

PROSODIC HIERARCHY Identifying Hausa Levels of Juncture

I. General Comments on Typology

- Head initial syntax: SVO, prepositions, Noun+Modifier (adjective, number, PP, RC, though some determiners are prenominal and Adj-LINKER N is an option¹), Possessed+Possessor genitive
- Question/Focus syntax: WH fronting, which requires special TAM marking (see below)
- Masculine ~ Feminine ~ Plural nouns: gender/number governs agreement and some nominal derivation
- Gender/number marking in both second and third person
- Tense/Aspect/Mood (TAM) marked by preverbal subject pronoun+TAM complex (meaning that every finite verb has overt subject marking)
- Verb stem inflection governed almost entirely by type of object (Ø, pronoun, noun, indirect object) rather than TAM or subject

II. Proposed Phrasing Levels

1. Word (juncture level 1)

Basically, juncture level #1 falls within items that would be listed as headwords in a dictionary, excluding multiword idioms. Metrical locations that consistently exhibit juncture level #1 would be *bridges*, and line breaks at juncture level #1 (= *enjambment*) are highly marked if not entirely excluded by some poets. Remaining to be investigated for Hausa are *compounds*. Most compounds have the structure of regular syntactic phrases but with idiomatic meanings, though in some types there is special phonology involving tones and/or vowel length,² e.g.

N+N genitive: zàkaràn-wuyà ‘Adam’s apple’ (“rooster-of neck”)

N *dà* N conjunction: bàbbaa-dà-jàkaa ‘marabou stork’ (“great one-with-a bag”)

V+Object: gòogàa-maasu ‘button grass’ (“rub swords”)

One would guess that these would be treated as unit words for the purposes of prosodic junctures, but I have no data to support this conjecture.

2. Clitic Group (juncture level 2)

2.1. Proclitics

1. Subject TAM clitic + verb: naa sanii ‘I know’
yàushè sukà zoo? ‘when did they come?’
2. Negative *bà(a)* + predicate: ba su zoo ba ‘they didn’t come’
Hausa bàa dabòo ba nèe ‘Hausa is not a trick’

¹ Postnominal unlinked adjective puts focus on the adjective, e.g. *fari-n ràagoo* ‘white ram’ vs *ràagoo farii* ‘WHITE ram’.

² See Newman (2000:Chapter 16), which is the most complete published description of Hausa compounds.

3. TAM clitic + predicate: zaa sù zoo ‘they will come’
wàa ya-kèè zuwàa? ‘who is coming?’
kâR à canèe naa mancee ‘let one not say that I forgot’
4. Determiner + noun: wannàn kuuraa ‘this hyena’
wata giiwaa ‘some elephant, a certain elephant’
duk mùtùm ‘every person’, duk mutàanee ‘all people’
Kanòo ta Abdù ‘Kano that of Abdu’
5. mài/màasu/marà(s) + noun: mài gidaa ‘householder’
màasu sùkuunii ‘those who have means’
maràs ùbaa ‘one who has no father’
6. Relative conjunction da + clause:
zàncên dà zân manà shii ‘the discourse that I will make to us’
dangiinaa dà sunkà jee duubàa ni ‘my relatives who came to look in on me’
7. Prepositions/conjunctions (including nominal IO wà) + complements:
suu mukà bi dà gaskiyaa ‘it is they that we followed with truth’
inàa dà sauran zàncee ‘I have (“I am with”) more to say’
mun zoo gà biRnin Kàtsinà ‘we have come to Katsina city’
in sun tsayàa wà gaskiyaa ‘if they stand fast for the truth’
koo dàa à yâu koo à jiyà ‘whether it (CF) be (on) today or (on) yesterday’
sai an jumàa ‘until later’; sai nii ‘only me’
dòomin sù jeefàa à wutaa ‘so that they might toss it into the fire’
bàllee à san wani zàaree ‘how much less would one recognize an excluded one’
8. Clitic fa + following material:
fa yaa zarcèe fa kiimancii ‘it exceeds any assessment’

2.2. Enclitics

1. Verb + pronominal DO or IO: mù jii shì mù amsàa ‘let’s hear it and respond’
shinàa zuwàa duubàa ni ‘he was coming to see me’
naa ambàtaa manà gaskiyaa ‘I mention to us the truth’
- 1’. ?IO pronoun + direct object:
na radàa matà wannàn suunaa ‘I have bestowed that name on her’
zàncên dà zân manà shii ‘the discourse that I will make [it] to us’
2. Noun-LINKER + possessive pronoun:
gaafinsà ‘it’s harsh taste’
dangiinaa dà sunkà jee duubàa ni ‘my relatives who went to look in on me’
3. Complement + nee/cee copula:
Ràsuulù nee jiigòonaa ‘the Prophet is my support’
mulkìnkù cee NàajeeRiyàa ‘your realm is Nigeria’
4. Negated phrase + ba:
bài ga naa shuurèe ba ‘he didn’t see that I had kicked the bucket’
5. NP + modal particle (dai, fa, kam, kuma, kùwa/kò, maa):
shii dai à sam mâi daashii ‘as for him may one get him a tip’
suu kuma bâa kòosàawaa ‘and they they were not getting their fill’
sànnan kuma auree nàa bìye ‘and then marriage is next’

2.3. ?Phrasal constructions with Juncture Level 2

1. Full reduplicants: à hankàlii kàdán-kàdán ‘carefully little by little’
gàa kàttii tulii-tulii ‘observe huge men all over’
2. Noun-LINKER + noun genitive:
Sakkwato biRninî mâniaa ‘Sokoto city of the great ones’
dà zaamànin₁ mazan₂ jiya ‘in the time of₁ the heros of₂ yesteryear’
3. N-derived locative + complement:
koo à sâa à cikin tukunyaa ‘even if one put it in a pot’
à kân kàdarkòò ‘on a bridge’
4. Adjective-LINKER + noun:
muugùn₁ baKin₂ sha’ànii ‘evil₁ black₂ affair’

3. Phonological Phrase (juncture level 3)

1. Verb + nominal direct object:
mun hadâ zàncen auree ‘we have completed the discussion about marriage’
BàtuuRèe bâa shi kin TuuRancii ‘a white person doesn’t reject English’
bài ga naa shuurèe ba ‘he didn’t see that I had died’ (complement clause)
2. Verb + nominal indirect object:
sù taimàkaa wà na baaya ‘they should give help to those who are less’
sun tsayàa wà gaskiyaa ‘the stand firm for the truth’
- 2’. ?Nominal IO + DO:
naa rarràbaa wà mutàanee gooRò ‘I distributed kolas to the people’
kàmaR à yi wâa màkaahòò biyaR dàkuwaa
‘as if one made an insulting gesture to a blind person’
3. Verb + Locative goal
gyaaran kasaa mukà jee Ingilà ‘to improve the country we went to England’
4. Verb + Manner adverb (including ideophones):
zàncenki yaa zam daidai ‘your situation remains correct’
yàushè akà-ì hakà nee? ‘when did one do thusly?’
5. Existential akwai/baabù/bâa + complement
àkwai tuwoo àkwai miyàa ‘there’s tuwo, there’s miya’
bâa karyaa dà fàaRiyàa ‘there’s no lying or boastfulness’
6. Presentative gaa + Complement:
gàa kàttii tulii-tulii ‘observe huge men all over’
7. Noun + Postnominal modifier
 - a. Adjective, ideophone: gaskiyaa dàdàataa ‘the bitter truth’
 - b. Independent genitive: kuunuwammù na zuuci ‘our ears those of our heart’
 - c. PP modifier: kagòò bâa jinkaa ‘a round hut without a thatched roof’
 - d. Cardinal number: watàa ukù ‘three months’
 - e. Restrictive RC
dangiinaa dà sunkà jee duubàa ni ‘my relatives who came to look in on me’

8. Noun + *dà* noun conjunct:

bâa faryaa *dà* fâaRiyâa ‘there’s no lying and boastfulness’

9. WH/focused constituent + presupposed element

baRâa nakèe ‘seeking alms is what I am doing’

gyaaran kasaa mukà jee Ingilâ ‘to improve the country we went to England’

4. Intonational Phrase (juncture level 4)³1. ?Non-focused nominal subject + verb

gùdàajin gooRò yaa dârà farsaa ‘a whole kola nut is better than a section’

2. ?Adjunct phrases within the VP

bâa mu sôn màganà *dà* halshèn Hausa ‘we don’t want to speak in the Hausa language’

zân màganâa bisà jâakaR maataa ‘I will speak about the donkey of women’

3. Topic + comment:

suu kuma bâa foosàawaa ‘and they they were not getting their fill’

kai kaa kaasà ‘as for you you fail (to do it)’

4. Noun phrase + appositive noun phrase: Sâanusi Sarkin Kanò ‘Sanusi Ruler of Kano’5. Temporal adverb + clause

dà saafe bàì zaunàa ba ‘in the morning he didn’t sit still’

6. Adverbial clause + main clause ~ Main clause + adverbial clause

bàì zaunàa ba, sai *dà* ya jee duubàa ni ‘he didn’t rest until he had come to see me’

ganin masòoyii kwànce, taa kaasà bààkin zàncee

‘on seeing her beloved stretched out, she was unable to speak’

5. Intrasentential Clauses (juncture level 5)

1. “Related” clauses

kâR à canèe naa mâcee, inàa *dà* sauran zàncee

‘let one not say that I forgot, I have more to say’

2. Clause + consecutive clause

kaa dèebè àlfaRmaRkà₁ kaa waRwatsaR₂ kaa bar wajen nasaRâa₃ kà dòoshi nàhiisaa

‘gather up your rank₁, toss it away₂, leave the place of victory₃, and head for bad luck’

3. Vocative + clause

jâma’âa mù kaRkàdâ kunnuwàmму ‘oh people let’s listen up’

4. Introductory particle + clause (others: *hàkiiKàa*, *kâi*, *lallee*, *wai*, *wàllaahi*)

âshee watàn taRà kèe nan ‘by gosh, it was the ninth month’

tòò kuma bàì daacèe ba ‘well moreover it wasn’t fitting’

kàito! uwaR ’yaa’yân nan ‘my God! the mother of those children’

³ Although the constituents listed in this category seem pretty clearly to involve a greater prosodic juncture than Phonological Phrases at Level 3, I am skeptical that “Intonational Phrase” is the appropriate label. While some would admit an intonational break (topics, NPs in apposition), others would not (noun subjects, VP adjuncts).

6. Utterance (juncture level 6)

I have used this mainly at the ends of stanzas, where, in general, the poet finishes an idea and starts another in the next stanza.

III. Examples Coded for Phrasing Levels (samples 23-25)

Lines from three poems: - *waafir* meter (v – vv – / v – vv –)
 - dimeters
 - couplets

Mudi Sipikin, “Uwa Mai Albarka” [Mother, One of Blessings]

Wakokin Ilmi da Tarbiyya don Yara, Thomas Nelson (Nigeria) Ltd., 1981.

Muhammadu Dan Amu, “Wakar Birnin Kano” [Song of Kano City]

manuscript transcribed from a recording by Neil Skinner

Ibrahim Yaro Muhammad, “Mu Yi Yaƙi da Jahilci” [Let us Make War on Ignorance]

Wakokin Basirorin Hausa, Gaskiya Corporation, 1947.

- Examples of applying the various phrasing levels
- Comparison of choice of line final breaks
- Looking for a caesura

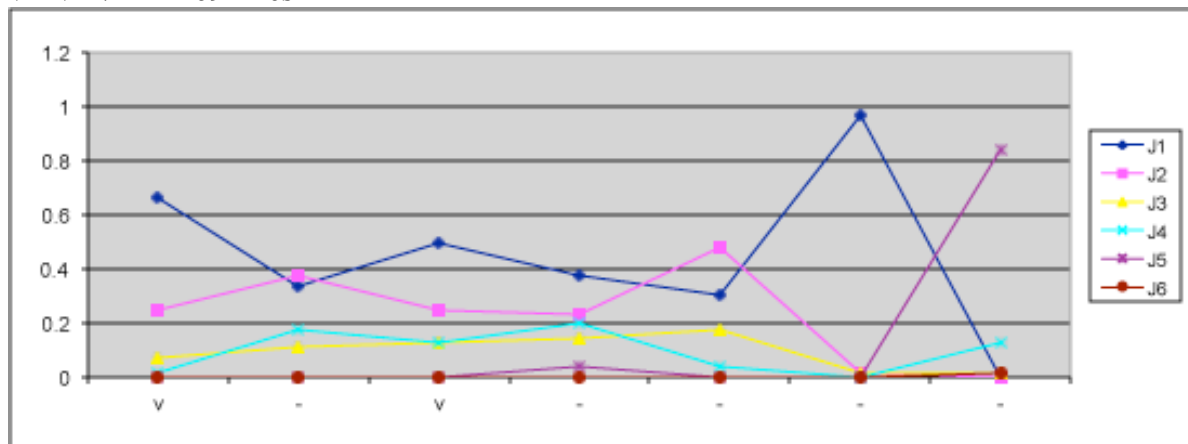
IV. Juncture Profiles for Three Poems in *Rajaz*

Three poems in *rajaz*: - dimeters
 - quintains
 - compares only lines of the type v – v – / – – –

Mu’azu Hadeja, “Tutocin Shaihu da Waninsu” [Banners of the Shehu and Others]

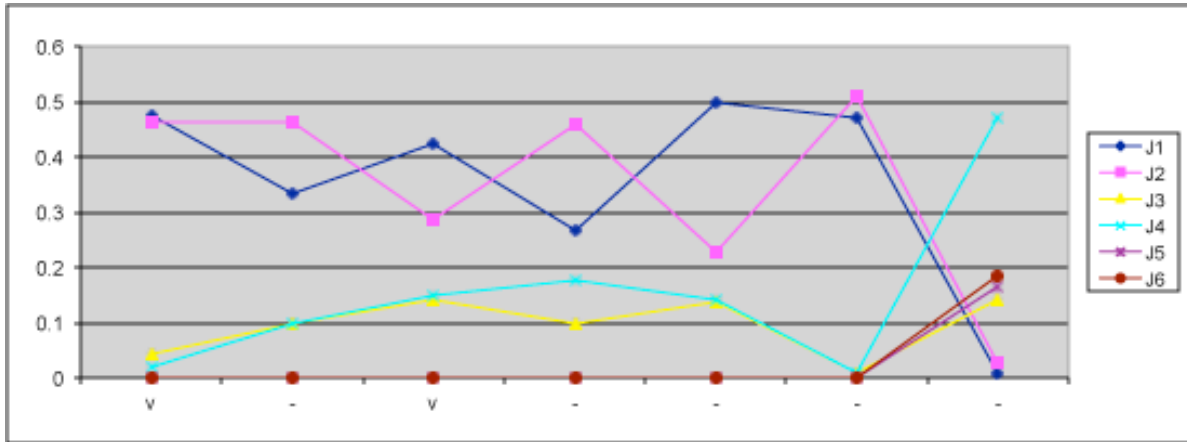
Wakokin Mu’azu Hadeja, Northern Nigerian Publishing Company, 1970 [1955].

v – v – / – – – 69 lines



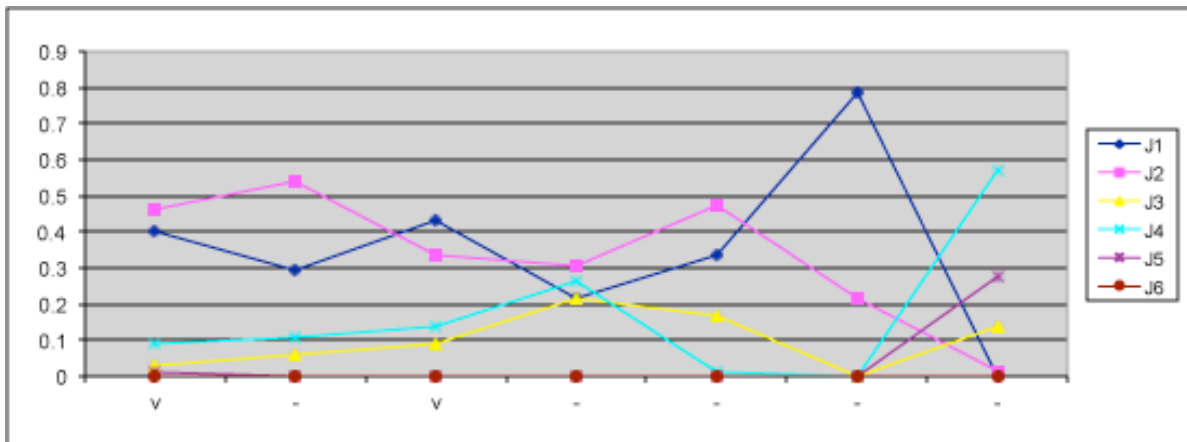
Aḳilu Aliyu, “Cuta Ba Mutuwa Ba” [Injury is not Death]
Fasaha Akiliyya, Northern Nigerian Publishing Company, 1976.

v – v – / – – – 221 lines



Tijjani Tukur, “Kanari” [Canary]
Zababbun Wakokin Da da Na Yanzu, Thomas Nelson (Nigeria) Ltd., 1979.

v – v – / – – – 65 lines



Observations (due mainly to Bruce)

- (1) Line ends: Strongly favor large junctures, esp. J4 and J5 [stanza final lines could nearly all have been coded J6--RGS]
- (2) “Central Pause”: Quasi-forbidden, i.e. few if any J5 and no J6 except line final.
- (3) Central caesura: The line structure provides a perfect spot for a caesura if one were *de rigueur*, but, quoting Bruce, “Only the strongest wishful thinker could hope for a mid-line caesura. A few of the graphs suggest it, but we'd need to do fancy statistics to detect it, and even then it surely would be weak.” Note, however, that in all the profiles, J4 makes a little hill that peaks on the last syllable of the first hemistich.

- (4) Bridge over penultimate and final syllable: This would be marked by a J1 between these syllables. From the profiles, this does look strong, but I suggest that it may be an epiphenomenon of the indisputable favoring of large breaks (i.e. clause final) at the ends of lines. Hausa has few monosyllabic substantive words. The effect is that junctures larger than J1 (word internal) or J2 (host plus enclitic) would almost never be found at the right edges of clauses, as, for example, the two monosyllables in possible English clause endings like *John said*, or *heard now*. Here are figures for juncture levels between the penultimate and final syllables for the three poems. Mo9 would be a heavy syllable as the penult, Mo10 would be a light syllable. AAA, which has — — — as the second hemistich in nearly all lines, shows not bridge effect at all. MHa, on the other hand, looks to have a strong bridge effect as does TTu, though not quite as strong.

	MHa		AAA		TTu	
	Mo9	Mo10	Mo9	M10	Mo9	M10
J1	183 100%	190 95.48%	142 42.64%	0	145 79.23%	93 95.88%
J2	0	9 4.52%	177 53.15%	2 100%	33 18.03%	4 4.12%
J2.5	0	0	5 1.5%	0	5 2.73%	0
J3	0	0	3 .9%	0	0	0
J4	0	0	4 1.2%	0	0	0

- (5) Sensitivity to iambic feet: Aside from the possible bridge effect seen in Mo10+Mo11 in MHa and TTu, which is really a line-edge effect rather than a foot effect, it is almost certain that prosodic phrasing is not sensitive to iambic (or any other kind of) feet. Even the hemistich break, which would seem to invite/attract a prosodic break, shows only a very weak effect, if there is any effect at all.

V. How reliable are prosodic phrasing levels for detecting caesurae?

- Caesurae as conceptual breaks: a study of a Bole song, *kona*
http://linguistics.ucla.edu/people/schuh/Papers/ms_2001_Kona_Metrics.pdf
- Though a fully oral style, *conceptual couplets* can be recognized
 - Metrical break showing line ends
 - Conceptual pairing of lines
- Lines themselves almost always have a *conceptual caesura* at the hemistich point

Metrical and conceptual couplets

~~the locations referred to as line beginnings and ends.~~⁴ In *kona*, each line of the proposed couplets begins and ends with a major phrase boundary. Moreover, in a substantial majority of verses, the two lines of the couplet are related in some way that gives a conceptual reinforcement to the binary division of the verse. Some of these relations between lines are the following:

Question and answer	N tòwwà Dìsà sa ò tòwwè lò? Bàba Dìsà bè Kàwuwà. <i>Hajja Ba'i video, verse 7</i>	I won't praise Disa who might I praise? Baba Disa son of Kawuwa.
Two related events	Nà Dàda Gōrò ndag gōma Ngarà, Dèidi Dìsà bò pàllasà. <i>Yagana audio, verse 13</i>	They say Dada Goro went to Ngara market, She left Disa because of gossip.
An event and a comment related to it	Yàya Bànya ngātù konà, Yàya Gimbà wònà làduwò. <i>Yagana audio, verse 7</i>	Yaya Banya has prohibited <i>kona</i> , Yaya Gimba, the dance is cancelled.
Clauses of parallel structure	Bàba Dìsà ken Kàwuwà, Dàda Gōrò ken Kàwuwà. <i>Alkama audio, verse 14</i>	Baba Disa married Kawuwa, Dada Goro married Kawuwa.

Metrical and conceptual caesurae

In addition to a well-supported division of verses into lines, the lines themselves fall into hemistiches with a caesura at a metrical position that I describe later. Compared to Hausa traditional poetry that I have examined, this is unusual. While there is a clear correspondence between metrical line boundaries and linguistic phrasal boundaries in Hausa, I have not found any variety of Hausa verse that places metrical strictures of any kind on the internal phrasal structure of a line. Further research will be necessary to determine whether this is a general property of Bole poetry or of particular poetic styles.

The caesura sometimes corresponds to high level clausal boundaries like those at line boundaries.

two clauses	N ndī gǎ gōma ñ gòjje zottò <i>Yagana, video 1a</i>	I went to the market (and) I bought a wrapper
comment-question	N kùmè lùlù zònge dō lè? <i>Gajiya audio, 4a</i>	I heard cries, (was it) a hyena or what?

A frequent realization of the caesura is in lines with two juxtaposed noun phrases, mentioned above, ranging from those that consist of two noun phrases in grammatically unrelated juxtaposition to those with either an appositional or equational interpretation:

juxtaposition	Ànīni bòlou ànīni kunùm <i>Yagana, video 11a</i>	Two 10 th pennies three 10 th pennies
apposition or equational	Nà Dàda Gōrò bàti Kǎuwà <i>Gajiya audio, 3b</i>	They say Dada Goro [is] daughter of Kawuwa

In contrast to line boundaries, which are always at the clause level, the line internal caesura may fall at a clause internal phrasal boundary.

subject-verb	Yāya Banya ngātū konà <i>Yagana, audio 17a</i>	Yaya Banya has prohibited <i>kona</i>
topic or vocative-comment	Dōgo Gallà wānì ye lè? <i>Adde video, 5b</i> Yāya Gimba wònà làduwò <i>Yagana audio, 17b</i>	Tall Galla what has befallen him? Yaya Gimba the dance is cancelled
VP-adjunct	Dèidi Disà bō pàllasà <i>Yagana audio, 13b</i>	She left Disa because of gossip.

- Question: Can I stick to my diffidence in saying, "...I have not found any variety of Hausa verse that places metrical strictures of any kind on the internal phrasal structure of a line."
- Looking for caesuras in an oral song (we will probably do only the first)
 - Sani Aliyu dan Dawo, "Garban Noma"
 - Sani Aliyu an Dawo, "Baban Tayu dan Kwangila"
- Returning to written poetry: can caesuras be detected by looking for conceptual breaks?
 - Akilu Aliyu, "'Yar Gagara' (= #10, discussed in the *mutadaarik* presentation)

LINE	FIELD	TEXT	Mo01	Mo02	Mo03	Mo04	Mo05	Mo06	Mo07	Mo08	Mo09	Mo10	Mo11	Mo12	Mo13	Mo14
001a	Syllables	Irin halRin uwa jamaxaa	I	irin		hai		Rin		u	waa		ja	ma	xaa	
001a	xJunctures	Irin halRin uwa jamaxaa	1	2		1		2		1	4		1	1	4	
001a	yTrans	The kind of beneficence of the mother, oh people,														
001b	Syllables	Abin nan yaa fa kxasaitaa	A	bin		nan		yaa		fa	kxa		sai		taa	
001b	xJunctures	Abin nan yaa fa kxasaitaa	1	2		4		2		2	1		1		6	
001b	yTrans	This thing is huge.														
002a	Syllables	Inaa dadxa tuntunii da yawaa	I	naa		da	dx	tun		tu	nii		da	ya	waa	
002a	xJunctures	Inaa dadxa tuntunii da yawaa	2	2		1	3	1		1	3		2	1	5	
002a	yTrans	I keep reflecting a lot,														
002b	Syllables	Idan na tunoo karumcinta	I	dan		na	tu	noo		ka	rum		cin		ta	
002b	xJunctures	Idan na tunoo karumcinta	1	2		2	1	3		1	1		2		6	
002b	yTrans	When I remember her generosity.														
003a	Syllables	Irin wahalaR da Umma ta shaa	I	irin		wa	ha	laR		da	Um		ma	ta	shaa	
003a	xJunctures	Irin wahalaR da Umma ta shaa	1	2		1	1	3		2	1		4	2	4	
003a	yTrans	The type of difficulties that Mom has experienced,														
003b	Syllables	Haxxilxaa zan ga girmanta	Ha	xxil		kxaa		zan		ga	gir		man		ta	
003b	xJunctures	Haxxilxaa zan ga girmanta	1	1		5		2		3	1		2		6	
003b	yTrans	For sure I will see her greatness.														
004a	Syllables	Inaa zan saami mai soonaa	I	naa		zan		saa		mi	mai		soo		naa	
004a	xJunctures	Inaa zan saami mai soonaa	1	3		2		1		3	2		2		3	
004a	yTrans	Where would I find one who loves me,														
004b	Syllables	Da kxaunaataa kamaR naata	Da	kxau		naa		taa		ka	maR		naa		ta	
004b	xJunctures	Da kxaunaataa kamaR naata	2	1		2		3		1	2		1		6	
004b	yTrans	And one who has an affection for me like hers?														
005a	Syllables	Inaa wani wanda zai jin kxai	I	naa		wa	ni	wan		da	zai		jin		lxai	
005a	xJunctures	Inaa wani wanda zai jin kxai	1	3		1	3	2		2	2		3		3	
005a	yTrans	Where is one who expresses sympathy.														
005b	Syllables	KamaR tamkaR irin naata	Ka	maR		tam		kaR		i	rin		naa		ta	
005b	xJunctures	KamaR tamkaR irin naata	1	2		1		2		1	2		1		6	
005b	yTrans	Like the type that she exhibits?														
006a	Syllables	Inaa mai tausayinaa duk	I	naa		mai		tau		sa	yli		naa		duk	
006a	xJunctures	Inaa mai tausayinaa duk	1	3		2		1		1	2		3		4	
006a	yTrans	Where is the one who fully sympathized with me,														
006b	Syllables	A filiin nan kamaR naata?	A	fii		lin		nan		ka	maR		naa		ta	
006b	xJunctures	A filiin nan kamaR naata?	2	1		3		4		1	2		2		6	

LINE	FIELD	TEXT	Mo01	Mo02	Mo03	Mo04	Mo05	Mo06	Mo07	Mo08	Mo09	Mo10	Mo11	Mo12	Mo13	Mo14
001a	Syllables	Abookii na ga aikxaryaa	A	boo	kii		naa		ga	al			kxar		yaa	
001a	xJunctures	Abookii na ga aikxaryaa	1	1	5		2		3	3	1		1			3
001a	yTrans	Friend, I see an urban area,														
001b	Syllables	Da kyaawuu baabu tankaRta	Da	kyaa	wuu		baa		bu	tan			kaR		ta	
001b	xJunctures	Da kyaawuu baabu tankaRta	2	1	4		1		3	3	1		2			6
001b	yTrans	It's fine, there's no place like it.														
002a	Syllables	Yawan biRnii / garee ta kxwaRai,	Ya	wan	biR		nii		ga	ree			ta	kxwa	Rai	
002a	xJunctures	Yawan biRnii / garee ta kxwaRai,	1	2	1		3		2	2	2		4	1	5	
002a	yTrans	It encompasses a massive city,														
002b	Syllables	Yawan jamaxaa / garee ta ita.	Ya	wan	ja		xaa		ga	ree			ta	i	ta	
002b	xJunctures	Yawan jamaxaa / garee ta ita.	1	3	1		3		1	1	2		4	1	6	
002b	yTrans	It's population is great, that place.														
003a	Syllables	Da Kaafu da Nuunu Waawu tsayaa,	Da	Kaa	fu		da	Nuu	nu	Waa			wu	tse	yaa	
003a	xJunctures	Da Kaafu da Nuunu Waawu tsayaa,	2	1	3		2	1	4	4	1		4	1	3	
003a	yTrans	[proper names?] wait														
003b	Syllables	A kai nasa kaa ji suumanta.	A	kai	na		kaa		ji	suu			nan		ta	
003b	xJunctures	A kai nasa kaa ji suumanta.	2	3	1		4	2	3	3	1		2	2	6	
003b	yTrans	On it, you hear its name.														
004a	Syllables	Mutaanee sun yawaita kxwaRai	Mu	taa	nee		sun		ya	wai			ta	kxwa	Rai	
004a	xJunctures	Mutaanee sun yawaita kxwaRai	1	1	4		2		1	1	1		3	1	4	
004a	yTrans	The people have grown in number greatly														
004b	Syllables	Cikinta, inaa misaalinta?	Ci	kin	ta		naa		mi	saa			lin		ta	
004b	xJunctures	Cikinta, inaa misaalinta?	1	2	5		1	3	1	1	1		2	2	6	
004b	yTrans	Within it, what can it be compared to?														
005a	Syllables	Kanoo Wallaahi taa kxaasai-	Ka	noo	Wal		laa		hi	taa			kxaa		sal	
005a	xJunctures	Kanoo Wallaahi taa kxaasai-	1	4	1		1		5	2			1		1	
005a	yTrans	Kano indeed has become huge														
005b	Syllables	ta nan fa Areewa baa ya ita.	ta	nan	fa		ree		wa	baa			ya	i	ta	
005b	xJunctures	ta nan fa Areewa baa ya ita.		2	4		1	1	4	3			1	1	6	
005b	yTrans	Here in the north, there is none like it.														
006a	Syllables	Gamaa taa taara duk duuniyaa	Ga	ma	taa		taa		ra	duk			dun		yaa	
006a	xJunctures	Gamaa taa taara duk duuniyaa	1	2	2		1	1	3	2			1	1	4	
006a	yTrans	Because she has gathered the whole world,														
006b	Syllables	Mazaafen naasu haR maataa	Ma	zaa	jen		naa		su	haR			maa		taa	

LINE	FIELD	TEXT	Mo01	Mo02	Mo03	Mo04	Mo05	Mo06	Mo07	Mo08	Mo09	Mo10	Mo11	Mo12	Mo13	Mo14
001a	Syllables	Inaa yin nan salaati zuwaa	i	naa		yin		nan		sa	jaa		ti	zu	waa	
001a	xJunctures	Inaa yin nan salaati zuwaa	2	2		3		3		1	1		4	1	3	
001a	yTrans	I am here with an invocation to														
001b	Syllables	Ga Manzoni duk halittoocil	Ga	Man		zon		duk		ha	lit		too		cil	
001b	xJunctures	Ga Manzoni duk halittoocil	2	1		2		3		1	1		1		6	
001b	yTrans	The place of the Messenger for all creatures.														
002a	Syllables	Fa baayan nai salaati,	Fa	baa		yan		nai		sa	jaa		ti		Zan	
002a	xJunctures	Fa baayan nai salaati,	2	1		2		3		1	1		4		2	
002a	yTrans	So after I have done the invocation,														
002b	Syllables	Zan / batun yaak'xi da jaahilci	ba	tun		yaa		lxii		da	jaa		hil		cil	
002b	xJunctures	Zan / batun yaak'xi da jaahilci	1	2		1		3		2	1		1		6	
002b	yTrans	I will give a discourse on the war on ignorance.														
003a	Syllables	Abin da ya saa na cee haka don	A	bin		da		saa		na	cee		ha		ka	don
003a	xJunctures	Abin da ya saa na cee haka don	1	2		2		3		2	3		1		4	2
003a	yTrans	What has caused me to speak thus, it is so that														
003b	Syllables	Ku dxau himmaa ku bar sakacii	Ku	dxau		him		maa		ku	bar		sa		cil	
003b	xJunctures	Ku dxau himmaa ku bar sakacii	2	3		1		4		2	3		1		6	
003b	yTrans	You might get serious and leave off lackadaisicalness.														
004a	Comment	"nan" must be a reduction of "neemi".														
004a	Syllables	Ku nan ilimii na duk fannii	Ku	nan		i		li		na	duk		fan		nii	
004a	xJunctures	Ku nan ilimii na duk fannii	2	3		1		3		2	2		1		5	
004a	yTrans	Seek out learning of all kinds,														
004b	Syllables	Fa don ku gujee wa jaahilci	Fa	don		ku		jee		wa	jaa		hil		cil	
004b	xJunctures	Fa don ku gujee wa jaahilci	2	2		2		3		2	1		1		6	
004b	yTrans	So that you might escape from ignorance.														
005a	Syllables	Ku san aibuu na jaahilci	Ku	san		ai		buu		na	jaa		hil		cil	
005a	xJunctures	Ku san aibuu na jaahilci	2	3		1		3		2	1		1		5	
005a	yTrans	You know the flaw of ignorance														
005b	Syllables	Fa yaa zarcee fa kiimancii	Fa	yaa		zar		cee		fa	kil		man		cil	
005b	xJunctures	Fa yaa zarcee fa kiimancii	2	2		1		2		3	1		1		6	
005b	yTrans	Well it surpasses any assessment.														
006a	Syllables	Misaalii jaahilii kullum	Mi	saa		lji		jaa		hi	lii		kul		lum	
006a	xJunctures	Misaalii jaahilii kullum	1	1		4		1		1	4		1		4	
006a	yTrans	For example, an ignoramus, always														
006b	Syllables	Cikin duhuwaa yakee kwancii	Ci	kin		du		hu		ya	kee		kwan		cil	

006b	xJunctures	Cikin duhuwaa yakee kwancii	1	2		1	1	3	2	2	1	5
006b	yTrans	In darkness does he lie.				dab						
007a	Syllables	KamaR dabbaR da kee koo-	Ka	maR			baa		da	kee	koo	raa
007a	xJunctures	KamaR dabbaR da kee koo-	1	2		1		3	2	2	1	2
007a	yTrans	Like an animal that chases										
007b	Syllables	Raa/ ta, daajii don rashin yxancii	ta	daa		jii	don		ra	shin	yxan	cii
007b	xJunctures	Raa/ ta, daajii don rashin yxancii	3	1		5		2	1	2	1	5
007b	yTrans	it to the bush because of lack of freedom.										
008a	Syllables	KamaR beeben da kee zan-	Ka	maR		bee	ben		da	kee	zan	cen
008a	xJunctures	KamaR beeben da kee zan-	1	2		1		3	2	2	1	2
008a	yTrans	Like a deaf mute how is doing his talking										
008b	Syllables	Cen/sa bai jii don wulaakxancii	sa	bai		jii	don		wu	laa	kan	cii
008b	xJunctures	Cen/sa bai jii don wulaakxancii	4	2		4		2	1	1	1	5
008b	yTrans	but he doesn't hear because of contempt.										
009a	Syllables	KamaR a yi waa makaahoo	Ka	maR		a	waa		ma	kaa	hoo	kxwal
009a	xJunctures	KamaR a yi waa makaahoo	1	2		2	3	2	1	1	3	3
009a	yTrans	It's as if one were to make to a blind person										
009b	Syllables	Kxwal biyaR dakxuwa da bxaatancii	bi	yaR		da	waa		da	bxaa	tan	cii
009b	xJunctures	Kxwal biyaR dakxuwa da bxaatancii	1	4		1	1	4	2	1	1	6
009b	yTrans	alone a five-fingered gesture of insult.										
010a	Syllables	KamaR mootar da baa injin	Ka	maR		moo	taR		da	baa	in	jii
010a	xJunctures	KamaR mootar da baa injin	1	2		1		3	2	3	1	4
010a	yTrans	It's like a car with no engine,										
010b	Syllables	Jikin fes baabu kxwarzancii.	Ji	kin		fes	baa		bu	kxwar	zan	cii
010b	xJunctures	Jikin fes baabu kxwarzancii.	1	4		4		1	3	1	1	6
010b	yTrans	It's body is perfect with no scratches										
011a	Syllables	KamaR a taraR da kai a kwa din-	Ka	maR		a	ta	raR	da	kai	a	kwa
011a	xJunctures	KamaR a taraR da kai a kwa din-	1	2		2	1	2	2	4	2	2
011a	yTrans	It's as if one comes upon you and sets to										
011b	Syllables	ga duukaa kai kanaa baccii	ga	duu		kaa	kai		ka	naa	bac	cii
011b	xJunctures	ga duukaa kai kanaa baccii	3	1		4		4	1	1	1	6
011b	yTrans	beating you, and you are sleeping.										
012a	Syllables	Fa don baka yxanxuwa kullum	Fa	don		ha	yxan		u	waa	kul	lum
012a	xJunctures	Fa don baka yxanxuwa kullum	2	2		1	4	1	1	4	1	4
012a	yTrans	For that reason, clansmen, always,										
012b	Syllables	Ku zam yaakxii da jaa hilcii	Ku	zam		ya	xxii		da	jaa	hil	cii

Line	Category	Text	Extra	Mo1	Mo2	Mo3	Mo4	Mo5	Mo6	Mo7	Mo8	Mo9	Mo10	Mo11	Mo12	Mo13	Mo14	Mo15	Mo16
001a	Syllables	Alhaji GaRba Muhammad noomaa		Al		ha	ji	Gar		ba	Mu	ham		man		noo		maa	
001a	xJunctures			1		1	3	1		3	1	1		3		1		3	
001a	yTrans	Alhaji Garba Muhammad of farming																	
001b	Syllables	Na Bauci rai ya dadxee kai kxarkoo		Na	Bau		ci	rai		ya	da	dxee		kai		kxar		koo	
001b	xJunctures			2	1			4		2	1	5		3		1		6	
001b	yTrans	Of Bauci may (your) life be long may you endure																	
002a	Syllables	Yaa Rabbanaa shi dadxaa maka girmaa		Yaa		Rab	ba	naa		shi	da	dxaa		ma	ka	gir		maa	
002a	xJunctures			5		1	1	4		2	1	2		1	3	1		5	
002a	yTrans	May our Lord increase greatness for you																	
002b	Syllables	Nuhin da kay yi shi iddaa maa shii		Nu	hin		da	kay		yi	shi	id		daa		maa		shii	
002b	xJunctures			1	3		2	2		5	2	1		3		3		6	
002b	yTrans	The intentions that you have may he accomplish them for you																	
002c	Syllables	In da kidxaa nij jee Bauci		In		da	ki	dxaa				nij		jee		Bau		ci	
002c	xJunctures			2		2	1	4						3		1		5	
002c	yTrans	When there's drumming to do I go to Bauci																	
002d	Syllables	Alhaji nig ga shii yab ban kudxii		Al		ha	ji	nig		ga	shii	yab		ban		kudx		dxii	
002d	xJunctures			1		1	3	2		4	3	2		3		1		5	
002d	yTrans	Alhaji is the one that I see he has give me money																	
003a	Syllables	Zannaa Bauci da yaa yoo Saani		Zan		naa		Bau		ci	da	yaa		yoo		Saa		ni	
003a	xJunctures			1		4		1		3	1	2		3		1		4	
003a	yTrans	? Zanna? Bauci who had made Sani (who he is)																	
003b	Syllables	In ishe GaRba Muhammad noomaa		In		i	she	Gar		ba	Mu	ham		man		noo		ma	
003b	xJunctures			2		1	3	1		3	1	1		3		1		5	
003b	yTrans	May I find Garba Muhammad of farming																	
004a	Syllables	Naa zoo naa ishe manyan Bauci		Naa		zoo		naa		i	she	man		yan		Bau		ci	
004a	xJunctures			2		5		2		1	3	1		2		1		3	
004a	yTrans	I will have found the great ones of Bauci																	
004b	Syllables	Wadkanda baa su da shakkak koomii		Wa	dxan		da	baa		su	da	shak		kak		koo		mil	
004b	xJunctures			1	1		2	2		2	2	1		2		1		6	
004b	yTrans	Those who are uncertain of nothing																	
005a	Syllables	Kukaa hwadxaa a ji yankin Bauci		Ku	kaa		hwa	dxaa		a	ji	yan		kin		Bau		ci	
005a	xJunctures			2	2		1	5		1	3	1		2		1		5	
005a	yTrans	You say it and one hears in Bauci province																	
006a	Syllables	Dxan kaasuwaa tanfaR wani sarki		Dxan		kaa		su		waa	tan	faR		wa	ni	sar		kii	
006a	xJunctures			2		1		1		4	1	2		1	3	1		5	
006a	yTrans	A trader like some ruler																	
006b	Syllables	Mutum dubuu ka ka saamu garkaa		Mu	tum		du	buu		ka	ka	saa		muu		gar		kaa	
006b	xJunctures			1	3		1	4		2	2	1		4		1		5	

Line	Category	Text	Mo1	Mo2	Mo3	Mo4	Mo5	Mo6	Mo7	Mo8	Mo9	Mo10	Mo11	Mo12	Mo13	Mo14	Mo15	Mo16
001a	Syllables	Baaban Taayu dxan kwangilaa	baa	ban	ban	Taa				yu	dxan		kwan		gi	laa		
001a	xJunctures		1		2		1				4		2			1		
001a	yTrans	Father of Taayu the contractor																
001b	Syllables	Manya a bif ku ag gaskiyaa	Man	yaa	yaa	a	bii			ku	ag		gas		ki	yaa		
001b	xJunctures		1		4		2			4			2			1		
001b	yTrans	Great ones, to follow you is truthfulness																
002a	Syllables	Yoo a / kooyashe in naa zoo Kwantagoora	koo	yau	yau	she	in			naa	zoo		Kwan		ta	goo		ra
002a	xJunctures		1		1		5	2		2	3		1			1		5
002a	yTrans	Well at anytime when I go to Kwantagoora																
002b	Syllables	In naa ganee shi koo yaa ganen	in	naa	naa	ga	nee			shi	koo		yaa		ga	nen		
002b	xJunctures		2		2		1	2		4	2		2			1		5
002b	yTrans	When I see him or he sees me																
002c	Syllables	Naa tabbatad da naa zoo gidaa	Naa	tab	tab	ba	tad			da	naa		zoo		gi	daa		
002c	xJunctures		2		1		1	2		2	2		3			1		6
002c	yTrans	I am sure that I have come home																
003a	Syllables	A / bin dud da kab bidxaa Alhaji	A	bin	dud	da	kab			bi	dxaa		Al		ha	ji		
003a	xJunctures		1		2		2	2		1	5		1			1		4
003a	yTrans	Everything that you have sought Alhaji																
003b	Syllables	Da / nan duuniyaa da can laahira	Da	nan	duu	ni	yaa			da	can		laa		hi	Raa		
003b	xJunctures		2		1		1	3		2	3		1			1		5
003b	yTrans	Both / here in the world and there in the afterlife																
003c	Syllables	Allah ya tabataa maa shiya	Al	lah	lah	ya	tab			ba	taa		maa		shi	ya		
003c	xJunctures		1		4		2	1		1	3		3			1		6
003c	yTrans	May Allah assure it to you																
004a	Syllables	Baaban Taayu ya naa da masooyaa	Baa	ban	ban	Taa				yu	naa		da		ma	soo		yaa
004a	xJunctures		1		2		1			4	2		2		1	1		5
004a	yTrans	The father of Tayu he has friends																
004b	Syllables	Naa tabbatad da suu naa ganii	Naa	tab	tab	ba	tad			da	suu		naa		ga	nii		
004b	xJunctures		2		1		1	2		2	5		2			1		5
004b	yTrans	I am sure about them I see it																
004c	Syllables	Mootaa dxarii biyar nig ganii	Moo	taa	taa	dx	rii			bi	yaR		nig		ga	nii		
004c	xJunctures		1		3		1	3		1	3		2			1		5
004c	yTrans	Fiver hundred cars have I seen																
004d	Syllables	Gaa / aRnan Batuuriyaa sun tahoo	Gaa	aR	nan	Ba	tuu			Ri	yaa		sun		ta	hoo		
004d	xJunctures		3		2		1	1		1	4		2		1	1		5
004d	yTrans	Here are / the pagans of the European they have come																
005a	Syllables	Hay yau / ban jee a gaida BirRhin Lapai ba	Hay	yau	ban	jee	a	gai		da	Bir		nin		La	pai		ba
005a	xJunctures		4		2		2	1		3	1		2		1	2		5

LINE	FIELD	TEXT	Mo01	Mo02	Mo03	Mo04	Mo05	Mo06	Mo07	Mo08	Mo09	Mo10	Mo11	Mo12	Mo13	Mo14	Mo15	Mo16
001a	Syllables	Too bismilla da faara fadxaataa	Too		bis		mil		la	da	faa		ra	fa	dxaa		taa	
001a	xJunctures		5		1		1		3	2	1		3	1	2			5
001a	yTrans	Well, in the name of Allah I begin my discourse,																
001b	Syllables	Zan maganaa bisa jaakar birnii	Zan		ma	ga	naa		bi	sa	jaa		kar		bir		nii	
001b	xJunctures		2		1	1	4		1	2	1		2		1			6
001b	yTrans	I will speak on the donkey of the city.																
002a	Syllables	Mai fitinaa mai kxaryar banzaa	Mai		fi	ti	naa		mai		kxar		yar		ban		zaa	
002a	xJunctures		2		1	1	4		2		1		2		1			4
002a	yTrans	The one who aggravates, the who of useless lies,																
002b	Syllables	Baa ta nufin zikiri sai baatsa	Baa		ta	nu	fin		zi	ki	rii		sai		baa		tsa	
002b	xJunctures		2		2	1	2		1	1	4		2		1			6
002b	yTrans	She does not intend religious proclamation, just profanity.																
003a	Syllables	Mai laalaataa mai raagaitaa	Mai		laa		laa		taa		mai		raa		gai		taa	
003a	xJunctures		2		1		1		4		1		1		1			4
003a	yTrans	One of dissolution, one of aimless wandering,																
003b	Syllables	Mai dimbin rigimaa ta Makwallaa	Mai		dim		bin		ri	gi	maa		ta	Ma	kwal		laa	
003b	xJunctures		2		1		2		1	1	3		2	1	1			6
003b	yTrans	Cause of much disruption in the place of idlers.																
004a	Syllables	Kaaruuwa baa ta nufin ta yi auree	Kaa		ru	wa	baa		ta	nu	fin		ta	yi	au		ree	
004a	xJunctures		1		1	4	2		2	2	1		2	3	1			5
004a	yTrans	A prostitute has no intention of getting married,																
004b	Syllables	Kai dai bar ta saabon Sarkii	Kai		dai		bar		ta	a	saa		bxon		Sar		kif	
004b	xJunctures		2		4		2		2	4	1		2		1			6
004b	yTrans	Efey, leave her to blasphemy of the Lord.																
005a	Syllables	Suunaayenta akwai su da daamaa	Suu		naa		yen		ta	a	kwai		su	da	daa		maa	
005a	xJunctures		2		1		2		4	1	2		3	2	1			5
005a	yTrans	There are many names for her, [Her names there are many]																
005b	Syllables	Nii Yyar Gaagara shii na ruwaitoo	Nii		yyar		gaa		ga	ra	shii		na	ru	wai		too	
005b	xJunctures		4		2		1		1	4	3		2	1	1			6
005b	yTrans	Me, "Cantakerous Woman" is the one that I venture.																
006a	Syllables	Nif na radxaa mata wannan suunaa	Nii		na	ra	dxaa		ma	ta	wan		nan		suu		naa	
006a	xJunctures		4		2	1	2		1	3	1		2		1			4
006a	yTrans	Me, I call her by that name,																
006b	Syllables	Doomin sun yi wa juunaa daidai	Doo		min		sun		yi	wa	juu		naa		dai		dai	
006b	xJunctures		1		2		2		2	2	1		4		1			6
006b	yTrans	Because they are a perfect match for each other.																
007a	Syllables	Mai raba Yaaya da manyan kxannee	Mai		ra	ba	Yaa		ya	da	man		yan		kxan		nee	
007a	xJunctures		2		1	3	1		3	2	1		2		1			4

