi im, yaa.
Sidong aanda di trii de, yaa.  No sidong aanda di trii de, yaa.
Mek Juo si we yu a du, yaa.  No mek Juo si we yu a du, yaa.
Shet yu mout, yaa.  No shet yu mout, yaa.

Your instructor will give you a request and ask you to give the corresponding affirmative or negative 'yaa' sentence.

T: Tel Jan we yu de.  (Affirm.)  S: Tel Jan we yu de, yaa.
T: Shuo Mis Shati yu fut.  (Neg.)  S: No shuo Mis Shati yu fut, yaa.
T: Gi Maas Chaali di moni  (Neg.)  S: No gi Maas Chaali di moni, yaa.
T: Kon go a shap fi mi.  (Affirm.)  S: Kon go a shap fi mi, yaa.
T: Mikies kom.  (Affirm.)  S: Mikies kom, yaa.
T: Kyari di aki gwaan.  (Neg.)  S: No kyari di aki gwaan, yaa.

Conversation.

Practice the first three stanzas of Rightful Way.
Cous, Weh fe do, me shame a yuh!
Yuh mean yuh such a goat!
Yuh mean yuh got so much big chat
An doan know how fe vote?

Koo omuch time dem sow de votin
Eena piskche show
Fe soak t'rough nayga tough head, an
Yuh mean yuh nevah know?

De man dem nevah change dem suit
De gals no change dem frock,
De same table, de same ole screen,
Dah ac' de same ole ac?

Koz we fi du mi shiem a yu
Yu miin yu sooch a guot!
Yu miin yu gat so much big chat
An duon nuo how fi vuot?

Ku omuch taim dem shuo di vuotn
Jina piskcha shuo
Fi suok truu niega tcf hed, an
Yu miin yu neba nuo?

Di man dem neba chienj dem suut
Di gyals no chienj dem frak,
Di siem tiebl, di siem uol skriin
Da ak di siem uol ak?

Listen to the music and words of Slide Mongoose.

Bedward was a notorious self-proclaimed savior of the early twenties, who kept a healing mission in the hills of St. Andrew. Many flocked to him and were baptized. His downfall came when he attempted to carry out his promise to the faithful that he would ascend to heaven in their presence. He climbed into a tree, set out to fly, and fell and hurt himself badly. He spent his last years in a mental institution.
This song commemorates a long-standing feud between Bedward and "Mongoose", allegorical name for a seducer who lured away one of Bedward's female disciples, "one of his righteous chickens".

CYCLE 38

RHETORICAL INTONATION: 'Yunuo' Tag

The tag 'yunuo' is added to information sentences to indicate the authenticity of the report. The information itself, has a non-final intonation; but on 'yunuo' there is a fall from medium high-pitch on 'yu' to low pitch on 'nuo'.

Practice the following sentences.

Miss Katie has gone already, did you know?
The children threw away the corn, did you know?
My father is out at the rum shop, did you know, mam?
John doesn't want to go, do you know that, sir?
I told them what you all said, did you know?
John fell off the fence, did you know?
Maas Jaaj a tel lai, yunuo, ma.

Di daag de aanda deso, yunuo.

Mr. George is telling lies, did you know, mam?
The dog is under there, did you know?

Add the tag your instructor suggests to the following sentences:

T: Mi muma sel nof aki tide.
T: Yu sista a sliip.
T: Tiicha neba maak mi som-dem.
T: Kozn Kyari neba tel mi we yu se.
T: Mi a ron go doun de nou.

S: Mi muma sel nof aki tide, yunuo.
S: Yu sista a sliip, yunuo, sa.
S: Tiicha neba maak mi som-dem, yunuo, ma.
S: Kozn Kyari neba tel mi we yu se, yunuo, sa.
S: Mi a ron go doun de nou, yunuo.

Conversation.
Practice reading the next three stanzas of *Rightful*

Way.

Carib, Movies, all de t'eatre
Every night ovah agen,
One po' chile mus have sore-knee
now
So much time she cut her ten!

An yuh gwan talk bout cross out, an

Da change de votin law!
No meck no deestant, edicated
Smaddy hear yuh yaw.

Posen any fo-fool smaddy shoulda
Hear yuh big report.
An go cross-out any sinting.
An go pwile de people vote!

Join in singing *Slide Mongoose*.
A: Mi get a wok - mi suun pie yu di likl sinting mi
ha fi yu.

B: Memba, ef yu no pie op yu kyaan get notn muor.
One variation on the total question (Cycle 29) is that in which the question is asked by adding the tag 'no' to a statement. It corresponds to the English tags "hasn't he...", "isn't it", "does she?" etc.

M - 1

Mutt chap op di ham, no?  'Kuth chopped up the ham, didn't she?'
Tiicha gaan aredi, no?  'Teacher has gone already, hasn't he?'
Di pikni-dem de a skuul, no?  'The children are in school, aren't they?'
His Nati kom huom laas nait, no?  'Miss Matty came home last night, didn't she?'
Di kansrt neba gwaan gud, no?  'The concert was not good, was it?'
Unu no nuo we unu a du, no?  'You all don't know what you are doing, do you?'
Haas Juo gi yu di moni, no?  'Mr. Joe gave you the money, didn't he?'
Kieti ton di pat aredi, no?  'Katie has stirred the food in the pot already, hasn't she?'

M - 2

T: His Shati faaldong aaf a di chier, no?
S: Miss Shatty fell off the chair, didn't she?
T: You all tol. ner what I said, didn't you?
S: Umu tel im we mi se, no?
T: Kieti bied di biebi aredi, no?
S: Katie has bathed the baby already, hasn't she?
T: Sarah is sleeping, isn't she?
S: Siera a sliip, no?

Give the corresponding total or 'no' tag question to the statement given by your instructor, using cue given.

T: Ruut gi-we aal a mi moni. (total)  S: Ruut gi-we aal a mi moni?
T: Jan de uoba deso.- (‘no’ tag)  S: Jan de uoba deso, no?
T: Yu naa du notn. (total)  S: Yu naa du notn?
T: Muma sel aal a di aki. (‘no’ tag)  S: Muma sel aal a di aki, no?

Conversational practice reading the next three stanzas of Rightful Way.

Yu know how de gentleman dem  Yu nuo hou di jengklman-dem
Weh dâh gi speech all bout  We da gi spiich aal bout
Hooda bex fe know yuh help fe tek
De pap outa dem mout.  Di pap outa dem mout.
Yuh doan haffe cross out nutten
Nor haffe draw no line,
Jus mark a s ide a de name
A who deh pon yuh mine.

Open yuh head an teck i' een
Por das de rightful way,
An doan go do no foolinish
Pon dis yah votin day.

Yu duon hafi kraas out notn
Naar hafi draa no lain,
Jos maak a e xi saida di niem
A huu de pan yu main.

Uopn yu hed an tek i iin
Naar das di raitful wie
An duon go du no fuulinish
P'an dis ya vuotn dic.

Learn the proverb:
E' kakruoch eba so tipsi, im no waak a ou. yaad.
(Lit. Be Cockroach ever dru:., he does not walk through fowl's yard).
One is never so stupi d as to do what one knows will end in disaster for you.
You have so far learned that the falling contour is used in direct statements. In this cycle you will practice an alternate contour for statements conveying negative information. Listen carefully and learn to differentiate them.

NOTE that the entire sentence is keyed to a higher pitch.

**M - 1**

Jan no gaan yet.
Mi neba gi im non.
Im no nuo we mi de.
Jiera neba tel mi we yu se.
Dem no si di dangki.
Jaki neba pudong im buk.
Mi naa gi im no moni.
Di daag no waan di fuud.

'John hasn't gone yet!'
'I didn't give him/her any!'
'He/she doesn't know where I am!'
'Sarah didn't tell me what you said!'
'They haven't seen the donkey!'
'Jacky didn't put down his book!'
'I am not giving him/her any money!'
'The dog doesn't want its food!'

**M - 3**

Give the corresponding statement to the one which your instructor gives you.

T: Jan no du im lesn. (falling)  
S: Jan no du im lesn. (rising)  
T: Iemi neba go a maakit tide. (rising)  
S: Iemi neba go a maakit tide. (falling)
C - 1

Conversation.

C - 2

Take turns, as before, in reading the entire poem :rightful Way.

C - 3

Choose one of your number to say the words:

If yu lik, a slip yu,

AND

Yu no nuo gud somting,

and then sing Slide Mongoose.
In this lesson you will learn the use of dem in expressing various concepts of plurality in JU.

Di daag-dem wi, bait yu.
Di manggo-dem no gud.
Im fling-we di buk-dem.
Si di kuoknat-dem ina basket de.
Di man-dem gaan a groun aredi.
Jan-dem no si mi yet.

Mi a go luk fi His kieti-dem.

Yu si háas Chaali-dem gaan lang de?
Dem pikni se yu a sliip.

Dem bwai naa gwaan gud, yunuo.

Dem gyal spaitful, duo, iing?

'The dogs will bite you'.
'The mangoes are not good'.
'He/she flung the books away'.
'There are the coconuts in the basket there'.
'The men have gone to the fields already'.
'John and his bunch have not yet seen me'.
'I am going to visit Miss Katie and family'.
'Have you seen Mr. Charlie and the others pass by?'.
'The children said you were sleeping'.
'The boys are not behaving well you know'.
'Those girls are spiteful (vindictive), though, aren't they.'
T: Di dangki-dem get-we.
S: The donkeys have escaped.

T: Unu si dem pikni gaan lang de?
S: Have you all seen the children pass by?

T: Joe and his friends have just come home.
S: Juo-dem dis kom huom.

T: The babies fell asleep.
S: Di biebi-dem drap asliip.

T: Did you see the buzzards?
S: Yu si di jangkro-dem?

Conversation.

Listen as your instructor reads the poem "Roast Turkey", and see how much of it you can understand.

Close with singing of "Hold Him Joe".
You have already learned the use of a as a helping verb in sentences like 'Wa Jan a du?' and 'di biebi a sliip'. In this lesson you will learn its use as main verb in sentences which correspond to the English. 'This is mine, or he is a good man.'

1. 
Mi a big uman.
Jaaj a di liida.
Waaia a paizn ting.
Dat a fi-mi baaskit.
Sta Kiet a gwaan laik im a idiat.
Jan a Jien breda.
Fi-mi daata a di fós wan paasn krisn.
Di pitieta-dem a fi-mi.
Mis Iemi a no gud smadi, yunu.

2. 
T: Jan a wan grojful smadi.
J: John is a grudgeful (envious) person.
T: Your brother is a wicked man.
S: Yu breda a wan wikid smadi/man.

T: Pi-mi pupa a di giet-man a maakit.
S: My father is the gate man (gate keeper) at the market.

T: Dat a Tiicha uoba deso.
S: That is Teacher over there.

T: Pi-mi muma a di liida.
S: My mother is the leader.

T: The first horse is (a) race-horse.
S: Di fos haas a ries-haas.

C - 1

Conversation.

C - 2

Practice reading the first three stanzas of Hoas' Turkey.

Gal, run go wash de jesta-pot, Gyal, ron go wash di jesta-pat
Ketch up de fire, Fred, Kech op di faya, Fred,
Tell Lou fe sen some seasonin! Tel Luu fi sen som siiznin
Miss Marie turkey dead! Mis Mari torki ded!
De turkey wake up hearty, and
Was strolling bout de place,
Wen him an Kate half-starvin dog
Jus buck up face to face!

De turkey stop, de dog jaw drop,
Him lick him mout an work i',
Him meck a robot-bomba dive,
An pounce dung pon de turkey!
M - 1
Disya buk a fi-mi. 'This book is mine'.
Dat-de buk a fi-yu. 'That book is yours'.
Mi no waan disya hat. 'I don't want this hat'.
Di mi dat-de hat deso. 'Give me that hat over there'.
Demya buk a fi-mi. 'These books are mine'.
Dem-de buk a fi-yu. 'Those books are yours'.
Mi no waan dem-de fish. 'I don't want those fish'.
Gi mi dem-de fish uoba deso. 'Give me those fish over there'.
Disya bwai a tiif, yunuo. 'This boy is a thief. do you know that?'
Demya kuoknat haad, yusi. 'These coconuts are very hard'.

M - 2
T: Dat-de biebi a gyal.
S: That baby is (a) girl.
T: We yu a go wid disya daag?
S: Where are you going with this dog?
T: Charlie sat down under this tree.
S: Chaali sidong aanda disya trii.
T: I do not want those eggs; give me these.
S: Mi no waan dem-de eg; gi mi demya.
T: That man is (a) thief, indeed.
S: Dat-de man a tiif, yunuo.

Insert the appropriate cue words in the sentence patterns given by your instructor.

T: Dat-de haas a ries-haas. (This) S: Disya haas a ries-haas.
      (These) S: Demya haas a ries-haas.
      (Those) S: Dem-de haas a ries-haas.

T: Shuo mi dem-de pat. (These) S: Shuo mi demya pat.
      (This) S: Shuo mi disya pat.
      (That) S: Shuo mi dat-de pat.

T: Jan se demya buut no gud. (Those) S: Jan se dem-de buut no gud.
      (That) S: Jan se dat-de buut no gud.
      (This) S: Jan se disya buut no gud.

T: Wa disya bwai a du? (These) S: Wa demya bwai a du?
      (Those) S: Wa dem-de bwai a du?
      (That) S: Wa dat-de bwai a du?
Practice the next two stanzas of Roast Turkey.

Miss Marie bawl out, "Save de turkey",
"Kill de dog!" po' Souli.
Two man run out fe help her, but
Dat time de turkey cole!

Po Marie disa groan an sigh,
An swear her heart stop beat,
She teck oat' wen de turkey cook
She hooden touch de meat!

Mis Mari baal out: "Sieb di torki",
"hil di daag!" puo Suol!
Tuu man ron out fi help har, but
Dat taim di torki kuol!

Fuo Mari dis a gruon an sai,
An swier har haat stap biit,
Shi tek uot wen di torki kuk
Shi hudn toch di miit!
The Passive

M - 1

Di tojki kuk aredi. 'The turkey is already cooked'.
Di pat ton yet? 'Has (the food in) the pot been stirred?'.
Jien se di biebi no bied yet. 'Jane says the baby has not been bathed'.
Disva fish naa sel. 'This fish is not being sold (is not for sale)'.
Di kori guot nyaam-aaf aredi. 'The curried goat has all been eaten up already'.
Di gyal frak tier-aaf. 'The girl's frock (dress) is torn off (her)'.
Wan Mis Marie torki gwain kuk? 'When is Miss Marie's turkey going to be cooked?'.
Mi nuo se di leta haid. 'I know that the letter has been hidden'.

M - 2

T: Yu frak mek yet?
S: Has your frock (dress) been made yet?
T: The curried goat is all eaten up.
S: Di kori-guot nyaam-aaf aredi.
T: Dem-ya pitieta naa sel.
S: These potatoes are not being sold (not for sale).

T: Yu no si se dat-de frak tier?
S: Don't you see that that frock (dress) is torn?

T: Has the chicken been cooked?
S: Di chikin kuk yet?

**G - 1**

Conversation.

**G - 2**

Practice the last three stanzas of Rosas' Turkey.

Me mout start sympath'ize wid her
An tell her sey she right,
But hear me heart, "tenggad fe me
Belly gwine bus tenight".

So run go beg Fan two stale bread,
Beg Jane some coaknat-ile,
Talk loud meek grudgeful Emma know
Sey we gwine eat in style.

Dem sey, "Wen horse dead cow fat"
an
"Puss laugh wen pear-tree fall",
So me gwine full me belly, wile
Miss Marie she dah bawl!

Mi mout staat simpataiz wid har
An tel har se shi rait,
Bot hier mi haat, "tenggad fi mi
Beli gwain bos tinait".

So ron go beg Fan tuu stiel bred,
Beg Jien som kuoknat-ail,
Taak loud mek grojful Ema nuo
Se wi gwain iit in stall.

Dem se, "Wer haas ded kou fat",
an
"Pus laaf wen pier-trii faal",
So mi gwain ful mi beli, wail
Mis Mari shi da baal!
Practice using the two proverbs given in this poem.

1. *Wen haas ded kou fat.*
   Meaning: What is misfortune for one person is good luck for another.

2. *Pus laaf wen pier trii faal.*
   The meaning is about the same. The reference here is to the well-known predilection of cats for avocado pears.
More sentences with *mek*

**M - 1**

Mek wi go op a ruod.

Mek mi 'tel yu sinting.

No mak mi laaf, yaa, sa.

His Shati mek mi laas di moni.

Mi muma mek mi kech a skuul liet.

Busha lak di giet mek mi kudn got iin.

Jan nak ri mek mi faaldong.

Emma haid di oyan mek mi kudn fain i.

**M - 2**

T: Mek wi go op a ruod.

J: Let's go up to the road.

T: Your brother caused me to fall.

J: Yu breda mek mi faaldong.

T: His Shati mek mi laas di moni.

J: Miss Shatty caused me to lose the money.
T: Don't let me laugh (do) you hear, sir.
S: No mek mi laaf, yaa, sa.
T: Diisya bwai nak mi mek mi faaldong.
S: This boy hit me, causing me to fall,
T: That girl hid my iron, so that I couldn't find it.
S: Dat-de gyal haid mi ayan mek mi kudn fain it.

C - 1

Conversation.

C - 2

Take turns reading different stanzas of Nsam Turkey.

C - 3

Sing Kyari Mi Aki Go A Linstid Maakit.
Jan en si wen mi kom.
Di biebi en a sləip.
Bi en nuo se im wuda go.
Mieri en fain di bakl.
Mieri no en fain di bakl?
Jan en pinch mi tel mi bout i.
Jan no en pinch mi tel mi bout i.
Mi en glad fi si dem.
Yu no en glad fi si dem?

'John saw when I came'.
'The baby was sleeping'.
'I knew that he/she would go'.
'Mary found the bottle'.
'Didn't Mary find the bottle?'.
'John told me in secret about it'.
'John did tell me in secret about it!'
'I was glad to see them'.
'Weren't you glad to see them?'.

'What was the baby doing?'
'I knew that she would come.'
'Mi en nuo se im wuda kom.'
'Mi en glad fi si unu.'
'I was glad to see you all.'
T: I told Rose about it in secret.
S: Mi pinch Ruoz tel im bout i.
T: Kiet en kuk di chikin.
S: Kate cooked the chicken.

Give the corresponding marked ( en ) or unmarked form for the sentence given by your instructor.

T: Im tek taim kraal huom.
S: Im en tek taim kraal huom.
T: Di shak tek im iina bed.
S: Di shak en tek im iina bed.
T: Im en a ded fi kanfes.
S: Im a ded fi kanfes.
T: Im en triit di gyal laik daag.
S: Im triit di gyal laik daag.
T: Im a baal se im breda laas.
S: Im en a baal se im breda laas.
T: Im hog op Iemi?
S: Im en hog op Iemi?
T: Di gyal no en wash di pat.
S: Di gyal no wash di pat.

Conversation.

Listen as your instructor reads the poem *Tram Car*. 
The word *aal* 'all' is used in many ways in JC to mean "even". In this lesson you will practice some of these.

**M - 1**

Disya daag wi nyam aal kaan.

*Aal di biebi en go de tu.*

Di biebi (an) aal en go de tu.

Mi go aal doun a Kraas Hrud.

Di pikni-dem aal tier-aaft im frak.

Aal aita mi baal out, dem wudn help mi.

Aal wen im fi siirias, him laaf.

**M - 2**

T: *Aal di biebi en go de tu.*

S: *Even the baby went there too.*

T: *Jan (an) aal en a luk fi yu.*

S: *Even John was looking for you.*

T: *I went even down to Cross Roads.*

S: *Mi go aal doun a Kraas Hrud.*
T: The children even tore her dress off (her).
S: Di pikni-dem aal tier-eaf im frak.
T: Aal wen mi tel im, im neba biliib mi.
S: Even when I told her, she didn’t believe me.

Conversation.

Practice reading the first three stanzas of Tram Car.

Wat a way de tram-car pack up
Se' anada front seat deh,
Poke de bankra ya, like 'ow is war
Ke sidung any weh.

Dis ole 'oman can get a kotch,
Se' seat yah ole lady -
Gu wey yuh musa tink yu wite,
Yuh favah hag mawmie.

De 'oman look 'traight 'pon de seat,
Soch cut har y'eye an' pass
Gawn sidung side a red-kin man
'Tll yuh 'ow dem fas'.

Wat a wie di tram-kyaar pak op!
Si anada front siit de,
Puok di, bangkra ya, laik ou iz waar
Mi sidong eniwe.

Dis uol uman kyan get a kach
Si siit ya, uol lied.
Gu we yu mosa tingk yu wait,
Yu fieba hag maami.

Di uman luk striet pan di siit,
So kot har yai an paas
Gaan sidong saida red-kin man
A tel yu ou dem faas.
**CYCLE 48**

As...so sentences

M - 1

Az mi, si im so, mi dis lob im.

'As soon as I saw her, I just fell in love with her!'.

Az Jan kom so, mi a go a mi bed.

'As soon as John comes, I am going to my bed'.

Az Mieri iit don so, im drap sliip.

'As soon as Mary finishes eating, she falls asleep'.

Az dat-de manggo drap, mi a nyam i.

'As soon as that mango falls, I am going to eat it'.

Az di pikni kom so, dem kech im biit im.

'As soon as the child arrived, they took her and beat her'.

Az mi sidong so, Tiicha kaal mi fi kom op a blakbuod.

M - 2

T: As soon as he comes, I will tell you.

S: Az im kom so, mi wi tel yu.

T: Az di kuoknat drap so, yu pik i op.

S: As soon as the coconut fell, you picked it up.

T: As soon as I arrived, he went away.

S: Az mi kom so, im go-we.
T: As soon as I sat, she told me to stand up.
S: As mi sidong.so, im tel mi fi tanop.
T: Az Ruoz ketch a yaad so, di pikni-dem staat baal.
S: As soon as Rose reached home, the children began to cry.

**Conversation.**

**Practice reading the next three stanzas of "Tram Car."**

As dem kin tun lickle from black
Dem start believe dem nice,
Cock-uo dem nose 'pon black people
An gwan like poun a rice.

Noh look roun' 'pon me, watch yuh face,
It ugly lika sin,
Yuh nose beks wid yu tap-lip
An' yuh t'roat t'ief wey yuh chin.

Is wat de man a sey? Lawd sah
Yuh musa har te-tes,
Goh gi de babar man some food
Yuh head fayah bud nes'.

Az dem kin ton likl-fram blak
Dem staat biliib dem nais,
Kakop dem nuoz pan blak piipl
An gwaan laik poun a rais.

No luk roun pan mi, wach yu fies,
I ogli laika sin,
Yu nuoz beks wid yu tap-lip
An yu truct tiif-we yu chin.

Iz wat di man a se? Laad sa
Yu mosa har te-tes,
Go gi di baaba-man som fuud
Yu hed fieba bod nes'.
In this lesson you will learn an alternate form of the construction learned in Cycle 48. Note the distinction in the use of neba and naa in these sentences. Neba is used for past, and no ana naa for all sentences which do not express past time. The same ideas are expressed as in Cycle 48.

M - 1

Mi neba si im gud, mi dis lob im. 'No sooner did I see her than I fell in love with her'.

Jan naa kom gud, mi a go a mi bed. 'As soon as John comes, I am going to my bed'.

Mieri no iit don gud, im drap asliip. 'As soon as Nary finishes eating, she falls asleep'.

Dat-de manggo naa drap gud, mi a nyam i. 'As soon as that mango falls, I am going to eat it'.

Di pikni neba kom gud, dem kech im biit im. 'As soon as the child arrived, they took her and beat her'.

Hi neba sidong gud, Tiicha kaal mi fi kom op a blakbud. 'No sooner did I take my seat than Teacher called me up to the blackboard'.

Give the corresponding sentence to the 'Az...so' or 'neba...gud' utterances given by your instructor.

T: Mi naa kech de gud, mi a tel im.
S: Az me kech de so, mi a tel im.

T: Az di kuoknat drap so, yu pik i op.
S: Li kuoknat neba drap gud, yu pik i op.

T: Mi neba kom gud, im gitop go-we.
S: Az mi kom so, im gitop go-we.

T: Az mi sidong so, im tel mi fi tanop.
S: Mi neba sidong gud, im tel mi fi tanop.

T: Ruoz neba ksch a yaad gud, di pikni-dem staat baal.
S: Az Ruoz kech a yaad so, di pikni-dem staat baal.

Conversation.

Continue with the next two stanzas of Tram Car.

I know ah black, but all like me
Doan count fe fe yuh colla,
Ax Mary yah, my fambily
Full up wid malatta.

A nuo a blak, bot aal laik mi
Duon kount fi fi-yu kola,
Aks Mieri ya, mi fambili
Ful op wid malata.
My mumma puppa sista chile
Have pickney se a Jew,
An' de pickney come out fair skin
Wid betta hair dan yuh.

C - 3

Sing the song *Sammy Dead*. 
In this cycle you will learn the use of the word *hafi* 'must' 'have to', alone and in combination with other helping verbs.

**M - 1**

- Yu hafi go a shap fi mi.
  - 'You have to go to the shop for me'.
- Yu no hafi go nowe, yaa.
  - 'You don’t have to go anywhere, do you hear?'.
- Unu wi hafi tek di shaat-kot.
  - 'You all will have to take the short cut'.
- Muma se Mieri no en hafi go.
  - 'Mother said that Mary did not have to go'.
- Mi nuo se Jan mos hafi tel im.
  - 'I know that John would have to tell her'.
- Jien wuda en mos hafi shuo
  - 'Jane would have had to show Katie the letter'.
- Kieti di lata.
  - 'Had I caught her, she would have had to cry'.
- If mi en kech im, im wuda en hafi baal.
  - 'When I have finished with these clothes, they will have to be clean'.
- Wen mi don wid demya kluoz, dem wi mos hafi kliin.

**M - 2**

- T: Jien hafi ton di pat fi mi.
- J: Jane has to stir (the food in) the pot for me.
T: You will have to write a letter to the overseer.
S: Yu wi hafi rait wan leta tu di busha.
T: If mi en si yu, mi wuda en hafi gi yu sinting.
S: Had I seen you, I'd have had to give you something.
T: Yu en hafi shuo im di leta?
S: Did you have to show her the letter?
T: Miss Katie no mos hafi pie fi di buk.
S: Miss Katie had to pay for the book!
T: I just had to send her some money.
S: Mi dis hafi sen im som moni.

C - 1

Conversation.

C - 2

Practice reading the last three stanzas of *Tram Car*.

My mumma puppa sista chile
Have pickney fe a Jew,
An' de pickney come out fair skin
Wid betta hair dan yuh.

Me faada mada husban' was
A blue eye Englishman,
An' me son wat gone to war married
A gal from Irelan'.

Mi mumma-pupa sista chail
Hab pikni ri a Juu,
An di pikni kom out fier skin
Wid beta hier dan yu.

Mi faada mada hozban woz
A bluu ai Innglishman,
An mi son wat gaan tu waar marid
A gyal fram Ayalan.
Soh me noh frighten fe yuh face
Yuh do well fe come off
Before yuh meck de peeples pon
De tram car dead wid laff.

So mi no frightn fi yu fies
Yu du wel fi kom aaf
Bifuor yu mek di piiipl pon
Di tram kyar ded wid laaf.

**CYCLE 51**

A Inversion: Subject

M - 1

A Sta Kiet tek di baaskit.

A mi breda pik di bredfruit.

A Jan tel mi wa dakta se.

A Maas Jaaj a taak de nou.

A Henri.plaan dem-de kaan.

A mi put i doun de, no toch i.

A Mis Shati brok di pat.

'It was sister Kate (who) took the basket'.

'It was my brother (who) picked the breadfruit'.

'It was John (who) told me what the doctor said'.

'It's Mr. George speaking there now'.

'It's Henry (who) planted the (patch of) corn'.

'It's I (who) put it down there, don't touch it'.

'It was Miss Shatty (who) broke the pot'.

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M - 2

T: It was I who told him so.

S: A mi tel im'obula... besi d i

T: A Kyasi wash di'klubz-dem yeside;

S: It was Cassie who washed the clothe yesterday.

T: A Busha lak di'giati yunuo.

S: It was the overseer who locked the gate, you know.

T: It was Parson who showed me your home.

S: A Paasn shuo mi yu yaad.

T: It is mother who is sitting under the tree there.

S: A muma sidong aanda di trii de.

C - 1

Conversation.

C - 2

Take turns reading 'Tram Car'. Then try acting out the incident.
Listen to the words and music of *Why Woman Grumble So*. Hum and tap in tune with it. The refrain is: *Waam Muór Moni* 'Wants More Money'.

Learn the proverbs:

1. *Ebru uol huo hab im tik a bush.*
   Meaning: Everybody has his life partner somewhere or other.
   (Lit. Every old hoe has his stick (handle) in the bushes).

2. *Taim langga dan ruop.*
   Meaning: The wrongs you do will catch up with you some day.
   (Lit. Time is longer than rope).
A: "Telegram arraiv aftar berial".
B: Dem mosa sen dat-de wan pan snail.
It was Thomas whom I gave the money to'.

'Is it Sarah (whom) Charlie is going to marry?!

'It is the children I am cooking it for'.

'It was coconut water (that) they gave us to drink'.

'Is it six laqds of banana that he has drawn (carried) since morning?'

'It's ten hills of yams the boy stole from Mr. Brown's field'.

'It was I be bought the car from

It was her sister she told that lie?

A trii guot Piita kyari go sel a maakit.

It's three goats Peter took to sell in the market.

'It's the house I am going to sweep now.'
T: Mieri gaan a shap fi bai shuga. (Shuga)
S: A shuga Mieri gaan a shap fi bai.

T: Unu en:ataak bout Jan? (Jan)
S: A Jan unu en:ataak bout?

T: Ruut chap op di Krismos ham. (di Krismos ham)
S: A di Krismos Ham Ruut chap op?

T: Jaaj kil Henri daag yeside. (Henri daag)
S: A Henri daag Jaaj kil yeside.

T: Bra Koni tiif Ongkl Ruufos dangki. (Ongkl Ruufos dangki)
S: A Ongkl Ruufos dangki Bra Koni tiif.

T: Kieti-dem wash out di jesta pat. (di jesta pat)
S: A di jesta pat Kieti-dem wash out.

C - 1

Conversation.

C - 3

Join in singing the song Why Woman Grumble So?
A soundly made up sentence.
A no tiif Sami tiif mek im ded. 'It's not because he stole that Sammy is dead'.
A plie mi en a plie wid men. 'I was merely playing with them'.
A bilt Tiicha a bilt dem pikni? 'Is Teacher actually beating those children?'.
A kiba im kiba op di jesta pat. 'She has actually covered up the jester pot'.
A bon Maas Juo bon down im hous. 'Mr. Joe actually burned down his house'.
A lak Busha lak di gist? 'Has Busha actually locked the gate?'.
A rait mi a rait wan leta. 'I am merely writing a letter'.

T: A ron yu ron go a skuul?
S: Did you actually run to school?
T: A gi Jan gi mi im tranzista.
S: John actually gave me his transistor (radio).
T: A klini mi a go klini hous nou.
S: I am about to clean the house now.
T: Are you all actually begging me for mangoes?
S: 'A beg unu a beg mi fi manggo?

T: Did Charlie actually tear up the letter?
S: A tierop Chaali tierop di leta?

OR A tier Chaali tierop di leta?

M - 3

Give the corresponding inverted sentence for the utterance your instructor gives you using the cues.

T: Jan a plie wid di pikni-dem. (plie) S: A plie Jan a plie wid di pikni-dem.


T: Jan a plie wid di pikni-dem. (Jan) S: A Jan a plie wid di pikni-dem.


(Jak) S: A Jak Kozn Jien nak pan im fut.


T: Sta Kiet a brok pimenta a groun. (Pimenta) S: A pimenta Sta Kiet a brok a groun.

(brok) S: A brok Sta Kiet a brok pimenta a groun.
T: Sta Kiet a brok pimenta a  (Sta Kiet)  S: A Sta Kiet a brok pimenta a goun.

C - 1

Conversation.

C - 2

Listen as your instructor read the poem Uriah Preach!

C - 3

Sing the song: Why Woman Grumble So?
CYCLE 54

A Inversion: Predicate Adjective

M - 1

A grojful Sami grojful mek im ded.

A tiif Maas Chaali tiifmek im a sel fi-im fish so dier.

Yu miin a beks yu beks wid mi?

A no sik mi sik. Mi dis tayad.

A kuol yu kuol mek yu a waam son?

A fuul Ruut fuul mek im chap op di uman ham.

'It's on account of being envious that Sammy is dead'.

'It's because Mr. Charlie is a thief that he sells his fish so dear'.

'Do you mean (to tell me) that you are really angry with me?'.

'It's not that I am sick; I am just tired'.

'Is it on account of being cold that you are getting warm in the sun?'.

'It's because Ruth is foolish that she chopped up the woman's ham'.

M - 2

T: A beks Jiems beks wid unu?

S: Is it that James is angry with you all?

T: A sari mi sari fi dem.

S: It's because I am sorry for them.

T: It's because Miss Katie is foolish.

S: A fuul Miss Katie fuul.
T: It's because she is ill, not that she's late.
S: A sik im sik, a no liet im liet.

M - 3

Convert the utterances given by your instructor corresponding to inversion form, using the cue word given.

T: Di haas get-we out a di staal. (get-we) S: A get-we di haas get-we out a di staal.
T: Wi en honggri, sa. (honggri) S: A honggri, wi en honggri; sa.
T: Yu miin se Pupa ded? (ded) S: Yu miin se a ded Pupa ded?
T: Unu redi aredi? (redi) S: A redi unu redi aredi?

C - 1

Conversation.

C - 2

Learn the first three stanzas of Uriah Preach!

Fe me fambly is noh peaw-peaw  Fi mi fambl iz no pyaa-pyaa
Me data Sue dah teach,  Mi daata Suu da tilich,
An wen rain fall or parson sick,  An wen rien faal aar paasn sik,
In Uriah preach.  149  Mi son Yuraya priich.
Sunday gawn rain come soh till
Parson
Couldn' left from out him yard,
People did een church and soh
Uriah get wey broad.

Him climb up pon de pulpit,
him lean
Ovah an look dung,
Him look pon all we enemy
An lash dem wid him tongue.

Sonde gaan rien kom so til
Paasn
Kudn lef fram out him yaad.
Piipi did iina choch an so
Yureya gât-we braad.

Him klaim op pan di pulpit,
him liin
Uoba an luk dong,
Him luk pan aal wi enimi
An lash dem wid him tong.
A Inversion: Adverbial Modification

M - 1

A doun ya Jan-dem lib now.
A siem-wie di gyal-dem en a gwaan.
A nou di bout-dem dis a kom lin.
A rait yaso di ribâ wash-we Kozn Juc.
A yeside mi tel im no fi go bak dé, yunuoc.

A so nomo Breda Bôti taak.

'It's down here that John and his bunch live now'.
'It's the same way that the girls were behaving'.
'It's only now that the boats are coming in'.
'It's right at this spot that the river washed Cousin Joe away'.
'It was (only) yesterday (that) I told him not to go back there, you know'.
'It's only so that Brother Bertie talks'.

M - 2

T: A aanda di tiebl mi fain im.
S: It's under the table that I found her.
T: A iina mi bo im ron go haid.
S: It's in Amy's bed that she ran to hide.
T: It's only so those children behave.
S: A so nomo dem pikni gwaan.

(or) A dem-wie-de nomo di pikni-dem gwaan.
T: It's three weeks now that Miss Beck has gone.
S: A trii wiik nou Mis Bek gaan.
T: It's up the road, they are dancing,
S: A op a ruod dem a dans...

Conversation.

C - 1

Practice reading the next three stanzas of Uriah Preach.

De fus one him teck awn was Lize
Who tel de lie pon me,
Him stare eena har face an' say
"Thou art de mouti-mouti"
Him say "thou art de meddlesam,
Thou art de rowasam!"
An den him look pon me an say
"Thou art de slaughtered lamb".
Him teck awn teacher Brown, for
wen
Him was a lickle tot,
Teacher beat him one day because
Him call teacher "top-knot".

Di fos wan him tek aan woz Laiz
Huu tel di lai pan mi,
Him stier iina har fies an se
"Dou aat di mouti-mouti".
Him se "dou aat di medisam,
Dou aat di rowasam!"
An den him luk pan mi an se
"Dou aat di slaatord lam".
Him tek aan tiicha Brown, faar
wen
Him woz a likl tat
Tiicha biit him wan die bikaaz
Him kaal tiicha "tap-nat".
Sing the song: Di Hiba Ben Kom Down. The refrain is:
Waayo, Waayo, Waayo, Den a hou yu kom uoba?
'Oh, oh, oh, oh, oh, oh, Then how did you come over?'

**CYCLE 56**

**A Inversion: Equating Sentences**

**M - 1**

A huu dat? A Bra Jaaj.
'Who is that? It's Brother George'.

A wa dis? A manggo.
'What's this? It's (a) mango'.

A wichwan dis? A His Kieti bwai dis.
'Which one is this? This is Miss Katie's son'.

A huufa buk dat?
'Whose book is that?'.

A fì Maas Hari kyaat dis?
'Is this Mr. Harry's cart?'.

A huu dat sidong pan di temp de?
'Who is that sitting on that stump?'

A wa dat lidong a di banaana ruut?
'What's that lying at the root of the banana tree?'.

A huufa frak dat pan di lain?
'Whose dress is that on the line?'

**M - 2**

T: A wa dat?

S: What is that?
Conversation.

Practice reading the next four stanzas of Uriah Preach!

So Riah get him revenge now
For him stare straight pan Brown
An sey "Let him dat sittet' on
De house top not come down"

Riah tun pon Butcha Jones who noted .Raya ton pan Bucha Juonz huu motid
Pe sell all scrapes meat
An sey "Thou shalt not give thy
neighbours
Floolooloops to eat!"

So Raya get him rivenj nou
Faar him stier strict pan Brown
An se "Let him dat sitet an
Di hous-tap nat kom doun",

An se "Dou shalt nat giv dai
niebazz
Flululups tu iit!"
Him tell dem off, dem know is dem, Him tel dem aaf, dem nuo iz dem,
Dem heart full to di brim
But as Uriah eena pulpit,
Dem kean back-ansa him.

So wen chuch memba mel mi
A duon ansa till it reach
A rainy day wen parson stay home
An Wen Uriah preach.

Sing the song Chi-chi bod.
In the last cycle you learned one group of questions (in equating sentences) in which the inversion was used. Actually, partial questions which use an introductory question word are more often expressed in this form than in the form without $\mathbf{a}$. However, you must learn both.

- Huu put i de? A huu put i de? 'Who put it there?'
- Wa Anti sen fi mi? A wa Anti sen fi mi? 'What has Auntie sent for me?'
- Hou demya likl so? A hou demya likl so? 'How is it that these are so little?'
- We yu muma gaan? A we yu muma gaan? 'Where has your mother gone?'
- Wen im $\mathbf{se}$ im a kom bak? A wen im $\mathbf{se}$ im a kom bak? 'When did he/she say he/she is coming back?'
- Wa briiz bluo yu ya? A wa briiz bluo yu ya? 'What breeze has blown you here?'
- Wichwan a di shet-pan yu gi im? A wichwan a di shet-pan yu gi im? 'Which of the 'shutpans' did you give him/her?'
Give the "A" inversion questions corresponding to the ones given by your instructor.

T: Who is that up in the tree?
S: A huu dat op iina di trii?

T: Where is your father living now?
S: A we yu pupa a lib nou?

T: How much corn is there in the bag?
S: A homoch kaan de iina di-bag?

T: When are you all going to pay me for my eggs?
S: A wen unu a (go) pie mi fi mi eg-dem?

T: What is that under the bed?
S: A wa dat andra di bed?

T: What's wrong with you?
S: A wa du yu?

Conversation.

Take turns reading Uriah Preach.

Sing Fan Mi Soja Man.
CYCLE 58

No Inversion: Rhetorical Sentences

M - 1

In cycle 35 you learned the use of no in rhetorical sentences to express emphasis or to assert a fact contrary to expectation. You will now practice the rhetorical form of inverted sentences of this type.

No Mieri rait di leta fi Jan!
'It was Mary who wrote the letter for John'.

No six baks a pimenta mi pik tide!
'It's six boxes of pimento I picked today'.

No mango dem gaan luk!
'It's mangoes they have gone to look for'.

No faaldong mi faaldong brok mi han!
'It's by falling that I broke my hand'.

No fuul Huut fuul mel ek im chap op di han!
'It's because Ruth is foolish that she chopped up the ham'.

No Bra. Jaaj tel me wa yu se!
'It was Brother George who told me what you said'.

No iina kichin mi fain im a sliip!
'It's in the kitchen I found him sleeping'.

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Give the no inversion form of the utterance your instructor will give you, using the cue word.

T: I am writing Mary a letter.  (Mary)  S: No Mieri mi a rait wan leta!
T: It's because Mr. Charlie is grudgeful.  (grudgeful)  S: No grojful Maas envious)
T: I returned from Kingston only yesterday.  (yesterday)  S: No yeside nomo mi kom bak fram Kingston!
T: I was sick, and so I didn't come.  (sick)  S: No sik mi (en) sik mek mi neba kom!
T: John sent his brother to call me.  (John)  S: No Jan sen im breda kom kaal mi!

C - 1

Conversation.

C - 2

Read in chorus the poem C'rismus Ham.
Learn the following proverbs:

1. Hat niigl bon tred. (Lit. A hot needle burns the thread). This is the Jamaican version of the English "Haste makes waste".

2. Griidi chuok popi. (Lit. Greed makes the puppy choke). Meaning: If you are intemperate in anything, you will suffer for it.

3. Waak fi notn beta dan sidong fi notn. (Lit. To walk aimlessly is better than aimlessly standing still) If you have no definite goal in mind, it’s usually better to be on the move.
A: An Dakta, di faals tiit we yu a mak fi mi, dem a go luk riil?

B: Dem wi luk riil so tel dem wi aal hat yu!
The articles di and wan with verbs

It is not possible in English for the articles 'the' and 'a' to be followed by verb forms, unless those verbs are converted into nouns by the addition of a nominalizing suffix. In JC, however, the verb in the inverted phrase may be preceded by either di or wan.

Practice the following sentences.

H - 1

Aal di kaal mi kaal im, im wudn kom.
Aal di shuo mi shuo im, im stil kudn laan.
Aal di waak wi waak, wi neba kech de til dos.
Di tretn dem tretn Babi, im ron-we go a toun.
Wan ton Maas Chaali ton di bokit, di hanggl pap aaf.
Wan baks his hieri baks hayah, im gitop kwiktaim go chap di wud.
Wan chap Juo chap di trii, i faaldong.
Di aks mi aks Nisa Boti fi di moni, im koc mi draib mi we.

'Though I called him/her repeatedly, he/she wouldn't come'.
'Though I showed her over and over again, she still couldn't learn'.
'Though we walked and walked, we didn't arrive there till dusk'.
'Because they threatened Bobby, he ran away to town'.
'No sooner did Mr. Charlie turn the bucket than the handle broke off'.
'Miss Mary boxed Uriah so sharply, he got up immediately and went to chop the wood'.
'Joe gave the tree a single chop, making it fall'.
'I merely asked Mr. Bertie for the money, (and) he cursed me and drove me away'.

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Turn these sentences into alternate ones, using the pattern you have just learned.

T: Mi tel im and tel im, bot im neba andastan.
S: Aal di tel mi tel im, im neba andastan.

T: Juo kos Mis Ema yusi, bot Mis Ema neba se a wod.
S: Aal di kos Juo Kos Mis Ema, Mis Ema neba se a wod.

T: Dakta juk di biebi wan taim nomo, an im get beta.
S: Wan juk Dakta juk di biebi, im get beta.

T: Az di bwai fling afta di manggo so, wan daag tek afta im.
S: Di fling di bwai fling afta di manggo, wan daag tek afta im.

T: Sta Kiet waan unu nof taim, but unu naa lissn.
S: Aal di waan Sta Kiet waan unu, unu naa lissn.

T: Jaaji so sik, dem dis hafi put aaf di wedn.
S: Di sik Jaaji sik, dem hafi put aaf di wedn.

Conversation.

Lead Uriah Preach.
I no gud fi taak ebriting yu hier.

'It's not good to talk all you hear'.

I no iizi; fi fain aki disya taim a yier.

'It's not easy to find ackees at this time of the year'.

Emys fish a fi mi pikni-dem fi iit; dem no fi sel.

'These fish are for my children to eat; they are not to be sold'.

Dem gyal de kwik fi tries yu, yusi.

'Those girls are ever-ready to abuse you'.

Hisis, mi' glad fi hier hou yu a gwaan.

'My dear, I am glad to hear of your progress'.

A bara im bara aal dem kluoz fi go marid.

'He borrowed all those clothes to get married in'.

Dat-de naif no en mek fi yuuz so.

'That knife wasn't made to be used like that'.

M - 2

Q: wis kain a fish gud fi iit?

J: Is this kind of fish good to eat?

T: Are you glad to see me, Miss Ettie?

J: Yu glad fi si mi, Mis Eti?
T: They are ready to curse us off, aren't they?
S: Dem kwik fi kos wi aaf, iing?
T: Mi sari fi si we yu kom doun tu.
S: I am sorry to see what you have come down to.
T: How happy you all are to eat off all my ackee.
S: Wat-a-wie unu glad fi nyam-aa' aal a mi aki.

Conversation:

Listen as your instructor reads the poem Ice Cream. You should now be able to understand, with little or no explanation. Try putting it in your own words in Creole.

Join in singing Right Through, Right Through The Rocky Road. One member of the group should be the bomma.
CYCLE 61
Comparison

\[ N - 1 \]

Fi-im han saafn di piiz muor an fi-mi uon, mam.

Demya pier beta an dem-de uoba doso.

Lat-de biebi kraas laka was.

Im ogli siem laka patu.

Nowe no de haada an Jumicka.

Nobadi no dr fata, an Mis Emi.

Bucha Juons tiif no pus.

Mis Shati biebi ogli no patu.

Di kori guot hat no pepa.

\[ K - 2 \]

T: Sek breda tiif no pus.

S: Mis Beck's brother is as thieving as a cat.

T: Di biebi kraas no was.

S: The baby is as cross as a wasp.
T: The new Teacher is as good as gold.
'S: Di nyuu Tiicha gud no guol.

T: The ginger beer is as bitter as gall.
'S: Di jinja bier bita no gaal.

T: Notn no de swiita an honi.
'S: There is nothing sweeter than honey.

T: There is none kinder than my mother.
'S: Nobadi no de kaina an mi muma.

T: There is no place hotter than Kingston.
'S: Nowe no de hata an Kingston.

C - 1

Conversation.

C - 2

Practice the first three stanzas of Ice Cream.

Mi hab wan juok fi gi yu chail
Mi go spen wan die wid smadi
Az mi step iin, bifuor a waam
She start show off pon me.
Hear har, "I makin' cream today, We'll have it for dessert. It's apricots and pears." Same time Water full up me mout.

Wen dinner dun me leff y'eye start re jump jus like it mad. Hear do 'oman "De cream won't freeze at all De bucket mus be bad."

Hear har, "a makin kriim tide, Wi wi hab i fi dizot, Iz ieprikat an piez." Siam taim Waata ful op mi mout.

Wen dina don mi lef yai staat Fi jomp jos laik i mad. Hier di uman "Di kriim wuont friiz at aal I bokit mos bi bad."
M - 1
Ongkl Juo se im no kya wa unu waan du.
Mi no kya if unu waan nyam aaf aal di swiiti.
Yu tingk mi kya notn bout unu?

No kya we im ton, a di siem ripuot im hier.
No kya huu naa go, mi shuor fi di de.
No kya if pupa waan biit me, mi naa tel im we mi haid di moni.

No kya we yu go, mi wi fain yu.

'Uncle Joe says he doesn't care what you all want to do'.
'I don't care if you want to eat up all the candy'.
'Do you think I care one bit for you all?'.
'No matter where he goes he hears the same report'.
'No matter who doesn't go I will surely be there'.
'No matter whether (my) father beats me, I won't tell him where I hid the money'.
'No matter where you go, I will find you'.

M - 2

T: No kya hou im baal out, nobadi wudn help im.
S: No matter how (loudly) he/she cried, no one would help him/her.
Conversation.

Practice the next three stanzas of Ice Cream.

As she sey soh she buck har leff foot, Az shi se ao shi bok har lef fut
An' anada 'oman sneeze.
Me sey to meseif dis a real bad luck
De po cream naw go freeze.
She sen go borrow a bucket,
An de 'ole a we gi a han,
Me tun, she tun, anada 'oman tun,
Den we open de bucket pan.

T: Mi no kya huu put i de; yu muuv i.
S: I don't care who put it there; you move it.
T: I don't care what you are doing; come here now.
S: Mi no kya we yu a du; kom ya nou.
T: Do you think he cares where you go?
S: Yu tingk se im kya we yu go?
T: James doesn't care what happens to his mother.
S: Jiems no kye wa hapn tu im muma.
But all de tun we bena tun
Believe me wud Miss Kate,
De ice cream an my mout was in
De same watery state.

Sing the song: Fan Me Solja Man.
CYCLE 63

Bizniz/'to be concerned with'

'I have nothing to do with you all'.
'Do you know that you have no right at Miss Clem's home?'.
'Mr. Clarke no longer looks about the market money'.
'Horse has no right at cow's fight, for he has no horns'.
'John says you all have no right being here; you must go away'.
'Have you anything to do with them, though'.
'But you all have nothing to do with me; why not leave me alone?'.
'Those children are so impudent, I want to have nothing to do with them at all'.
'Serves you right! You had no right there. Why did you go there?'.

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Conversation.
Finish the poem *Ice Cream*.

She keiba it up and pack some ice, 
An' put it outa yard, 
An' sey she hope dat by nightfall 
De wata wi freeze hard, 

It keiba up deh de 'ole day, 
Till evenin' start fe fade; 
Wen nite come she t'row out de 
cream, 
An' drink it fe lemonade. 

It did sweet me, but as me neva, 
Undah me owna shed, 
Me wait till me ketch outa street 
an den 
Me laff till me neally dead.

Shi kiba i op an pak som ais 
An put i cuta yaad, 
An se shi huop dat bi naitfaal 
Di waata wi friiz 'haad. 

I kiba op de di uol die 
Til liibnin staat fi fied; 
Wen nait kom shi truo out di 
kriim, 
An dringk i fi lemanied. 

I did swiit mi, bot až mi neba 
Anca mi uona shed, 
Mi wiet til mi kech outa striit 
an den 
Mi laaf til mi nieli ded.
M - 1

Tikya yu go doun a goli, yunuo.

'Take care lest you go down to the gully, you know'.

Tikya yu no kom bak, yunuo.

'Take care lest you don't return, you know'.

Tikya dem fuul yu op, yaa.

'Take care lest they fool you, do you hear?'.

Main yu tel Mis Bek wa mi se.

'Be sure you don't tell Miss Beck what I have said'.

Main di lim brok we wid yu.

'Take care lest the limb breaks away with you'.

Main yu no kyari di dangki go a pan, yunuo.

'Be sure you take the donkey to the pond, you know'.

Tikya a no yu Mis Ema sen kom kaal, yunuo.

'Take care lest it's not you Miss Emma sent to call, you know'.

Main unu tel Jta Kict wa kozn Kyari se.

'Be sure you don't tell sister Kate what Cousin Carrie said'.

- 2

1: Tikya yu no rait mi, yunuo.

2: Take care lest you don't write me, you know.
T: Take care lest you come late, you know.
S: Tikya yu (kom) liet, yunuo.
T: Be sure you don't pick any of the limes, you know.
S: Main yu pik eni a di laim, yunuo.
T: Be sure you don't eat any of the mangoes, you know.
S: Main yu iit eni a di manggo, yunuo.
T: Tikya yu giwe di popi-dem.
S: Take care lest you give the puppies away.
T: Take care lest you make them drown.
S: Tikya yu mek dem droun.

Conversation.

Take turns reading Ice Cream.

Learn these proverbs:
1. Ef yu rudo tuon a hagpen, di wan we bawl, a him i nak.
   (Lit. If you throw a stone into a hogpen and one (of the
   pigs) bawls, that's the one it hits).
   Meaning: Only the guilty person is hurt when vague re-
   ference is made to his offense.
2. Chikin a bush kyaan bwail suup.
(Lit. A chicken in the bush cannot be used to make soup).
Compare English: A bird in hand is worth two in the bush.

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CYCLE 65

1. Yu no sari se im neba kom?

Jieki shiem se, Mati wuon mairid tu im.
Gladis op de mad se yu liet.

Maas Chaali beks se a no disya haas im en bai.
Gries proud se a fi-im son gwain liid di ban.

Tiicha no mad se di pikni dem no du dem huomwok.
Mi sari se mi no en de ya wen paasn kom.

'aren't you sorry that she didn't come?'.
'Jackie is ashamed that Matty won't marry her'.
'Gladys is up there getting mad because you are late'.
'Mr. Charlie is angry saying that is not the horse he bought'.
'Grace is proud (of the fact) that it's her son who will lead the band'.
'Teacher is mad because the children didn't do their homework'.
'I am sorry that I was not here when parson came'.

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T: My father is mad because you took his horse.
S: (Mi) pupa mad se yu tekwe im haas.
T: Ruut shiem se im chap op im misis ham.
S: Ruth is ashamed that she chopped up her mistress' ham.
T: Yu no shiem se yu fiel yu egzam?
S: Aren't you ashamed that you failed your exam?
T: I am sorry that Joe did not find you at home.
S: Mi sari se Juo neba fain yu a yaad.
T: Mr. Charlie is angry that Miss Kate shut the gate.
S: Maas Chaali beks se Mis Kiet shet di glet.
T: Mi glad se mi neba toch di baks at aal.
S: I am glad I did not touch the box at all.

Conversation.

Close this session with a song fest.
CYCLE 66

EMPHATIC MODIFIERS

M - 1

Laad, misis, yu koward fi-truu

Bra Jaaj en writn kyaan-don.

Mis Emi biebi ogli kyaan-don.

Di arinj-dem saf'a disya trii swiit kyaan-don.
Demya tamrín sowa, sa; dem sowa fi-truu.
Dat-de daag maaga fi-truu; mek yu no fiid im?
A suuso kucmatina di bag; i hebi kyaan-don.
A wá dégo bambie mánggo im, gi mi, bot i swiit kyaán-don.

'Lord, Miss, you are a coward indeed'.
'Brother George was exceedingly frightened'.
'Miss Emmie's baby is very, very ugly'.
'The oranges from this tree are very, very sweet'.
'These tamarinds are sour, sir; they are sour indeed'.
'That dog is meagre indeed; why don't you feed him?'.
'There are only coconuts in the bag; it is exceedingly heavy'.
'It's only one Bombay mango she gave me, but it was very, very sweet'.

N - 2

T: Maas Juo nyu nu hous big fi-truu.
J: Mr. Joe's new house is big indeed.
T: John's sister was exceedingly angry.
S: Jan sista en beks fi-truu.
T: My clothes got very, very wet in the rain.
S: Mi klucz-dem wetop kyaan-donina di rien.
T: Disya bwai fat fi-truu.
S: This boy is very, very fat.
T: Sami en grojful kyaan-don.
S: Sammy was exceedingly grudgeful.

Conversation.

Review the poem 'Earth Quake Night'.

Learn the proverbs:
1. Pus gaan, rata tek hous.
Compare English: "When the cat's away, the mice will play".
2. Bokit a go a wel aal die, wani die di batam wi drap out.
Compare English: "It's a long lane that has no turning".
Mi hafi go chak op a Kraas Ruod tide.
A chak doun a goli batam mi go fain im.

'I have to go all the way to Cross Roads today'.

Mi kech slap a batam yaad bifuor mi si dom.

'It's all the way down at the bottom of the gully that I found him'.

'Di pikni luk slap dina mi trucot fi kech we mi a se.

'I did not see them till I got all the way to the Bottom Yard'.

A klier pan tap a di tie.l im tek di fish.

'The child looked all the way into my throat to catch my every word'.

No chak op a Papiin Iemi gaan'.

'It's way on top of the table that he took the fish'.

'Wicked yaad fi komplien bout yu.

'It's all the way to Papine that Amy has gone'.

'Jan com kwait a mi yaad fi komplien bout yu.

'John came all the way to my home to complain'.

'Joe ran all the way down here yesterday'.

Mavis has gone all the way to market today.
Kievis gaan slap a maakit tide.
T: I'm a kos se a chak a Jan yaad yu en go.
S: She is cursing that you went all the way to John's home.

T: Mi go slap a shap, an yu no don kliin di hous yet?
S: I went quite to the shop, and you haven't finished cleaning the house yet?

T: He sat all the way on top of the ladder laughing at us.
S: Im sidong chap pan tap a di leda a leaf afta wi.

C - 1

Conversation.

C - 2

Review the poem Sweetie Pie.

C - 3

Learn the proverbs:
1. Wa yai no si, haat no liip.
   (Lit. What the eyes don't see, the heart won't leap for).
   Meaning: One will not fear a danger of which one is not aware.

2. Rakstuon a riba batam neba fiil son-hat.
   (Lit. A stone at the bottom of the river never feels the sun's heat).
   Meaning: One who is protected from hardships never knows what others must endure.
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CYCLE 68.

H - 1
A dis op a Kanstan Spring im gaan. 'It's up to Constant Spring that she is gone'.
A mosa op a Kanstan Spring im gaan. 'It's likely to be up to Constant Spring that she is gone'.
A mos op a Kanstan Spring im gaan. 'It's must be up to Constant Spring that she is gone'.

Yu wuda mos tel Juo we mi se. 'You would tell Joe what I said'.
Yu wuda hafi tel Juo we mi se. 'You would have had to tell Joe what I said'.
Yu wuca on mos hafi tel Juo, iing? 'You would have had to tell Joe, wouldn't you'.
Yu no en hafi tel Juo, yunuc. 'You didn't have to tell Joe, you know'.

H - 2
T: A mosa anda bush ya di hen a lie.
J: It must be under this bush that the hen is laying.
T: Jane would have to buy that hat.
J: Jien wuda mos hafi bai dat-de hat.
T: It's just around the corner that we found them.
J: A dis roun a kaana wi sain dem.
T: Dem wuda en hafi sen sinting fi Kozn Suu.
3: They would have had to send something for Cousin Sue.

T: Jiera no wuda en mos hafi baal.
3: Sarah would surely have to cry.

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Conversation.

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Review loas! Turkey.

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Sing: Chi-chi boi. Learn the proverbs:

1. Jingga neba se "luk ya".
   (Lit. The finger never says 'Look here').
   Meaning: One never calls attention to one's own faults.

2. Habi-habi no waant i, an waanti-waant.kyaan get i.
   Meaning: Those who have, much make light of their possessions, while those who would hold such possessions dear, cannot even get them.
Echoic Adverbs

M - 1

Di myuul tap braps ñina di migl ruod.
Jan dis tanop bram ñina di paas.

Hit ñhati faaldong budum laka bredfruut.
hi hier di paip a liik tip tip huol nait.
Joti lik di dang'ki plai mek im gwaan.
Di kuoknat-dem dis drap 'ouf buf' di huol nait.

'The mule stopped abruptly in the middle of the road'.
'John just stood still in the pathway'.
'Miss Shatty fell with a thud like a breadfruit'.
'I heard the pipe leaking tip tip all night'.
'Wertie hit the donkey 'ply', and made him go on'.
'The coconuts just fell 'buf buf' all night'.

TO THE STUDENT:
The conversation which follows is taken from A Language Guide to Jamaica (1962). Practice it with a colleague before proceeding to your usual conversation.

A. Haanin, bra.
B. Hou Yu du?
A. Bi haati, bra. Hou ti-yu said tan?

A. Good-morning, brother/sister.
B. How are you?
A. I am well, brother/sister. How are things on your end?
Learn the following proverbs:

1. Daag ha moni, im bai chiiz.
   **Meaning:** Those who are rich can buy white elephants (what they can't use).

2. Bul uol, yu tek kaan trash liid im.
   **Meaning:** When one turns old, one can be easily made to do the bidding of others.

3. A no want a ton, ma ko no teex. (Lit. It's not for want of a tongue that a cow does not talk.

   **Compare English:** It's a wise head that keeps a still tongue.
Si wan trii wa bod fiid pan.
Siem plies we mi put i, a de mi kom bak kom fain i.
Dem ha sinting we dem mek, dem kaal ruoti.
Wa unu kaal disya trii? Wi keal i brednot.
Yu shudn en tel kozn Suu we mi gaan.
A sho-aaf unu lob sho-aaf mek unu put-aan dem-de kluoz.
Dem smadi no ha naif kyaan nyam waata-melan.
A smaal tumatis mi a plaan. Wa yu a put-iin dis ier?
A fi-mi wan baaskit yu si in ya?

'There's a tree on which birds feed'.
'I returned to find it in the very place where I put it'.
'There is something they make called 'roti'.
'What do you call this tree? We call it the breadnut'.
'You should not have told Cousin Sue where I was gone'.
'It's because you all love to show off that you put on those clothes'.
'Those who have no knives can't eat water-melons'.
'It's small tomatoes I am planting.
What are you putting in this year?'.
'Is mine the only basket you see in here'.

Proceed as in the previous lesson. Read the conversation given here first, and then continue with the usual class conversation.

A. Maanin, Maas Juo. We yu de? A. Good morning, Mr. Joe. Where are you?
B. Mi iina ruum ya, Sta Kiet.

Hou yu du de?

A. Suoso, sa. Mi dis a kom

fram miitin.

B. Mi en wel waan go, yunuo,

Sta Kiet, bot..

A. Wel, yu shuda en di de, faar

ni man taak fi-truu tinait.

B. Fram mi iit dina don Sta

Kiet, mi beli dis staat

wori-wori mi.

A. Den yu mek likl beli-hat
tap yufram go?

B. Laad, Sta Kiet, afta yu no

nuo hou mi en fiil. Mi dis laf

fi pyuk.

A. Wel, mi sári fi-truu, faar

mi wuda en laik yu fi hier
di man.

B. Ki no hafi wiet tel neks

taim, ef laif spier?

A. We yu tek fi yu beli? Yu
tek eniting?

B. I am in the room here, sister

Kate, How are you?

A. Fair, sir. I am just coming from

( the) meeting.

B. I really wanted to go, you know

Sister Kate, but..

A. Well, you should have been there,

for the man spoke eloquently

tonight.

B. From I finished eating dinner,

Sister Kate, I began to have a

stomach ache.

A. Then did you make a little

stomach ache stop you from going?

B. Lord, Sister Kate, you (really)
don't know hoe I felt. I all but

puked.

A. I am truly sorry, for I would

have liked you to hear the man.

B. I'll have to wait till next time,

if my life is spared.

A. What have you taken for your

stomach ache? Have you taken

anything?
B. Ing-hing, ma. Dem gyal bwail likl sorosi tii gi mi.
A. Dem put eni jinja in de?
B. Nuo, Sta Kiet, bot mi fiil likl beta aredi.
A. Aarait den, Maas Juó. Mi a galang nou. Mi wi si hou yu tan a maanin.
B. Aarait, Sta Kiet, waák gud, no?

B. Yes, mam. The girls made a little cerasee tea for me.
A. Did they put any ginger in it?
B. No, Sister Kate, but I feel a little better already'.
A. All right, then, Mr. Joe. I am going along now. I will (stop by to) see how you are in the morning!
B. All right, Sister Kate. Walk safely, please.

Sing Slide Mongoose and Why Woman Grumble So?
The remaining lessons in this course are designed to acquaint you with a greater portion of the vocabulary, and to introduce variations in the grammatical forms learned so far. Few new sentence patterns are introduced, and ample opportunity is given to review those already learned.

CYCLE 71

M. - 1

We got up before dawn and went to the spring.

John and I saddled the donkey and put two 'duuna' pans in the hampers.

Jane carried the bucket pan and I carried the kerosene (pan).

I did not carry anything. It was I who drove the donkey.
Give the appropriate answers to the questions asked by the instructor, using the cue words given. Answer in full sentences only.

T: A wa unu put iina di hampa-dem? (duuna pan)
S: Wi put tuu duuna pan iina di hampa-dem.
T: A-huu help yu sagl di dangki? (Jan)
S: A Jan help mi sagl di dangki.
T: Wa yu kyari go a spring? (notn)
S: Mi neba kyari notn go a spring.
T: Huu draib di dangki go a spring? (Jan)
S: A Jan draib di dangki go a spring.

C - 1

Conversation.

C - 2

TO THE STUDENT.

The story below is from Walter Jekyll's Jamaican Song and Story. It is No. 41 Annancy Fuss, and natta. Read the story as it appears in the text, and then read the Creole version. In later lessons, you will practice telling other stories in J.C.
ANANSI, PUS AN RATA.

Wan die Anansi an Pus mek a daans an invait Rata de. Anansi a di figla. Di fos figa we im plie, di chuan se:

Ying di ying di ying.
Ying di ying di ying
Tikya yu go taak uo..
Mahn yu takla tong, ying di ying
Mahn yu takla tong, ying di ying
Mahn yu takla tong, ying di ying.

Di neks chuan se:

Bandi wichi wich
Bandi wichi wich
Bandi wichi wich
Timba heng an faal, la la
Faal la la, faal la.

Den, az di Rata daans, di hai figa we im mek, im slaid pan di fluor an im trouziz pap. Den di shiem im shiem, im ron ana wan huol, an a dat mek Rata lib una huol op tu tide die.

Jak Manduora, mi no chuuz nor.*

* See the note to the first story in the book.
Joyce rode the donkey to (the spring), but we made her bring the gourd back.

'We did not remember the 'yabba'. We left it at home'.

'Take the 'packy' and give it to me. I just want a little water'.

'R'in and pick a calabash, so that I can make a 'packy'.

Give the appropriate answers to the following questions, again using the cue words given.

T: Wa Jais en kyari go a spring? (guodi)
S: A wan guodi Jais kyari go a spring.

T: Wa yu gwain tek fi to di ta. (paki)
S: A paki mi gwain tek tekop di waata.

T: A wa umu tek mek paki? (kalabash)
S: A kalabash wi tok mek paki.

Wi tek kalabash mek paki.
C - 1

Conversation.

C - 2

Review the story Anansi, Pus, An Rata in Cycle 71.

C - 3

Learn the proverb:

Boul go, paki kom.

Meaning: Same as English "One good turn deserves another".

M - 1

Hou dem gat somoch baskit a maakit tide?

Dem-de a bangkra baskit. A tach dem tek mek dem.

Ni re da kyari di hampa baskit, duo. Sem trangga.

Ef yu put kata pon yu hed, i iizia fi kyari bangkra.

M - 2

Give the corresponding English or Creole utterance to the one given by your instructor.

T: Wa dem yuuz bambu baskit fa?
S: What are bamboo baskets used for?

T: Child, take this hamper basket and put it in the kitchen.
S: Pikni, tek da hampa baskit-ya put zina kichin.

T: These bankra baskets are made of thatch.
S: Demya bangkra baskit mek out a tach.

C - 1

Conversation.
Review the poem *Trem Car*.

Learn the proverb:

Pipl hiet yu, dem gi yu baskit fi kyari waata; bot ef yu ha sens, yu tek kuoko-liif lain i.

*Meaning:* Those who hate you will slander you and make things difficult for you. But if you are wise, you will know how to counteract them.
M - 1

"My wife packed a lot of breadfruit and saltfish in my cutacoo basket today. It's only in bamboo baskets that Tayma carries her food (for sale). You can use a bamboo basket as a clothes basket also. Miss Kate has just finished making a basket cradle for Sarah's baby."

Give the corresponding English or Creole utterance to the one given by your instructor.

T: Mi wi gi Sicra biebi wan kriegl baskit.
J: I will give Sarah's baby a basket cradle.
T: Ku wan bambu baskit anda di pier trii de!
J: Look, there's a bamboo basket under the pear tree.
T: Juo kyari im lonch'ina kotoku baskit.
J: Joc carries his lunch in a cutacoo basket.
Give the corresponding question or statement to the sentence given by your instructor. Make the necessary substitutions.

T: Mi reda kyari hampa.
S: Yu reda kyari hampa?
T: Dem-de a bangkra?
S: Dem-de a bangkra.
T: Jais draib di dangki go a spring.
S: Jais draib di dangki go a spring?
T: Jan neba sacl di dangki?
S: Jan neba sacl di dangki.

Conversation.

Sing the song: Hold Him Joe.
A: Wen yu tingk dem 'gwain transplant di yuman brien?
B: Wa apn? Fi-yu a trobl yu?
Put aon di belagot mek mi bwail dem bredfruut ya. 'Put on the big pot, so that I can boil these breadfruits.

Miss Nati, fi-yu jesta wi jos du fi mek di pepa pat suup. 'Miss Natty, your 'jester' pot will be just right for making the pepper pot soup'.

Ajina di doeh uoLn mi gwain mek di pitieta puon. 'It's in the dutch oven that I am going to make the potato pone'.

Tell Miss jaaji se mi a bara im dochi ti mek bami tinait. 'Tell Miss Georgic that I am borrowing her dutch pot to make bammies tonight'.

(Review of Emphatic Intonation, Cycles 31 & 32).

Give the corresponding emphatic statement for the one given by your instructor, using the cue tag indicated.

Haas Jaaj kotoku baskit fulop tide. (yusi)

His Jien gat nof manggo ina di hampa. (iing?)

His Siera biebi get wan priti kriegl baskit. (yusi)

Fi-yu doch uobn kyan mek nais puon. (iing?)

Fi Mis Jaaji bami dem swiit. (iing?)

Dem pikni lob go a spring fi waata. (yusi)

Dem-de bredfruutit gud. (yusi)

Dat-de dochi saab yu lang. (iing?)
Conversation.

Here is the beginning of another Jekyll story. It is No.XIV in *Jamaican Song and Story*, and is called "Doba." Listen as your instructor reads the JC version. Practice reading it before you look at Jekyll's version.

**DUOBA**

Wen die Pus mek daans an invait a huol wol a rata. Aal a di rata-dem habaan lang knot an silk dres. Wen dem kom dem kyari wan lili bwai an di muma wid yong biebi.

Wen aal di rata sekli, the duo shot, and di pus-dem ha dem jungka tik haid ina dem trouzis fut. Dem mekop wid wan aneda se dat wen di rata-dem a daams haad-head, Duoba fi out di lamp, an den di likin mach wi bigin.

Wen di myuuzik bigin, i swiit rata so tel, and dem gwaan daams tel dem wait shot-buzam wet.

A Dandi Jimi Flint en a di figla.
Hier we im figl se:

Duoba, Duoba Duoba no mek di likl wan get-we
Baal-an-tuo-ni Bap! twii twii,
Baal-an-tuo-ni Bap! twii twii.
Di bwai tek nuot a wa di figl se.
How did you manage to overturn the whole kerosene can of coconut oil?

Make the fire and put some cerassee (to boil) in the 'burnt pan' for me.

No sooner did the children reach the road, than they opened the shut-pan and ate some of the meat.

What's that pan called. It's called a pudding-pan.

Give the corresponding stress sentence for the tag utterances below:

Kik Anj koto ku fulop, yusi.
Dem arinj-ya sowa, iing?
Disya doch uobn mek gud bami, yusi.
Dem kyan tiik-out di miit outa di shet-pan, iing?
Kuzz loob bara bara piipl pat, yusi.
Tiiche kyan nyam a pitieta pudn, iing?
Kuob Kyare gat huol hiip a sorosi, yusi.
Conversation.

Continuation of Duoba.

'I will get up early tomorrow morning to go to the mango walk (grove).

'I will get up early tomorrow morning to go to the mango walk (grove)'.

If you don't leave before dawn you won't find any mangoes when you get there'.

'I found bird-eaten oranges only.

The children had stolen all the good ones'.

'Didn't you see that that breadfruit has been stung by bees? Why did you buy it?'.

Give the corresponding English or Creole utterance to the one given by your instructor.

T: Da jesta de wi jos rait fi mek di sump.
S: That jester pot will be just right for making the soup.

T: Tell Joe I'd like to borrow his shutpan.
S: Tel Jyo se mi a bara im shet-pan.

T: A-huu pudong dis pudn-pan out ya?
S: Who put down this pudding pan out here?
T: Bella dis gaan mek op di faya fi bwail di sorosi.
S: Bella has just gone to make the fire to boil the cerassee.

C - 1
- Conversation.

C - 2
Practice telling the story Anansi, Pus and Kafa in Creole.

C - 3
Sing the song: Chi-chi Bod.
M-1

Di kaafi naa raip hadd yet. Dem dis bonsaid nou.

Di pikni-dem fain nof rat-kot kaafi a groun dis maanin.

Di plaantn-dem ful, bot mi naa koot dem faa dem no fit yet.

Di kaan a flag aredi. Dem wi suun shuut nou.

'The coffee is not fully ripe yet. It's just turning color now (lit. 'with burnt sides').

'The children found a lot of rat-cut coffee on the ground this morning'.

'The plantains are fully developed, but I will not cut them for they're not yet ready to rea'.

'The corn is tasseling already. It will soon shoot now'.

H-3

(Rhetorical Exclamation - Cycle 78)

Give the rhetorical exclamation which corresponds to the statements given by your instructor. Say whether the meaning is the same or different. Remember the use of 'no' in these sentences.

Dom bwai gaan a grong frum maanin.

Jieni lef di yaba a yaad.

Jan no en waan len mi fi-im kalabash.

In no put di kucknat aillina korsiin pan.

Tiicha no gat paki fi kech di waata.

Siera tek banaana trash mek kata.
Im kot doun di bambu fi mek kluoz baskit.

C - 1

Conversation.

C - 2

Try telling the story Duoba in your own words in Jamaican Creole. Take turns acting the parts in the story.

C - 3

Learn the proverbs:

 Ef yu go a wan-fut man dans, yu fi jump wan-fut tu.
 Compare English: When in Rome, do as the Romans.

 Faya de a mus-mus tiel, him tingk a kuul briiz.
 (Lit. 'fire is at mouse's tail; he thinks it's a cool breeze').
 Meaning: We often mistake pending adversity for goodluck.
Where are you going already? The time shell (kaachi) has not blown as yet'.

'No sooner do I put the cassava down on the barbecue than that sensay chicken gets into it'.

'I have just come from putting the Cassava to press in a cutacoo'.

'He was caught with lots of ground food in his burlap bag'.

'He had cocoés and coco-heads, yams, badoos, and different varieties of sweet potatoes which he had stolen'.

Conversation.

Listen to the recording of the poem "Careless" By Louise Bennett. It appears on page 192 of Jamaica-Librish. Below it is written in the Creole orthography. Take turns reading it.
Yu memba lang-mout Daris huu
Yuuz fi go bout wid Han?
Shi no sidong an tek kierlis
Mek him flai outa har han.

Him yuuz fi main har wel, yusi,
Him woz a gud-gud man
An shi jos sidong de wotlis
Mek im swips out har han.

Shi ongl ha harsel fi bliem
Faar diiz inlaitn diez
Evribadi da fiks op demself
Iina dem difran wiez.

Mi tel har se yu shiek man han
Bot yu no shiek dem haat
Yu an man kyan swiit tide
An tumaro unu paat.

Mi tel har yu kyaan let man luus
Eksep yu shuor yu hab im,
Faar as yu wingk yu yai, anada
Uman de fi grab im.

Mi advaiz har'fi tai im ma,
Mi se mi nuo wan ail
Dat wi kip im wid har fi eba,
Faar tropans ail-a-stie-wid-mi
Jos rob tina im hed
An him an har kudn paat a taal
Jo tel wan a dem ded.

Shi se shi kudn haam im
Ef im libn lef har jut,
Faar im iz di fos man eba tel
Har so im lob har wout.

Shi hudn tek ri gud advaiz
Shi staat fi gwaxn kwait prim
So se shi kudn tek im von
Honi so uobia im.

An aal di fuoc mi fuor diomaly
Shi hudn andastan
Shi lingga, an di gud-gud man
Dis "flips" out o' har han.
'John used a machete to chop down Mr. Bertie's corn field'.
'It's only open-guard cutlasses that Jackie carries to the fields'.
'I am afraid of folks like you. You are all like (two mouthed) Spanish machetes. You are too given to duplicity.'

Give the corresponding English or Creole utterance to the one given by your instructor.

T: Mi fain nof rat-kot a groun tide.
S: I have found a lot of rat-cut coffee on the ground today.

T: Awa du di kaan mek dem naa flag yet?
S: What's wrong with the corn that it isn't tasseling yet?

T: Di, mango dem a bonsaid suum diis yier.
S: The mangoes are ripening early this year...

T: I have just taken the cutacoo to the press.
S: Mi dis kyari di kotoku go put enda pres.
T: He was caught with twelve badu heads in his burka bag.
J: Dem Koch im wid twelv badu hediina im krokos bag.

I. - 3

(Review Imperative Intonation Cycles 36 & 37)

You are now reviewing the use of the tags: "no" and "yaa" in imperative sentences. If given the "no" tag, reply with the corresponding "yaa" sentence, and vice-versa.

T: Gi mi likl seroci, no:
J: No gi im no seroci, yaa:
T: No pudong di shet-pan, yaa?
J: Pudong di shet-pan, no?
T: Ruos di bredfrunl fi mi, no:
J: No ruos di bredfrunt fi im, yaa:
T: No hop im pik no kaafi, yaa:
J: Help im pik di kaafi, no?
T: No ful op di krokos bag, yaa?
J: Ful op di krokos bag, no?
T: Griet wan knokmat de, no?
J: No griet no knokmat, yaa?

C - 1

Conversation.

C - 3

Learn the following proverb:

Put !yaan suier fi paas.
(Lit. The foot cannot forswear the path).

Meaning: One cannot be confident never to take a given line of action. Unforeseen circumstances may compel you to do things you never wanted to do.
M - 1

Zan him no iibn ha no hous fi no waif. A wan likl wakl-en nomo im libiina.

Gu-we! No taak tu mi. Fi-yu hous no iibn gat jelas.

I beta an fi-yu, duo. Mi kudn lib dina dat-de rata kyaasl.

No fieba his Luusii sidong a duor-mout de huol die!

'John does not even have a house for a wife. He only lives in a little mud hut'.

'Go away! Don't talk to me. Your house doesn't even have a jalousie (louvered) window'.

'It's better than yours, though. I could not live in that rat castle'.

'It seems as if Miss Lucy sat in that doorway all day long!'

N - 2

(Review of Negation Intonation: Cycle 39)

T: Tiema kyari fi-im fuudina bambu baskit, no?

S: Tayma carried her food in a bamboo basket, didn't she?

T: It's in the dutch oven you made the pone, wasn't it?

S: Aiina di doch-uobn yu en mek di puon, no?

T: Da belagot de a fi bwail hag fiidn, no?

S: That big pot is for boiling hog food, isn't it?

T: You all opened the shut-pan and ate all the meat, didn't you?

S: Unu uopn di shet-pan so nyam-aaf aal a di miit, no?
T: They have overturned the pan of coconut oil, haven't they?
S: Dem ton uoba di pan a kuoknat ail, no?

C - 1
Conversation.

C - 2
Review the poem "Careless".

C - 3
Sing Pan Mi, Soja Man.
M - 1
Jiems se him nau marid tel him kyan bil a opstierz.

Ruth, pudong da pudn-pan ya pan. kichin dressa fi mi.
Pupa gaan op a hilltop gaan bon kiln fi mek faya-kiln.
A bout trii ier nou mi no go a kieti yaad. Mi no iebl im kos mi no muor.

Janes says he will not marry, till he can build a two-story house'.
'Ruth, put this pudding pan on the kitchen table for me'.
'Father has gone up to the hilltop to make coal in a coal kiln.
'It's about three years now that I have not gone to Kate's home. I won't have her curse me anymore'.

C - 1
Conversation.

C - 2
Read Duoba and take turns telling Anansi, Pus, and Kata.

C - 3
Learn the following proverbs:
1. Wen trobl a kom, shel nau bluo.
Meaning: Misfortune is always unexpected. It never gives a warning signal.

2. Wéñ káchin dresa faaldong, maaga daag laaf.
When disaster strikes it often brings good fortune to someone.
Compare English "It's an ill wind that doesn't blow somebody good luck".
14 - 1
Maas Juo se im a bara yu tinkies fi go a toun neks wiik.
Tel im se im no fi kyari im moni kierlis. Im fi put i fîna wan tred-bag an tai i roun im weis.
Yu waan si Mîsa Jaaji waak gaan lang de. Im hab aan kwîîza an wan debl aba kukumaka fîna im han.

14 - 2
T: Hari fiesi fi waan put Jienîna im likl wakl hous.
S: Harry is impudent. He wants to put Jane in a little mud hut.
T: I could not live in your rat castle.
S: Mi kudn li bi na fi-yu rata kyaasl.
T: I have just put the guord down on the kitchen table.
S: Mi dis pudong di guodi a kichin dresa.
Conversation.

DI TRII SISTA

(This is No. VII in Jekyll's Jamaican Song and Story, p. 26.
Note that the song in this story is in English).

Wans dier woz trii sista libin iina hous, an ebribadi waan dem fi
marid, an dem rifuz. Jo wan die 3niek go baara him nieba lang kuot
an bonpan hat an di huol set out a kluoz. Dem him dres imself, an
im tel im freh-dem dat him mos taak tu dem yong lied. An wa yu
tingk di raskil du? Him get op a hiip a man fi kyari him go a di
yong lied-diem yaad. An wen im get de di duor lak wid ayan baar.
An wen him kom im se: "Please to open the door, there is a stranger
coming in". An im sing se:

My eldes' sister, will you open the door?
My eldes' sister, will you open the door oh?
Fair an' gandelow steel.

An' di eldis wan woz gwain uopn di duor. An di laas wan, huu woz
a uol wich, se tu im sista: "Duon uopn di duor", and shi sing:

My door is bar' with a scotran bar
My door is bar' with a scotran bar
Fair an Gandelow steel.
Den di Sniek aks agen tu di siem tyuun:

My second sister will you open the door?
My second sister will you open the door?
Fair an gandelow steel.

An di youngis, wich won ul wich, sing agen:

My door is bar' with an iron bar,
My door is bar' with an iron bar oh,
Fair an gandelow steel.

An di Sniek ton intu a Debl, an di trii sista kom an pushpan di duor fi kip i from uopn. An di Debl aks a tod taim:

My youngest sister will you open the door?
My youngest sister will you open the door oh?
Fair an' gandelow steel.

Bot di laas sista wudn hab i so, an im get raatid an se:

The Devil roguer than a woman-kind
The Devil roguer than a woman-kind oh,
Fair an gandelow steel.

An di Debl getiina tempa an se:

What is roguer than a woman-kind?
What is roguer than a woman-kind oh?
Fair an gandelow steel.

Den di Debl flai fram di step strietiina hel an hab chien roun im wies tel nou.

Jak Manduora mi no chuuz non.
Kozn Laiz no waan Raphel fi kyari di biis go a maakit, faar i 'Cousin Eliza does not want Raphael to take the mule to the market, for it has a sore back'.

Im ha nôf haas, and myuul an dangki, bot a wên puol-ed kou nomo im gat. 'He/she has many horses, mules, and donkeys, but he/she has one hornless cow only'.

Di bwai tierraaf im wân gud shot pan Busha ping-wing fen. 'The boy got his one good shirt torn off on the overseer's cactus fence.'

Give the corresponding Creole or English sentence for the one given by your instructor.

T: Sniex go baara him nieba lang kout.
S: Snaex borowed his neighbor's long coat.

T: He told his friend he must accost the young ladies.
S: Him tel im fren him mos taak tu dem yong lied.

T: The door was locked with an iron bar.
S: Di duor lak wid ayan baar.

T: Wa yu tingk di rskal du?
S: What do you think the rascal did?
T: The three sisters pushed on the door to keep it from opening.

S: Di trii sista push pan di duor fi kip i fram uopn.

G - 1

Conversation.

G - 2

Read Di Trii Sista.

G - 3

Sing Why Woman Grumble So?
Siera, wen yu go a maakit tide,
mak shuor yu tap a Miss Tutu shap
an ba wan kath-rill kya kom.

Ma Simit a gwaan laik a ring uol
heig. Im ina mi buon a maama an
komplien tram die lait quis maanin.

Di wie him kriehn and itti-itti,
him shuda en di laas wan fi kos
enibadi gaamandaiza.

Conversa'n. Try to use as many as you can of the new words
learned in Cycles 71 - 85.

C - 2

Let one member of the group narrate the story of The Three
Sisters, while the others take the part of the sisters and
the Snake, singing the sections indicated.
Learn the following proverbs:

1. Yu sliip wid daag, yu kech im flii;  
(Lit. If you sleep with dog, you catch his flea).  
**Meaning:** You become like those with whom you associate.

2. Aal fish nyam man, bot a shaak wan get bliem.  
(Lit. All fish eat man, but only shark gets the blame).  
**Meaning:** A known offender will be accused even when he is free of blame.
Run to the coffee-piece and get
some bramble, so that I can make
this fire'.
'Take this piece of pork and put
it in the wire basket (kreng-
kreng) hanging over the fireplace
for me'.
'Miss Mary has been out at the
quarry (marl hole) breaking stones
since last week'.
'I was exceedingly glad when I
saw the lovely shoot on the
orange tree. I did not realize it
was a sucker'.

T: Mother Smith is behaving like an old witch.
S: Ma Simit a gwaan laka uol haig.
T: A wan puol-hed kou nomo mi gat.
S: I have one hornless cow only.
T: Main yu tieraaf yu kluu pan ping-wing fens.
S: Be careful lest you tear off your clothes on the
cactus fence.
T: Miss Ann's mule has a sore back this week.
S: Miss An myuul gat suor bak dis wiik.

T: I am very glad to see how large the oranges are this year.
S: Mi glad so tel fi si hou di arinj dem big dis ier.

C - 1

Conversation.

C - 2

Review the poem: Noas! Turkey.

C - 3

Try telling in Creole a short story which you know to illustrate the proverb:
"Yu sliip wid daag, yu kech im flii".
A: "Japanese mart being slowly opened to local importers!"

B: Wa mek dem no uopn i op kwiktaim, kyari doun di kaas a libin. Mi a fiil di pinch.
Sister Kate, I am just arriving. I am very, very tired, and hungry too. Have you a little bite for me?

Well, Brother George, I have some yam and cocoos in the pot, and a little spinach too. But I have no meat. Will you eat some saltfish?

Thank you, mam. When I have finished eating it, I will just wash it down with some lemonade.'
Yu waan hier har kot Spanish, laik
Shi jos kom out fram sii!
So til dem bwai Staat fi kaal har
Di drai-lan-refyujii!

Teda meanin mi go aks har
Wa. shi tingk about di waar
Shi gi out "A tingk di waar iz
Muyii malo mi amaar".

Mi did a ded fi bos out laaf
Bot mi ton mi yai luk roun
An az a mi wan ben de de
Mi dis kwiiiz mi fut a groun.

Dis iz hou shi griit mi wan die.
Menana kuoraseng
Hou iz yu granmadre? A huop
She kiiping muyii beng.

Mi go iina har shap, an kaal
Fi trii jil wot a saal,
An som ada tings wat kom op
Tu mak-an-top in aal.
M - 1
Mi naa bada mek no tii dis maanin. 'I won't bother making tea this morning. I'll just fix a good breakfast, and that will be all'.
Mi diṣ a go fiks chaklata an don.

Pikni, unu kom iit unu chaklata an gwaan a'skuul. Taim unu kom bak di brekfos, wi redi.

'I fixed bammy, roasted plaintain, roasted salt pork and cocoa for their breakfast'.

Ni fiks bami, ruos plaantn, ruos saal puok and koko tii gi dem fi dem chaklata.

'Children, come and eat your breakfast and go on to school. By the time you return, your lunch will be ready'.

Bwai, mi beli ful. Mi kyaan nyam no muor. Mi a go put op dis fi mi bambai.

'Bow, my belly is full. I can't eat anything more. I am going to put this away till later.'

M - 2

(Review of the Passive: Cycle 44)

T: Di raip plaantn-dem don ruos yet?
S: Have the ripe plaintains been roasted yet?

T: These cocoas, badoos and breadfruits are all for sale.
S: Dem kuoko, badu an bredfruut ya a sel.
T: The turkey will be cooked before you return.
S: Di torki wil kuk bi taim yu kom bak.

T: Di kori-guot nyam-aaf aredi.
S: The curried goat is all eaten up.

T: I know the jester pot is broken.
S: Mi nuo se di jesta brok.

C - 1

Conversation.

C - 2

Practice reading the next six stanzas of *Jamaica Patois*.

Wen shi sel mi don shi se
"Ad dem op sincriltat,
Far iz haad fi intiende,
Jami.eka diniera!"

Mi did nuo homoch i. kom tu,
Bot mi staat fi ad i op,
An wen mi don mi tel har se,
Iz jos tuu bit an top!

Di wod neba out a mi mout
Bifuu shi grab mi han
An baal out pan tap a har fais
Fi tii, an poliis man!
Iz a gud ting se di poliisman
Wóz sombadi mi nuo,
Lia hozban outsaid dasta son
Wa dem kaal nak-nii Juo.

Wen him ask har homoch mi uo,
Misis i fraitn mi,
Fi hier Mis Laiza baal out
"Iz shilin an kwati".

So Laiza shi kyaan faam no muor
Pan dis Senoriita,
Far mi nuo se shi andastan
Wi Jamieka patwa.
M - 1

Yu waan hier Juo baal: "Du mi moki maasa, no bada wid mi", wen di pan-bad kech im fi go bring im op.
Juo swiir se a no ganja im ena smuuk; a dis likl jakaas-ruop tubako im en ha tina di paip.

You should have heard Joe cry out: "Please, sir, don't bother with me", when the constable held him to arrest him.

Joe swore that he was not smoking ganja; (he said that) it was just some rope tobacco he had in his pipe.

You had better make the best of your holidays now. At this time next week, you will be back in school (Lit. your free paper burn).

M - 2

T: A jakaas-ruop nemo Maas Jan him sumuck.
S: It's rope tobacco only Mr. John smokes.

T: You should have returned earlier.
S: Yu shuda ben kom bak suuna.

T: I knew what it all added up to.
S: Mi ben nuo homoch i kom tu.

T: Di wod neba out a mi mout, him grab mi.
S: The words were hardly out of my mouth than she grabbed me.
T: I know she understands our patois.
S: Mi nuo se him andastan wi patwa.

C - 1
Conversation.

C - 2
Review the entire poem: *Jamaica Patois*.

C - 3
Tell in Creole a story which will illustrate the proverb: "Ebri uol huo hab im tik a bush".
M - 1

Mistress, I won't talk to just any man. I want a dandy man to be my lover'.

Mr. Gardner is quite lecherous. He has about six 'outsidâ' children, in addition to the nine he has by Miss Emma (his wife).

He threatened me saying that if I said "he" he would box me; so I just took up the cusumaca stick and hit him hard'.

'What a thieving boy that Peter is! I had barely turned my back when he stole the one shilling and penny halfpenny I had left on the dresser'.

M - 2

Put the following sentences in the past tense using the cue word given:

T: I know she will come. (ben)
S: Mi ben nuo so im wuda kom.

T: She is threatening to box me if I tell you anything.

(ben: a)
S: I'm bent on baking me if mi tel yu eniting.

T: I took up the cucumaca stick and hit him. (ben)

S: Mi ben tekop di kikumaka an lik im.

T: The constable caught him stealing a bicycle.

S: Di pan-hed ben kech im a tiif wan baisikl.

### Conversation

#### C - 1

Review the story Duoba.

#### C - 2

Listen to the words and music of "Matty Drowned".
CYCLE 91

M - 1

Di red-sim gaan'wid Hendri, se a him tiif Misa Koni yam groun.

Ef yu no main shaap, dem truo im a jiel an gi im kyat-a-nain-tiel.

Yu beta wach yuself wid Aata, faar him a jinal yunu. Im tek ebribadi mek kunumunu.

Miss Matty's thieving (finger light) boy does nothing all day but schemes and plots (study schemes) how to burglar white folks' houses at night.

'The policeman has gone off with (arrested) Henry, on the grounds that it was he who robbed Mr. Cunningham's yam field'.

'In all probability they will throw him in jail and beat him in jail and beat him with the cat-o-nine tails besides'.

'You had better be wary of Arthur, for he is very crafty. He makes a dupe of everybody'.

(Review 'A' Inversion: Cycles 51 & 52)

Give the inverted sentence which corresponds to the following, using the using the cues given.

T: Ruut pudong di paki a groun. (paki)
S: A di paki Ruut pudong a groun.
T: Pupa gaan a mountn fi bon kuol-skil. (mountn)
S: A mountn Pupa gaan fi bon kuol-skil.

T: Mis Jaaji habaan kwiiza tide. (kwiiza)
S: A kwiiza Mis Jaaji habaan tide.

T: Kiet kyari im monilina tredbag nomo. (tredbag)
S: A tredbag nomo Kiet kyari im monilina.

T: Juo bon bara mi tinkies fi go a toun. (Juo)
S: A'Juo ben bara mi tinkies fi go a toun.

C - 1

Conversation.

C - 2

Review the poem: Ice Cream.

C - 3

Sing Matty Drowned and learn the proverbs:
1. Kak mout kil kak.
   (Lit. Cock's mouth kill cock).
   Meaning: What you say inadvertently may incriminate you.

2. Kou ded lef trobi gi kou kin.
   (Lit. Cow dies and leaves trouble for cow's kin).
   Meaning: When one departs, one leaves difficult problems
to one's relatives or successors.
Jion him a riel sayakiti; im wi takl. Misa Hil bout di waata trok. 'Jane is a very fiery and brazen person. She will tackle (challenge) Mr. Hill about the water truck.'

Jisic, tan todì yaa, mek mi hier va im a go sc, faar a trii die nou di trok fi kom, an aal di taak vilaak, karanaro.

'Mistress, be quiet you hear? Let me hear what he will say, for it: now three days that the truck should have come, and despite our complaints, there is nothing but silence'.

Laad, Tiicha, tain haad, bot we fi du? Mi dis hafi gront an bier i. 'Lord, Teacher, the times are hard, but what can I do? I can't steal, I just have to bear it patiently'.

(Review of Predicate Inversion: Cycles 53 & 54)

Give the inverted sentence which corresponds to the following, using predicate verb or predicate adjective only.

T: Mi dis a go mek wan kisaada puon nou.
S: A mek mi dis a go mek wan kisaada puon nou.

T: Anji bara mi dochi fi mek bami.
S: A bara Anji bara mi dochi fi mek bami.
T: Mis Luusi sidong a duormout huol-die.
S: A sidong Mis Luusi sidong a duormout huol die.
T: Him wan dege shot tieraaft pan di pingwing fens.
   ('His one and only shirt got torn off on the
    cactus fence').
S: A tieraaft him wan dege shot tieraaft pan di ping-
    wing fens.
T: Juo fraitn fi Maas Boti.
S: A fraitn Juo fraitn fi Maas Boti.

G - 1

Conversation.

G - 2

Review the poem Uriah Preach.

G - 3

Sing the Song Slide Mongoose.
Hi - 1

"Do not pester and annoy me. Mind your own business and let me continue making my pepper-pot soup.'

The girls have sent to ask me to make "tie-a-leaf" and 'run-down', but we don't even cook those things any more'.

'Then John always met Zacky in the evenings, for them both to go to Miss Lou's to eat hard bread and jerked pork (smoked pork).

C - 1

Conversation.

C - 2

Read the story Annancy and Brother Tiger as it appears on page 7 of Jamaican Song and Story. Then read the Creole version given here.

Wan die Anansi an Bra Taiga go a riba fi wash kin. Hier Anansi tu Bra Taiga: "Bra Taiga, yu so big, ef yu go iina di bluu huol wid yu fat yu a go droundid, so yu fi tek out yu fat so lef i ya". 
Taiga se to Bra Anansi, "Yu fi tek out fi-yu, tu!"
Anansi se, "Yu tek-out fos, an mek mi tek out aafia".
Taiga fos tek-out.
Anansi se, "Gwaan ida huol Bra Taiga, mek mi si hou yu swim lait".
Bra Anansi him neba godin.
Wail Taiga a swim haad-haad, Anansi tek op im fat an iit i.
Den Anansi so fraitn fi Taiga, him lef di ribasaid go a Big Mongki Toun.
Him se: "Bra Mongki, mi hier dem a shing wan shing a ribasaid se:
Yeshide dis taim mi a nyam Taiga fat" (Repeat three times)
Di Big Mongki draib im we, se dem no waan hier no sang.
So im lef an go a Likl Mongki toun, an wen im go im se: Bra Mongki,
a hier wan shwiit sang a ribasaid se:

Yeshide dis taim mi a nyam Taiga fat.
Yeshide dis taim mi a nyam Taiga fat.

(Continued in next cycle)
M - 1
Mi sen Ruoz a gran maakit wid poun, an im kom bak wid Dochman tuori kyaan gi mi no gud akount a i.

'I sent Rose to Grand Market with a pound, and she has returned with an incredible story; she can't give a good accounting for it'.

Tel yu pa se Mis Kieti se im ha wan pan a nyur shuga, a homoch far i.

'Tell your father that Miss Katy wants to know how much for the pan of new sugar which he has (for sale)'.

Mis Efi, mi en go doun a Bie, bot a suoso pere-pere fish mi si. Dem neba wot jil. Mi kudn bai dem.

'Miss Effie, I went down to the Bay, but I saw only some little worthless fish. They were not worth three farthings. I couldn't buy them'.

M - 2
(Review of Inverted Equating Sentences: Cycle 56)
Give the English or Creole equivalent:

T: A huufa saalting dis jina paki?
S: Whose saltmeat is this in this guord?

T: Is this Sister Kate's tincase?
S: A Sta Kiet tinkies dis?
T: What do you have in that pouch?
S: A wa dat yu gat fła da trèdbag de?
T: A huufa kwiiza Maas Jani wier gaan lang de?
S: Whose pince-nez is Mr. Johnny wearing there?
T: Which mule has Arthur taken to the market?
S: A wichwan a di myuul Aata kyari gaan a maakit?

C - 1

Conversation.

C - 2

Continue reading the Creole version of Anancy and Brother Tiger!

Den Mongki se: "Sing di sang mek wi hier".
Den Anansi begin sing.
Mongki dem so lob di sang dem mek baal a nait an ha di siem sang a plie.
So wen Anansi hier di sang a plie, him glad fi go bak tu Bra Taiga.
Wen im go a i riba im si Taiga a luk fi im fat.
Taiga se: Bra Anansi, mi kyaan fain mi fat ataal.
Anansi se: "Ha ha! bidibai mi hier dem shing a Likl Mongki Toun se:
Yeshide dis taim mi a nyam Taiga fat (repeat)
Bra Taiga, ef yu tingk a loi, kom mek wi go a Likl Mongki Toun.
So him an Taiga go.
Wen dem kech a di plies, Anansi tel Taiga fi mek dem haid a buch.
Dat taim di mongki dem a daans an plie di siem tyuun.
Taiga hier.

Anansi se: Bra Taiga, wa mi tel yu? Yu no hier mi tel yu se dom kaal yu niem op ya?
N - 1
Mi sen Janatan go pik kuoknat fi mek draps an gizaada, di funfuul bwai kya waata-kuoknat kom

Wen yu si Taata iit da pliet a yela yam an kaan puok don, a tekop im waataz, im di draa chier, kairop im fut pan temp, go sliip. an snuor.

Ki no ha notn fi di pikni-dem brekfos tide bot likl ton miil, an som kuuli-fut shuga de fi mek brebij.

'I sent Jonathan to pick coconuts to make "drops" and "gizaadas"; the foolish boy brought me water-coconuts. 'When you see Father finishes eating that plate of yellow yam and corned pork, and takes a drink, he just draws a chair, puts up his feet on a stump, falls asleep and snores'.

'I have nothing for the children's lunch today but a little ecommeal mush, and there is some coolie-foot'sugar to make a beverage'.

C - 1
Conversation.

C - 2
Finish reading the Creole version of Annancy and Brother Tiger.

An di mongki dem neba tap wid di tyuun:
Yechido dis taim mi a nyam Taiga fat. (Repeat)
Den Taiga go in di baal an aks Mongki-dem fi im fat.
Di Mongki-dem no nuo notn niem se, a Anansi laan dem di sang.
So Taiga kuda manij di Likl Mongki-dem, an im waan fi fait dem.
So di Likl Mongki sen we a biera go a Big Mongki Toun an bring down lats a suoja, an bra Taiga an Anansi.
So Bra Taiga hafi tek bush an Anansi ron op a hous-tap.
Fram dat, Taiga lib a wud tel nou, and Anansi de i$na hous-tap.

Jak Mançuora, mi ni chuuz non.

Try telling stories to illustrate the proverb in Cycle 58.
Yu fi tek di likl fain-fain fish mai: fish-tii, an skobiich di res a den. 
'Bobby's cow could barely be eaten; it was meagre. Mine was fatter, with a better skin and better insides'.

Babi kou kuda hadli it, i bluu. 'You must make fish-tea of the little fish, and escoveach the rest'.

ji-ri en sata beta pain an beta insaid.

A wanda homoch Misa Elis a go waen fi da meagakin hag ya. Ni en him no en kou tu no bizniz pan fut. 'I wonder how much Mr. Ellis will want for this meagre hog. He and I did not come to any agreement for the live animal'.

K - 2

(Review of Rhetorical Sentences: Cycle 58)

Give the "no" inversion form of the following, using the cues given you.

T: Jan-dem gaan dig yam an kuoko fi dina. (yam an)
3: No yam an kuoko Jan-dem gaan dig fi dina!

T: Taami ha bout ten pikni wid Mis Ema. (bout ten pikni)
3: No bout ten pikni Taami ha wid Mis Ema!

T: Piita tiif di moni aafa mi dresa. (Piita)
3: No Piita tiif di moni aafa mi dresa!
Conversation.

Tell the story of Annancy and The Tiger in your own words, acting out the parts where possible.

(a) Listen to the words and music of Teacher Lick De Gal, and join in the refrain.

(b) Learn the proverbs:

1. Jak Panya krai fi laif, im no krai fi feda.  
   (Lit. Jack Spaniard cries for life, he does not cry for feather).
   Meaning: One need only be concerned for long life, not for the immediate appurtenances of a good life. (These latter will come in good time).

2. Waata muor an flowa.  
   (Lit. Water is more than flour).

Times are so hard, I can't meet my expenses these days.
**M - 1**

Kom ya, dundus, kom ron go down a Kozn Maata, beg her sen likl legins fi mi put in di suup. 

Di pikni riez hel pan ruod se Mis Hilda wuon kot op di tuoto gi im. 

Mis Anji him rubum kisaada waa a im yaad kil aaf aal a di foul dem. 

**M - 3**

Give the English equivalent to the utterances given by your instructor. 

T: No kya wa yu gwain du, him naa preko pan yu. 
S: No matter what you do, he won't pay you any attention. 

T: Aal di chap Chaali chap, di trii wudn faaldong. 
S: Despite Charlie's constant chopping, the tree would not fall.
T: Ef unu gwaan mel mi, a gwain liks unu.
S: If you all continue bothering me, I will retaliate.
T: Dem-de harinj sowa laka laim
S: Those oranges are as sour as limes.
T: Tikya yu lego di kyaaf nek im drinig-saf di milk, yunu.
S: Be careful lest you let the calf loose to drink all the milk.

C - 1
Conversation.

C - 2
(a) Tell a story to illustrate:
"Chikin a bush lyaan bwail suup".

(b) Sing: 'LARRY LEAD".
H. - I

When I reached town this morning, Miss Margaret; had sold off all her cut-cake and grater-cake.

She had only, wangling, bump candy, and pop-corn balls left in her bowl.

'You all won't have any sorrel this year, for it was planted too late. You had better be satisfied with ginger beer'.

'Agatha is getting stingy now-days. She does not even want to give anything over when she sells a little basket of star-apples'.

C. - 1

Conversation.

C. - 2

Choose a partner with whom you will do this exercise.
Select a poem from Jamaica Labrish which you have not yet practico reading, and then take turns reading the stanzas to each other. When you both think you have a satisfactory interpretation, record your version on tape. In the next two lessons you will be asked to listen to the other recordings for criticism.
Sing the Song: Hold Him Joe.

CYCLE 99

Ki 1


Mi go out a lias Giebrol shap fi tek a still batam, bot mi get chuks. Him neba gat no beer fi mck i.

Hi kyaan toch di rom it. ataal. Di ongl vie mi kyan tek i a iida ëna pimenta dram ear ëna kiek.

'Sister Rose, you are a bit late. We have just finished stuffing ourselves with broadfruit, boiled cornmeal pudding, and dip-and-fall-back'.

'I went down to Mr. Gabriel's shop to have a steel bottom (white rum and beer concoction), but I was disappointed. He had no beer to make it'.

'I can't touch rum at all. The only form in which I can take it is in pimento dram or in cakes'.

Ki 2

Give the Creole or English equivalent of the following utterances:

T: Joe swore that he had never smoked ganja.

J: Joe suier se im neba sumuok cyanja yet.
T: Taata koch Piita, an lik im wid im lathumaka.
S: Grandpa caught hold of Peter and whacked him with his eucumaca stick.

?: Jane says she doesn't want to be courted by just any man.

.: Jien so im no wan oni en oni man fi kon kooten in.
?: Jeti his e todi kim fi tiif yu out a yu moni.
S: Jetic is merely plotting to rob you of your money.
T: If we are not careful, Jane will waste all the coffee.
S: If wi no main cheap, Jien dash-we anl a di kaafi.

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Conversation.

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Without benefit of text, listen to one of the recordings made in the last lesson. Discuss the meaning of the poem, and give a criticism of the presentation.
CYCLE 100

M - 1

Ebri Sonde ibnin Fredi push im snuo-baal kyaat kom doun kom Lien, an'wi pikni ron go bai snuo-baal, dandi-shandi and frisko.

Yeside mi go a Darati yaad, A di fos mi eba it kuuli fuud.

Dem gi mi rutu finbo bami, daal an baat we luk laik rais-an-piiz, an baji - a so dem kaal dem griinz.

Every Sunday evening Freddy pushes his snowball cart down Rum Lane, and we children rush to buy snowball, dandy-shandy and frisco.

Yesterday I went to Dorothy's home. It was the first time I had Indian food. They gave me roti (which) looks like bammmy, daal- an-baat, which looks like rice-and-peas, and baji, the name for their greens.

I wonder when Miss Imo is returning from town. I have been saving a piece of guava dolce for her about two months now.

A wandu a wen His Aimo a kom bak-fram toun. Hi ha wan piis a guava duosi a siev fi him bout tuu mont nou.

Give the Creole or English equivalent of the following utterances:

T: A-hou somoch smadi de a maalit tide?

S: How is it there ara so many people in the market today?

T: A uk dem tek mek hampa, no?

S: It's hook they use to make hampers, isn't it?
T: Aal di fuos mi fuos im, im wudn boj.
J: Though I tried with all my might to force her, she wouldn't budge.

T: Joe used an open-guard cutlas to chop down the withes.
J: Jo tek opin-gyaad kotlis chap doun di wis.

T: Harry says he wants to build a two-storey house.
J: Hari jo im waan bil wan opsticrz hous.

S - 1
Conversation.

S - 2
Continue listening to the recordings made in Cycle 90.

S - 3
Sing the song: Pan Mi, Solja Man.
K - 1

Puo Iemi, di lili Kuuli rayal gyal no tek-we malakal frem im!
Aal di siem dat no soprai zn, faar Iemi him en a gwaan tuu:
fenke-fenke an fain- faal.
Di uol bad-maindid uman tek mi gud-gud guol-ring dash a doti.
Wen mi aks im bout i, im tek faawod mout mi aaf an tap a i,
ki no tingk im raitid, yunu.

Poor Amy. The little half-Indian girl has taken Michael from her.
'That's not surprising just the same, for Amy was too finicky
and hard to please (find fault).
The evil-minded woman threw my good gold ring on the ground'.
'When I asked her about it, she added insult to injury by bo-
rating me. I don't think she is in her right mind, you know'.

M - 2

Give the English or Creole equivalent of the following:

T: A wa da lili kuuli rayal gyal a du do?
S: What's that little half-Indian girl doing there?

T: Why are some people so hard to please?
S: A wa nek som smadi fain-faal so?

T: Da blebi de kyan gwaan fenke-fenke, iing?
S: That baby is rather finicky, isn't it?

T: Jaisi tek bad-maindid brok-op Chaalz spekt'kl.
S: Because of evil Joyce has broken Charle's glasses.
T: That girl is not in her right mind at all.
S: Da'gyal de no raitid nontaal.
    Da'gyal de no tina im rait main nontaal.

C - 1
Conversation.

C - 2
Read the Bennett poem Cheap-Fare Day, and learn the meanings of the new words and phrases. (The Bennett orthography only is given here).

Tantuddy mah meek me sidung,
Tap wriggle yuhself, cho,
All yuh too high fe dis yah train.
Matty come katch yah son.

She wone dress-dung? clap' pon har lap
Because we all dah pay,
Kore ovah she too dress fe deh
Pon train, pon cheap fare day.

Tang Gad, she gawn, happy redants
Now we can start fe nyam.
He gat dc dip-dip yah Tayma
Pass de yebbah wid de yam.

Jake a dah big mout' police-man
Me nealy miss de train.
Tayma yuh like me no-toe boots
Me buy it down de lane.

De 'oman was a show me wan
Po petty-faggin' wan,
But me tell har me no want i --
Pickney teck out yuh han' !.

Matty talk to yuh lickle gal,
No bada suck yuh teet,
Tell har stap wallah up har han'
Eena de tings fe eat.

Pass de sugar-wata fe me chile
An' meck me ease me thirs',
Matty yu li' gal can nyam sah!
Chile mine yu belly burs.

Wat a way we deh go fas doah
De train eena him saal.
Is alright wid me wile him doan
Capsize an' kiil we all.

For 'ow yuh see me jus' dun nyam.
An' favah roasen bull,
Me hooden like fe dead at all.
Wid dia yah belly full.
A: Waata fram win - wa yuu tingk bout i?

B: Eniting wi kyan get waata fram wot traial.
Hi a wani smadi no tross dem
Heruun piipl nontaal. Dem tuu
koni. Di huul a dem a jinal.
Kroum bwai! Afta mi no yu tetes.
Yu no, si se mi no non pyan-
pyant.
Yu si Ruoz biebi yet? Im a kwaw.
Ki no nuo how Ruoz a go manij
wide dat-de bakra pikni.

Yes, misis, Kozn Jien di de
big an bufu-bufu laka asum siem
wic.

'Personally speaking, I don't
trust those Maroons at all. They
are all crafty people'.

'Get away, boy! I am no sweet-
heart of yours. Can't you see
that I am no ordinary person'.

'Have you seen Rose's baby yet?
It is an albino. I don't know
what she is going to do with
that albino child'.

'Yes, my dear, Cousin Jane is
still as big and clumsy as an
elephant'.

Give the Creole or English equivalent to the following:

T: Those who have no knives can't eat watermelons.

S: Dem smadi huu no ha neif kyaan nyam waata-melan.

T: A sho-aaf yu waan sho-aaf mek yu go roun de.

S: It's because you want to show off that you went
around there,
T: Siem wie hou mi tel yu, a so i go.
S: It happened exactly as I told you.
T: I heard the pipe leaking tip tip all night.
S: Mi hier di paip a liik tip tip huol nait.
T: Those who are rich can buy white elephants. (Proverb)
S: Daag ha moni, im bei chiiz.

C - 1

Conversation.

C - 2

Practice the first five stanzas of *Cheap-Pare Day*.

Tantodi ma, ri'! mi' sidong,
Tap rigl yuself, cho!
Aal yu tuu hai' fi disya trien
Nati, kom kach yaso

Shi wuon dres-dong? Klap pan har lap
Bikaaz wi aal da pi,
Kuoruoba chi tuu dres fi:
Pan trien, pan chi; i.e. lo,
Listen to the song "Natty Walla Lei", joining in when you can.
Di wie dem on 'pichi-pachi an ragi'. ni en tingk se dem a buvye ra ni era.
Ni no fraitn fi di huol jing beng a unu. Mi liki, bat mi talawa.
Di mout-a-maci bikla uman en a trai fi tiid mi bat mi dia bringul pan is, mek im nuo se mi no mumu.
Ji-ki tek im wii-t-mout hul-op His kuoz, mek im biliib se im en'ago marid im.

'I.They were so patched and -ragged,
I thought they were low-class people'.
'I am not scared of the whole bunch of you. I may be small, but I am strong and fearless'.
The talkative street vendor was trying to rob me, but I got very angry with her, and made her understand that I was no fool'.
In his charming way Jakie tricked Miss Rosie into believing that he meant to marry her'.

H - 2
Give the Creole or English equivalent of the following:

T: Jane would have to buy that hat.
S: Jien wada mos ni jai bai dat-de he
S: It must be under the mudè that you found that pot.
S: A mora amin hous yu jain dat-de pat.
T: A brok yu brok di yaba mi dis bai?
S: Have you broken the 'yabba' I just bought?
T: Wa du yu mek yu so bringgl tide?
S: What's wrong with you, that you are so angry today?
T: A swit-mout yu swit-mout mek dem biliib yu.
S: It's because you are charming that they believe you.

0 - 1
Conversation.

0 - 2
Practice the last four stanzas of Cheap-Fare Day.

Mati, taak tu yu likl gyal
No bada sok yu tiit,
Tel har stap wala op har han
Iina di tings fi iit.

Paas di shuga-waata fi mi chail
An mek mi iiz mi tors,
Matì yu li' gyal kyan nyam sah
Chail main yu beli bors.
Wat-a-wie wi de go faas duo
Di trien iina him saal.
Iz aalrait wid mi wail him duon
Kyapsaiz an kil wi aal.

Faar ou yu si mi jos don nyam
An fieva ruan bul,
Mi hudn laik fi ded ataal,
Wid disya beliful.

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Play the game of "Rumor", using a Creole proverb as the message. The first player whispers the proverb to his neighbor, who in turn whispers it to the next person, and so on down the line. The last person says aloud the proverb he hears.
Instead of stopping her child from wallowing in my food, she sucked her teeth at me?'
'I don’t know what Henrietta was doing in that room. It was not only exceedingly untidy, but also dirty and full of all kinds of junk'.
'Have you seen the new postmistress yet? She is very thin and skinny, but she is very nice indeed'.
'Pay no attention to John, do you hear? It’s precocity that is his trouble. He is too impudent and forward'.
T: Mary came all the way to my house to complain about you.

S: Mieri kom slap a yaad kom komplien bout yu.

T: There is no mint in the house; we have cerassee only.

S: No mint no ina hous; a suoso sorosi wi gat.

**C - 1**

Conversation.

**C - 2**

**TO THE STUDENT**

For this and the next lesson you need to know the story of Anansi and the Plaintains. See Anansi, the Spider Man, by Philip M. Sherlock. Try telling this story in Jamaican Creole.

**C - 3**

Sing the song: *Matty Walla Lef.*
'Mr. Charlie is going to marry a nice half Chinese girl. She is of a soft darkish brown complexion, and exceedingly beautiful'.

'You all are mistaken in thinking that Maroons are backward folk. They are smarter than you, and if you aren't careful will outwit you'.

'I merely asked the mulatto woman when Mr. Clarence would return. She got real angry, and began to curse, saying she was not Mr. Clarence's Mistress'.

T: Kis Mati a kwaril se yu no san di bami.

S: Miss Matty is berating you because you have not sent the bammy.

T: I am sorry that the children did not find you at home.

S: Mi seri so di pikni dem neba fain yu a yed.
T: Handri beks se Mis Luusi no waan marid im.
S: Henry is hurt because Miss Lucy doesn’t want to marry him.

T: Miss Lou is proud of her son. He passed his examination.
S: Mis Luu proud se im son paas im egzam.

T: Paasn no mad se mi neba krisn di biebi a chapl?
S: Parson is very angry, because I didn’t christen the baby at the chapel.

C - 1
Conversation.

C - 2
Practice the Creole version of Anansi and the Plaintains. Choose members of the group to be Anansi, Rat, and Crooky. A narrator should tell the story, leaving the main actors to speak their parts.

'Like a slave go beg, wilzai tros mi fuor bit wot a saalfish tel a maanin.

Lord, misis, shut-op yu mout! Yu tuu krai-krai. Afta a no yu wan a fiil di haad tain, ma.

Give the English or Creole equivalent of:

T: A so nemo Kieti tan. Im no satisfai ef im naa siitful pan smadi.

J: That's characteristic of Katie. She is not satisfied if not speaking ill of someone.
T: It's a wise head that keeps a still tongue. (Proverb)
S: A no waant a tong mek kou no taak  
OR
No obriting gud fi it gud fi taak.

T: Yu wuda mos gi Hari di wan dege knoknat mi gat, iing?
S: You would give Harry my one and only coconut, wouldn't you?

T: A klier pan tap a kichin dresa mi en put i, yunuo, sa?
S: It's way on top of the kitchen dresser I had put it, you know, sir?

T: Lord, sir, for a grown man you complain too much.
S: Laad, sa, yu tuu'krai-krai fi big smadi.

C - 1
Conversation.

C - 2
Review the poem "Cheap-Fare Day".

C - 3
Learn the proverbs:
1. Ef mi kyaan kech Hari, mi wi kech im shot.
   Lit. If I can't catch Harry, I'll catch his shirt.
   Meaning: If I can't wreak vengeance on my enemy directly, I'll hurt him indirectly through someone he cherishes.
2. Ebriwe mi ton maka juk mi.

Lit. Wherever I turn, thorns prick me.

Meaning: No matter what I do, misfortunes befall me.

CYCLE 107

Ni 1

Miida kech ya lang taim, bot di ruod so swipl an pyaka pyaka wid di rien, mi kudn mak no taim.

Mi si Kozn Suu doun a Frii-Toun laas wiik. Im luk bogobogo yusi.

Mi hier se a wan falalain kofu man im de wid nou.

A wanda we Bukiipa im fain dat-de trang-mout grabalishas cyal we im get do nou.

'I would have reached here long ago, but the road was so slippery and slushy because of the rain, I could not drive fast'.

'I saw Cousin Sue down in Free Town last week, look very unkempt indeed. I hear that she now consorts with a stupid shiftless man'.

'I wonder where the book-keeper found that talkative avaricious girl he consorts with now'.

E. - 2

T: A van dege bod-mout arinj yu gi mi?

S: Is it only one bird-eaten orange you have given me?

T: My clothes got very, very wet in the rain.

S: Mi kluoz-dem wet-op kyaan-don siina di rien.
T: When we grow old, we are at the mercy of others.

(Proverb).

Ss. Bul uol, yu tek kaan-trash liid im.

T: The mule stopped abruptly in the middle of the path.

S: Di myuul tanop brapa'ina di migl paas.

T: Siera no wuda en mos hafi kom tu.

S: Sarah would surely have to come too.

C - 1

Conversation.

C - 2

Read the story Annancy And Hog. Page 98 in Jamaican Song and Story.

Wen die Anansi an im granmuma go a wan grong. Anansi lef im faif. Wen im komin huom, him an him granmuma, him se: "Granmuma, yu nuo mi lef mi faif a grong".

Im granmuma se, "Mi sog mi nuo yu wel. Yu bad kyaan-don. Go fi i', bot no plie".

Wen Anansi a kom huom im plie:

Non a wi, non a wi komando
Siri gaan huom komando
Ya ka Yaki Yak komando
Sok yu mada buon komando

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An az im plie im miit Hag. Hag se, "Breda, a yu a plie da
swiit swiit chuun?" Anansi se, "nuo Bra". Hag se, "Plic mek
mi hier'. Anansi plie twii, twii, twii, suoso rang nuot. Hag
se "Cho, yu !yaan plie". Hag gaan roun shaat paas.
Az Hag go roun shaat paas, im bok-op di bwai a plie di tyuun.
Hag se: "Z'a Anansi, a tingk a yu a plie, yu boga, yu lait
fi mi dina, yu liba fi mi daag". An Hag kyari huom Anansi fi
go du im op fi im dina. An wen hag tingk im don op Anansi,
Anansi don op im uoni nada. An dat mek Hag naasi fiide op tu
tide die.

Jak Kanduora mi no chuuz non.

3 - 3

Learn the proverb:

Haad-ico piimi waak tuu taim.

Lit. Disobedient children walk two times.

Meaning: Those who are disobedient reap bitter consequences.
Si ya pikni, a wa du yu? A haad-iez yu haad-iez aar a dongkya yu
dongkya? Yu si hou lang mi td
yu se yu frak rang said, an yu
no chienj i yet?

Lis Jaaji, wat-a-wie Jidni liki
an buosi. An in manazebl, yusi.
Jan him a suoto knof. An liki-
liki! Dem kaal-in Selagot.

T: If you don't leave before dawn, you won't get any.
J: Ef yu no lef bifuo die, yu naa get non.
T: Be sure you stop off at the shop on your way home.
J: Kek chuor yu tap a shap won yu a kom huom.
T: Bai top wot a saal an wan bredfruit kyari kom.
J: Buy a penny-halfpenny worth of salt and a breadfruit
for me.
T: Ruth is ashamed that her dress got torn.
S: Ruut shiem se im frak tierop.
T: Hi sari se dem kech im a smook di gyanja.
S: I am sorry he was caught smoking ganja.

C - 1
Conversation.

C - 2
Review the story Annancy And Hog, and try telling it in your own words in Creole.

C - 3
Sing Tiicha Lik Di Gyal.
Lord, Miss Vic. I really don't know how to go home. I am worried to death. Miss Alice is going to nag me all night because I have stayed so late.

Every morning Miss Ettie's very tall daughter and her short little friend pass here on their way to the hospital where they are studying to be druggists. We call them "Long-and-Short".

Ever since Cousin Liza and Miss Shatty had that big quarrel in the market, they have not uttered a word to each other.

T: Be careful not to let the policeman catch you, you know.

S: Tikya Yu mek the policiaman koch Yu, yunuo.
T: Tikya yu mek eni a di nyuu shuga wies.
S: Be careful not to waste any of the new sugar.
T: Be sure you don't eat up my "tie-a-leaf" and "run-down".
S: Main yu nyam-aaf mi tayaliif an ron-doun.
T: Tikya yu no put no jork puok hina di bag.
S: Le sure to put some jerked pork in the bag.
T: Main yu no lef non a di grato fi mi, yunu.
S: Be careful lest you don't leave any of the hard bread for me, you know.

Conversation.

Read the Bennett poem "Colonization In Reverse". (Orthography in Miss Bennett's).

Wat a joyful news, Miss Mattie,
I feel like me heart gwine burs'
Jamaica people colonizin
Englan in reverse.
By de hundred, by the t'ousan,  
From country and from town,  
By de ship-load, by the plane-load  
Jamaica is Englan boun.

Dem a-pour out ó'Jamaica,  
Everybody future plan  
Is fo get a big-timo job  
An settle in de mother lan.

What a island! What a people!  
Man an woman, old an young  
Jusa pack dem bag an baggage  
An tun history upside dung'.

Some people don't like travel,  
But fo show dem loyalty  
Dem all a-open up cheap-faro,  
To - Englan agency.

An week by week dem shippin off  
Dem countryman like fire,  
Fe immigrate an populate  
De seat o' de Empire.
Oonoo see how life is funny,
Oonoo see de tunabout,
Jamaica live fe box bread
Outa English people mout'.

For wen dem catch a Englan,
An start play dem different role,
Some will settle down to work
An some will settle fe de dole.

Jane say de dole is not too bad
Because de payin' she
Two pounds a week fe seek a job
Dat suit her dignity.

He say Jane will never find work
At the rate how she dah-look,
For all day she stay pon Aunt Fan couch.
An read love-story book.

'Nat a devilment a Englan!
Dem face war an brave de worse,
But I'm wonderin' how dem gwine stan'
Colonizin' in reverse.
(NOTE TO STUDENT).

This is one of Miss Bennett's later poems. The style is much closer to Standard English than the earlier poems you have read so far. A few changes have therefore been made in the practice exercises in Cycles 110 and 111 to give a more valid Creole flavor.

**CYCLE 110**

**M - 1**

No wori yusef bout Luuta, yaa,
ma. Him nuo hou fi krob drai
yaaz. Swiit-mout wi kyari him
truu.

A gud! Ef yu no en so fala-
fashin yu wudn en fina di mango
trii fi di pan-hed fi kech yu.

Unu kyan taak-out loud we unu
a se. Unu no hafi su-su biikaar
mi de ya.

**M - 2**

(Review of Cycle 63)

T: I have nothing to do with that brazen girl.

S: Mi no bizniz wid da fayakiti gyal-de.
T: Serves you right! You had no right going there.

S: A gud! Yu no en bizniz fi go de.

T: Strangers should not meddle in family quarrels.

(Proverb)

S: Haac no bizniz a kou fait.

T: We unu no lef mi luon? Afta unu no bizniz wid mi.

S: Why not leave me alone? After all, you have nothing to do with me.

T: Dom en kom ya, bot mi no bizniz wid dom ragidi piipl, yaa.

S: They came here, but I have nothing to do with people in rags, hear?

C - 1

Conversation.

C - 2

Practice the first six stanzas of Colonization in reverse.

Wat a joyful nyuuz, Mis Mati
A fiil laik mi haat gwain bos
Jumieka piipl kalanaizin
Ingglan in rivos.

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Bai di hondred, bai di tousan  
Fram kontri an fram toun.  
Bai di ship-luod, bai di plien-luod  
Jumieka iz Ingglan boun.

Dem a puor outa Jumieka  
Jribadi fyuucha plan  
Iz fi get wen big-taim jab  
An sekl in di mada lan.

Wat a ailan! Wat a piipl!  
Man an uman, uol an yong  
Disa pak dem baç an bagij  
An ton histri op said dong!

Som piipl duon laik trabl,  
Bot fi shuo dem laayalti  
Dem sal a uopn-op ship-fior  
Tu - Ingglan iejensi.

An wiik bai wiik dem shipin aaf  
Dem kontriman laik faya,  
Fi imigriet an papyuliet  
Di siif a di Empaya.

Jing the song Cudelia Brown.
Tiema hozban him a raa mampaalo. A him kük an wash en kliin di hous. Tiema dis tek im mek wanting.

Huol maanin yu out de a troo wod fi mi, an nou yu si mi wid di likl kuoknat waata yu waan trai kom siiiit mi op.

Wat a kobel Kyati en ariez out a yaad laas nait! Mi neba nuo se im a soch a tegereg. Mi jëz kudn chaa graas di wie im gwaan bad.

Yu si hou Jais and Huoz nek hej an a gi wan aneda labrish? Likl afta dis dem fina somoch kyari-go bring-kom tuori, dem a go faal out an staat malis wan aneda.

'Tayma's husban is quite effeminate. He even cooks, washes, and cleans the house. Tayma treats him very shabbily'.

'You kept throwing all kinds of abuse at me all morning, and now that you see me with a little coconut water you are trying to be nice to me'.

'What a loud quarrel Cathie stirred up out in the yard last night. I had no idea she was such a quarrelsome bully. She behaved so badly, I could not hear anything else'.

'Do you see how chummy Joyce and Rose are, constantly chattering? They will soon be in such trouble for scandal-mongering, their friendship will break, and they will refuse to speak to each other'.

'You kept throwing all kinds of abuse at me all morning, and now that you see me with a little coconut water you are trying to be nice to me'.

Do you see how chummy Joyce and Rose are, constantly chattering? They will soon be in such trouble for scandal-mongering, their friendship will break, and they will refuse to speak to each other'.

YYU si hou Jais and Huoz nek hej an a gi wan aneda labrish? Likl afta dis dem fina somoch kyari-go bring-kom tuori, dem a go faal out an staat malis wan aneda.
"The big old ill-shaped woman must have thought I'd be foolish enough to believe her ridiculous story'.

'Come my sweet child. Come and do a somersault for Grandma'.

Conversation.

Practice the last five stanzas of Colonization In Reverse.

Unu si hou laif foni?
Unu si di tohahout?
Sumie! a lib fi baks bred
Outa Inglish pli pl rout.

Saar won dem kech a Ingulan,
An staat plie dem difran ruol
Som wi sekl doun tu vol:
An som wi sekl fi di duol.

Jion se di duol iz nat tuu bad
Sizaaz dem piein shi
Tuu poun a wiik fi siik a ja
Bat suut har digniti.
Mi se Jien wi neba fain work
Di riet hou shii da luk
Vaaar aal di shi de pan Aan Fan kouch
Da riid lob-stuori buk.

Wat a debiment a Inglan!
Dem fies waar an briev di wes
Bot a wanda hou dem gwain stan
Kalanaizin in rivors.

Practice this riddle:
Rig1 mi dis, rig1 mi dat
Gos mi dis rig1 an paraps nat.

Riddle:
Ol IngClan ded an neba ratn.

Answer: Graas bakl (Lit. Glass bottle).
Dem pikni out a skululyaad a plio kushu. Di liki wan-dem a ron op an down wid briizmil.

Jan a fait Piita fi im gig, but Piita huolan pan i, so im naa gi i op tel Jan gi im in nikal.

Hi hier so dem gwain ha broking out a chap tinait. Hi v'guop de go uach dom c'nal yan gan wain op demself.

'I hear there is to be a dance out at the shop tonight. I am going up there to watch the girls "yan gan" (dance) and go to their hips'.

No kya horoch im bej ni, ni nox tel im wo mi put i.

'I hear there is to be a dance out at the shop tonight. I am going up there to watch the girls "yan gan" (dance) and go to their hips'.

C: No matter how much she asks, I won't tell her where I put it.

C: No matter where you are, you will hear about it.

C: No matter where you are, you will hear about it.

S: No kya wo yu de, yu wi hier bout i.
T: Do you think he cares what happens to him?
S: Yu tingk se im kya wa hapn tu im?
T: No kya we mi ton, a di siem ting mi hier.
S: No matter where I turn, I hear the same thing.
T: Mi no kya ef unu fit-aaf sal a di bula.
S: I don't care if you (all) eat up all the cakes.

3 - 1
Conversation.

3 - 2
Review the entire poem Colonization In Reverse.

3 - 3
Learn the riddle:
Rigl mi dis, rigl mi dat
Gec mi dis rigl an paraps nat.
Riddle:
Mi faada hab an uol haas, an im neba mount pan im bak antel wen im bak suor.
Answer: House.
Di dron-dem wiek mi op huol nait. 'The drums kept me awake all night.
Kiet ce a di jangkunu dem a prak-
tis, bot i soum muor laik a jump
dem a jump pokoku tu mi.
Kisis, mi enjaay niself'a Aant
An set-op yusi. Mi tan out a
kichin wid Siera-dem, a kik an
taak rigi huol nait.

Switi gud lokid yusi. Im get
fiifi, daal-biebi, an Saya-
krakaz iina fi-im loki-baks.

T: Aal di naiz di jangkunu dem mek dis ier dem no naic ataal.
J: Despite their noisemaking this year the John Canoe was
not much good.

T: Nobadi kyaan jomp jangkunu laka Siiza.
J: No one can dance the John Canoe like Caesar.
T: All we yu a se de a sucoso rigl tu mi.
S: All you are saying there is only riddles to me.
T: The baby's porridge is as sweet as syrup.
S: Di biebi parij swiit no sorop.
T: Claris was very glad to get the whistle and the doll.
S: Clari en glad fi-truu fi get di fiifi an di daa-biebi.

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Conversation.

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3 - 2

Read the story of "Anansi and the Alligator Eggs" in Anansi, The Spider Man by Philip N. Sherlock. p. 64.
Prepare to tell this story in Creole in your next lesson.

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3 - 3

Learn the riddle:

Rigl mi dis, rigl mi dat
Cos mi dis rigl an paraps nat.

Riddle:

Mi faada hab a huol hous a pikni an gal a dem kimbo.
Answer: Pat (pots).
A: So dem a miuv som a di nyo paakin sain?
B: Nat a bad miuv fi di draiba-dem.
M - 1
Miss Emmy let the boys drink up all the rum I saved from the end of crop festivities.
'I walk at all hours of night, but I have never seen a ghost or a "rolling calf" (a kid of ghost)!
'Cousin Bird is not a docile person, you know. She is up there abusing Vie. She claims that Vie went to Vere to obeah her, but she has a science man (obeahman) who will fix her'.

M - 2
T: Fresh kuol a tek mi laif.
S: (Fresh cold is taking my life) I have a very bad cold.
T: The coconuts fell "buf buf" all night.
S: Di kuoknat dem drap buf-buf huol nait.
T: One never calls attention to one's own faults.
(Poem).
S: Fingga neba se "luk ya".
C - 1

Conversation.

C - 2

Divide into groups of three, each member of the group being responsible for telling in Creole one section of Anansi and the Alligator Eggs.

C - 3

Learn the riddle:
'Rigl mi dis, rigl mi dat
Ges mi dis rigl an paraps nat.

Riddle:
Mi faada sen fi a huol trok luod a suolja, an eбриwan a dem kom wid boul hat.
Answer: Banaana.

'icha biit Rufus bikaaz im ut flayin haas pan Iemos siit.

Mi go a di kansot laas nait, but no suoso nepishuo dem gwaan wid. Dem plie liki shie-shie myuuzik, sing some mento, an mek moncki-fies bot wi neba enjay wisef.'

Instead of running home after school, the children stopped to play at the swing. They didn't get home till nightfall'.

'Teacher beat Rufus for putting a "flying horse" on Amos' seat'. (*pin bent with point upwards).

'I went to the concert last night, but the performance was a real puppet show. They played dance music, sang folk songs, and made grimaces, but we didn't enjoy ourselves.'

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Conversation.

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Read the story ALV "The Old Lady and the Jar" in Jamaican Song and Story, p. 137.

A uol lied hab tuu son, wan niem Duori Don an wan niem Tompa Tuo, an Tompa Tuo an Duori Don a hontaman. Wel dem gi dem muma nof sinting an se: "huma mi a go a bush, no faas wid di jaar ina mi ruur".

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Won dem gaan uol liedi se: "A wanda wa mi son hab iina da jaar se mi no fi toch".
Uoliedi go shub im han insaid a di jaar. Di jaar huol uoliedi.
Uoliedi se: (Sing) Tompa Tuo, Laad! Duori Don oh, Laad.
An di jaar se:
"Mumma longgubelo, tum tulalulalum tum".
An di jaar faya him from di ruum tu di hael. An wen him riich tu di heal him se:
"Tompa Tuo, Laad! Duori Don oh, Laad".
Jaar se: "Muma longgabelo, Tum tulalulalum tum".
An aal dis taim di Jaar a huol im bai im han an kyaan let him go.
An di jaar truo him outsaid aduo. Wen him get out a duor uoliedi se: "Tompa Tuo, Lord! Duori Don uoh, Laad!".
Jaar se: "Muma longgabelo, Tum Tulalulalum tum".
Jaar huol amm pan im, Jaar faya him a siissaid nou.
An him gat wan daata a siissaid. Di daata se: "Du mi jaar, Du mi jaar wi yu siev, wi yu siev mi mada laif!
Jaar se: "Uol liedi toch mi, uol liedi toch mi,
Yu neba wi si im nomuo."
Di daata se: "Du mi jaar, Du mi jaar! A wi gi yu som silva fi siev mi mada laif"
Jaar se: "Nuo, mi gyal, nuo mi gyal. A gat silva aredi;
Yu neba wi si im nomuo".
Di Jaar faya him in a sii.

Jak Manduora Mi No Chuuz Non.
M - 1

Maaz Chaali maanin mach a 5waan
'Gud dis wiik. Dem neba les an du
'nof wok enitaim Boti a di boma
fi di singin.

Gyata se in a kyari Aanal go a
paamyaad, faar im no nuo weda a
sik im sik arf ef a put dem put
im so.

'Ni no hafi fraitn fi dem and dem
uobia; faar Fupa Jiizas mi ha yu
an Big Maasa fi luk aafta mi.

Mr. Charlie's morning match is
going well this week. They always
do plenty of work when Bertie
takes the lead in the diggin
songs'.

Agatha says she intends to take
Arnold to a balm-yard, to see
whether he is sick indeed, or
whether he has only been bewitched!

'I need not fear them and their
obeah, for Father Jesus, I have
you and Big Master (God the Father)
to protect me'.

M - 2

T: A thief will not let a dog see him. (Proverb)

S: Tiif naa mek daag si im.

T: Jan-dem tek fuul kyari di biebi go a baamyaad.

S: John and the others have foolishly taken the baby
to the balmyard.
T: Sarah sent a huge piece of yam for us.

S: Siera sen wan big jung a yam kom gi wi.

T: Mi no nuo wa Klaris a gwaan wid; se im a uobia Juo.

S: I don't know what Claris is doing; she claims she is working obeah for Joe.

C - 1

Conversation.

C - 2

Read "The Old Lady and the Jar," and try telling the story to a partner.

C - 3

Learn the proverbs:

1. Wen katn-trii faaldong, nani guot jump uoba i.
   Lit. When cotton tree falls, nanny goat jumps over it.
   Meaning: When great ones fall, the weaker ones take advantage of the situation.

2. Wen flei a bada maaga myuul, nobadi no si; bot wen im kik, dem se im bad.
   Meaning: The source of provocation often goes unnoticed. It is the reaction to provocation that most often gets the blame.
Ki neba go a di nain-nait agen, yaa, faar i ena kwaal won mi redi, an mi no en iebl mi wet-op.

'I did not go to the ninth night wake as I intended for it was raining (squalling) when I got ready, and I didn't want to get wet'.

Yu waa si Kozn Hendri gaan lang de; dres opiina tuu bostn suut, pus buuts, an jipi-japa hat; kwiiza pan him yai, an kukumaka tikjina im'han.

'You should have seen Cousin Henry going along there, all dressed up in a three-buttoned suit, white tennis shoes, a straw hat, a lorgnette on his eyes, and a walking cane in his hand'.

Dem no kuk fuud jina mango sizn, yunuo. Dem wash dem pat ton doun pan kichin dresa til mango don.

'They do not cook any meals during the height of the mango season, you know. They wash their pots and turn them down on the kitchen dressers till the mangoes are finished'.

T: It's because of envy that Amy threw out Sam's gold pen.

A grojful mek Iemi dash-wo Sam guol pen.
T: Mi is a go kech-op di faya, put aan mi dina.
S: I am just going to make the fire to start my dinner.
T: As soon as I reached the gate, the rain began to fall.
S: Az mi kech a giet so, rien-teat faaldong.
T: Wan lik mi lik im, im kwik tel mi we im haid di moni.
S: I gave him such a hit, he quickly told me where he hid the money.

C - 1

Conversation.

C - 2

Read the Bennett poem: Bans o' Killing.

So yu a di man mi hier bout
A yu dem se da tek
Huol hiip a Inglish uot se dat
Yu gwain kil dayalak!

Mek mi Get i striet Maas Chaali
Faar mi no kwait andastan,
Yu gwain kil aal Inglish dayalok
Aar jos Jumieska wan?
If you da iikwil op wid Ingglish
Langgwij, dén wa mek
Yu gwain go fiil inffiria, wen
I kom tu dayalek?

If you kyaan sing "Linstid Maakit"
An "'aata kom a mi yai",
Yu wi hafi tap sing "Aal lang sain"
An "Komin truu di rai".

Da langgwij we yu proud a,
We yu ana an rispek,
Puo Maas Ghaali! Yu no nuo se
Dat i spring fram dayalek!

Dat dom start fi trai ton langgwij
Fram di fuortiin sentri
Paiiv ondred yier gaan an dém.gat
Fuor dayalek dan wi.

Yu wi hafi kil di Langkashaya
Di Yaakshaya, di laksi
Di braad Skach an di Airish bruog
Bifuor yu staat kil mii!
Yu wi hafi get di Aksfod buk
A Inglish vor's, an tior
Out Chaasa, Bornz, Liedi Grizol
An plenti a Shiekspier.

Wen yu don kil "wit" an "yuma"
Wen yu kil "varayati"
Yu wi hafi fain a wie fi kil
Harijinaliti!

An main hou yu da riid dem Inglish
But de pan yu shelf
Paar of yu wrap a "hiech" yu maïta
Hafi kil yucafé.
Katie and I cursed each other thoroughly, you know. I was particularly hurt when she said my child was retarded. I retorted by asking when her pot-bellied one began looking like a human being.

The children stole all of Guonias's guineps and naseberries (fruits). You should have seen them running in all directions when they heard her coming.

Those are prawns and other tiny fish in the water. Have you never seen prawns before?.

T: I am no sweetheart of yours.
S: Ni no yu tetes (or bobo).

T: John is as big and clumsy as an elephant.
S: Jan big an bufu-bufu laka azunu (or clifant).
T: Da pikni de no raitid, yunu! A wa du im?
S: That child is not in her right mind, you know!
   What's wrong with her.
T: Wa mek unu kip disya ruum so chaka-chaka?
S: Why do you keep this room so untidy?
T: A swit mout him a tek kyari im truu laif.
S: It's his charming manner that is taking him through life.

C - 1

Conversation.

C - 2

Practice the first six stanzas of *Bans o' Killing*.

C - 3

Sing the song: "*Waata Kom a Mi Yai*".
The first time Jane went to a ninth night (wake) and heard about a bobbin, the poor girl had no idea they meant a song. She thought it was a machine bobbin.

'I am just putting my thoughts together, trying to remember some riddles to give at the affair tonight'.

'We were playing tick-tack-toe in the road after school, and when I was ready to come home Charles gave me a "last lick", and I ran after him, and then we traded last licks till night crept up on us, mam'.

Conversation.

Practice the last four stanzas of *Bans O' Killing*, and then review the entire poem.

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Sing: "Waata Kom a Mi Yai".

**CYCLE 120**

**M - 1**

Di nait daak, sa, a suoso krikik
an krichoul yu hier roun yu, an wen yu luk a onggi faya-flai an piini-waali yu kyan si.

'Di bush tii we Jien draa gi mi fi mi bad fiiling dis aparriet mi huol nait. Mi neba sliip non taal.

Yu wel an nuo se mi tiit er a hat mi, en mi en gat gombwail. How mi en gi go?

Maas Zanda bok op Giebrel out a paascha we die, an gi im wan biis lik kraas im bak wid di sibl jak, im nieli fene.

'ram di taim yu a si bod, yu miin yu no nuo di difrans bi-
btwiin blakbod and kling-kling yet?'

'How dark the night is. You can hear only crickets and hooting owls about you, and there are only fireflies and fire-bugs to be seen'.

'The bush-tea which Jane brews: for me purged me all night. I didn't get a wink of sleep'.

'You know full well that I had a toothache and an abscess. How could I have gone?

'Mr. Alexander met Gabriel (unexpectedly) out in the pasture a few days ago, and gave him such a heavy blow with the supple-jack, he almost puked'.

'Do you mean that since you have been seeing birds you still don't know the difference between a blackbird and a cling-cling?'.
Kieful hou yu taak yu im, misis, 'Be careful what you say to her, faar az yu se "fe" im redi fi my dear, for she weeps at the wash yu we wid ai-waata. slightest provocation'.

G - 1
Conversation.

G - 2
Read the first seven stanzas of Bennett's "Country Buoy".*

He nch like Tung at all, at all!
He no gwine gu back deh
De wan nomo week me spen' deh
He meet crosses! eh! eh!

Wan day me walk dung King Street,
An no go eena wan Store
Me think dem call! "Enterprise"
But me is not soh sure.

Me tan-up tan-up 'bout de place
Look - look pon everything.
Tell me se wan 'oman queeze sinting
An' me hear de sinting ring.

* Note that the poem is given in Bennett's orthography.
Me se wan doa-way open, de
'Oman goh tru de door
Me ax wan man ah veh she gawn
An him sey up Five Prize Store.

Me tink to meself "Ah doan know
Joy Five Prize deh, but tan!
If de siniting hea har doh, it can
Rea me a farrin lan'.

Me momba hou we gawn a sea
Fron me was a lili bwoy,
Ah sey "Ah swino goh look fi har"
An me heart full up wid joy.

He put me han' pan de button,
De door open wid case,
He step cen an sey to de man -
"Stop me at Cutta please".

Sing: Katty Walla Lea.
A: Di lonch ina disya restorant a get smaala an smaala.

B: Sieka tingz a get diera, sa!
Dem pikni a skoul a laaf afta
mi se a shampata nomo fi-mi pupa wier.

Az di wod drap out a mi mout so,
im ron kwik taim go pik di sibl
arinj bring kom.
Du Mis Siera, pas di baaskit
mek mi got likl a di hulu-kulu
tu, no?
Yu beta no mek Grama kech yu a
sok yu tiit afta im; im ci yu
wan gud konck fina yu hed, yu
fene.

Wat-a-wie di guimigbit an
pichleri dem a mek naiz dis
maanin! A wanda ef a tuokin,
of eniting a go hapn?

The children at school are laughing
at me saying that my father
wears sandals (made of used tires)
only'.

'No sooner had I spoken the word
than she quickly ran to pick the
seville oranges for me'.

'Please, Miss Sarah, pass the bas-
ket, so that I can get some of the
 goodies too, won't you?'.

'You had better not let Grandma
hear you deriding her by sucking
air through your teeth; if she
(then) hits you on the head with
her knuckles, you will puke'.

'How noisy are the "gi-me-mebits"
and the "petcharies" (birds) this
morning! I wonder if it is a token
of anything unusual about to
happen?'.

Conversation.
Repeat the first seven stanzas of Country Bwoy and then add
the next four stanzas.

De man meck up him face dis lacka.
Wen it set fe rain
Soh tun ronug ax me ef me tink
He eena aeroplanc.

De ting start move, me feel'like me
Drink 'bout twelve glass a beer,
Ah nevah know meself soh tell
De man sey "Come out here".

A stop eena wan pretty place
An ncally drap a grung
Wen a se de strate hair ladies
Jus' walking up an' dung.

Wan pretty gal step up soh sey
"Wat can I do for you?"
Hoar mo: Dis is Cuba, I presoom,
Ah want see Cousin Lou'.

Learn the proverb:
Yu kyaan tek papgon kil alligeta.
Lit. You can't use a popgun to kill alligator.

Meaning: One must make proper preparations for an enterprise.
M - 1
We yu neba put-aa di juuta bi-
fiuor yu go dong a di hag pan?
Main yu pik op ligatina yu put yunu.
Esta, go op a Koza Hendri si ef
im hab eni raip sowa sapa. A
waan mek a gud dringk fi go wid
mi parat fish an rais tide.

Dem get wan helaba itna mach
op a di tuumin yaad, mek yu
moutwaata ron.

"Why didn't you put on the old
shoes before going down to the
hogpen? Be careful lest you get
chigoes in your feet, you know'.

'Eather, go up to Cousin Henry and
see if he has any ripe sour sops.
I want to make a good drink to
go with my parrot fish and rice
(dinner) today'.

'They are having such a big feast
up at the home in celebration of
the tombing, your saliva is bound
to flow'.

C - 1
Conversation.

C - 2
Finish reading the poem "Country Bwoy" and then tell the en-
tire story in your own words.
De gal bus outa laff an' sey
"You're dizzy from de ride
You're from de country? oh, poor t'ing,
Jus' step aroun' dis side".

She show me some step soh sey "Don't
Ride on de Liff no more",
Me go dung forty step, an' lan'
Same place back een a de store.

Me pass boot, hat an' claht, me go
Jen an come outa door,
But all de tun me tun an' twis',
Me still een a de store.

Massa me get eena tempa,
Ah teck a oat an' sey -
Ah doan like Tung at all, at all,
An' a hooden gu back deh.

Sing the song: Di Niba Ben Kom Doun.
Misa Boti him a plie bad; swie so im a oohiaman an nuo hou fi koch shado aafa yu.


'Mr. Bertie is behaving like a man to be feared. He says he is an obehman, and that he knows how to remove ghosts from you.'

'Don't worry, I am coming to see you soon. I am merely waiting till I can get some good sweet-sops to give for the children'.

'The chickens got to drinking the cassava water, and they all nearly died. I quickly had to grind a little cola nut and give to them'.

Conversation.

Read the entire poem Country Luoy, acting out the parts with your partner.
A riddle:
Rigl mi 'dis, rigl mi dat
Ges mi dis rigl an paraps nat.
Op chim chori, doun chim cheri
Uuu kyan klaim chimcheri laik mi.
Answer: Smuok.

Rigl mi 'dis, rigl mi dat.
Ges mi dis rigl an paraps nat.
Iji faada ha ou fous iina-im-yaad
An i ucmli tan opan van, pous
Answer: Umbrela.

Sing Cudelia Brown.
Aanil pik op imself go a kontri
laas wiik an neba wier no
mariina. Him koch op wan bad
kuol yusi.

Nobadi naa wier dem-de bon-pen
hat out ya no muor, .sorted
ens

don kom fran farin.

Siril lof fram bifuo die gaan
a bod fiidn grom fi shuut bod.
A balpliit mucoli him go aanfa.

Hi zen di picmi-dem go luk
celandain fi klin di hous, an
dom horbal wid cowich a brach
dem aal uoba.

We yu no en shaapn di machie.

Yu dic saaka saaka up di sinting.

Di jak-fruut trii out a ruod-
said a si Tuoni. A de in nobil-
trinç plaant.

Arnold went off to the country
last week without a warm under-
shirt, with the result that he
cought a very bad cold'.

'No one wears those top hats out
here any more, sir, except peo-
ple who came from abroad'.

'Cyril left before daybreak to go
hunting at the bird feeding-
ground. He tries mostly for
bald-pate doves'.

'I sent the children to fetch
some celandine bush to clean the
house. They returned itching all
over from cowitch (nettle) stings'.

'Why didn't you sharpen the machete.
You have just hacked up the thing
crudely'.

'The jackfruit tree by the roadside
is Tony's. That's who: his
umbilical cord is buried'.

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C - 1

Conversation.

C - 2

Read "Anansi and Turtle and Pigeon" p. 23 in Anansi, The Spider Man, and try telling the story in Creole.

C - 3

Sing the song: Chi Chi Cod.
A: So di balie kom an gaan an no shuo!

B: Shuor man - wi no waan no kolcho baar Luwiiz an Rani. *

* The reference is to Louise Bennett, who teams up with Ranny Williams in a number of comedy sketches featuring typical Jamaican peasants.
Aye, you be aks wid mi fa? Mi du ya notn? Mi no trobl ye.

Wen yu bier Maas Jaaj se di kou maaga, i bluu; faar wen i maaga im de se i fat.

Supuoz yu en si mi wen mi fat. Mi no fat agen. Mi draa nou.

Jani, a yu en da tel mi se yu da suun ha wan barro pig gi sel?

'A da beg unu help get wan kou fi mi, di wie tingz a go unu suun no ha no biif ataal Fraide die'.

Fieba a kom yu waan kom saida mi, yu fain eskyuuz se yu a fiks di lied hat.

'Why are you angry with me? Have I done you anything? I have not molested you'.

'Whenever Mr. George admits that the cow is meagre (you can be sure) it is skinny, for when it is meagre he (usually) says it is fat'.

'Suppose you had seen me when I was fat. I am no longer fat. I have lost considerable weight'.

'Johnny, was it you who told me that you'd soon have a barrow pig to sell?'

'I beg you (all) to help me get a cow; as things now stand, you soon won't get any beef at all on Fridays'.

'Apparently you merely want to come close to me. You use the fact that you are fixing the lady's hat only as an excuse'.
C - 1
Conversacion.

C - 2
Review the poem: Country Bwoy.

C - 3
Learn the song: Right Through The Rocky Road.
A wa unu a gwāan widīna da shap ya, duo, ef mi no kom ya an koś bad wod, mi kyaan get saab.

No bada kom nier mi wid dem niiz-beri do; mi no waant dem; dem tics tuu bad.

Den Mis Nati, we ci Misa Koni him de? A kompini mi a luk fi go doun a Batam Goli.

'What are you (all) doing in this shop, though? If I don't curse and swear when I come here, I can't get served'.

'Don't come near me with those naseberries; I don't want them; they are too bad tasting'.

'Then, Miss Hatty, where is Mr. Sunny? I am looking for somebody to accompany me down to Bottom Gully'.

'What large quantities of foliage you are putting in your house. You don't have any flowers there'.

'Don't try to placate me now that you have lied about me to Sarah. You and I are not on speaking terms, you know'.

Conversation.
(This story is from Jekyll's *Jamaican Song and Story*)

**ANANSI AN IMFISHPAT**

Breda Anansi aawizaz set um fishpatțina riba uoba a saalin fi koch jangga. Takuma him yuujual go nak i. Wan die Anansi set wach bra wan riba kaana, an Takuma kom fi nak i, im neba nuo so Breda Anansi haid de fi wach im.

As Takuma go uoba di fishpat so, Breda Anansi chok im doun, an Takuma kochțina di fishpat. Anansi go beg Breda Yabit so: 'Bra Yabit, mi fishpat koch wan big fish, kom help me nak i. Mi van kyaan manij i; Bra Yabit'.

Bra Anansi and Bra Rabbit go a di riba. Anansi so: 'Bra Yabit, mi fiil ni beli a hat mi dis manin; mi no iebl fi put mi futțina di koul vaataj si if yu van kyaan manij fi tel: cut di fishpat'.


Den Breda Rabbit komens fi krai nou, an di frenticskanțina Yabit, him so him kil enadi and him nuo dom gwain heng him, an neks die Yabit do'.

Den di kios neba trai again.'

**JAK HAMBUCHA EK NO CHUUE HOU.**

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