

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 sani ‘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-kèe zuwàa? ‘who is coming?’
kâR à canèe naa mâncee ‘let one not say that I forgot’
4. Determiner + noun: wannàn kuuraa ‘this hyena’
wata giwaa ‘some elephant, a certain elephant’
duk mütûm ‘every person’, duk mutàanee ‘all people’
Kanò ta Abdù ‘Kano that of Abdu’
5. mài/màasu/marà(s) + noun: mài gidaa ‘householder’
màasu sùkuunìi ‘those who have means’
maràs ùbaa ‘one who has no father’
6. Relative conjunction *da* + clause:
zàncén 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 Kâtsinà ‘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’
bâllee à san wani zàaree ‘how much less would one recognize an excluded one’
8. Critic *fa* + following material:
fa yaa zarcèe fa kiimancìi ‘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 ambàataa 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’
zàncén 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’
mulkinkù 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 mây daashìi ‘as for him may one get him a tip’
suu kuma bâa koosàawaa ‘and they they were not getting their fill’
sànnan kuma auree nàa biye ‘and then marriage is next’

2.3. ?Phrasal contructions with Juncture Level 2

1. Full reduplicants: à hankàlii kàdàn-kàdàn ‘carefully little by little’
gàà kàttii tulii-tulii ‘observe huge men all over’
2. Noun-LINKER + noun genitive:
Sakkwato biRniñ mânýaa ‘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 kàdarkò ‘on a bridge’
4. Adjective-LINKER + noun:
muugùn₁ bañin₂ sha’ànii ‘evil₁ black₂ affair’

3. Phonological Phrase (juncture level 3)

1. Verb + nominal direct object:
mun hadà zàncen auree ‘we have completed the discussion about marriage’
BàtuuRèe bâa shi kin TuuRancii ‘a white person doesn’t reject English’
bâi 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 mákahòò bìyaR dàkuwaa
‘as if one made an insulting gesture to a blind person’
3. Verb + Locative goal
gyaaran kasaa mukà jee Ingìlà ‘to improve the country we went to England’
4. Verb + Manner adverb (including ideophones):
zàncenki yaa zam daidai ‘your situation remains correct’
yàushè akà-i 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 fâaRiyàa ‘there’s no lying or boastfulness’
6. Presentative gàa + Complement:
gàa kàttii tulii-tulii ‘observe huge men all over’
7. Noun + Postnominal modifier
 - a. Adjective, ideophone: gaskiyaa dàddaaataa ‘the bitter truth’
 - b. Independent genitive: kuunuwammù na zuuci ‘our ears those of our heart’
 - c. PP modifier: kagòo 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 karyaa 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 mukâ jee Ingilâ ‘to improve the country we went to England’

4. Intonational Phrase (juncture level 4)³

1. ?Non-focused nominal subject + verb
gùdàajin gooRò yaa darà 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 màganàa bisà jàakaR maataa ‘I will speak about the donkey of women’
3. Topic + comment:
suum kuma bâa koosàawaa ‘and they they were not getting their fill’
kai kaa kaasàa ‘as for you you fail (to do it)’
4. Noun phrase + appositive noun phrase: Sàanusi Sarkin Kanòo ‘Sanusi Ruler of Kano’
5. Temporal adverb + clause
dà saafe bài zaunàa ba ‘in the morning he didn’t sit still’
6. Adverbial clause + main clause ~ Main clause + adverbial clause
bâi zaunàa ba, sai dà ya jee duubâa ni ‘he didn’t rest until he had come to see me’
ganin masòoyii kwânce, taa kaasà bâakin zâncee
‘on seeing her beloved stretched out, she was unable to speak’

5. Intrasentential Clauses (juncture level 5)

1. “Related” clauses
kâR à canèe naa mâncee, inàa dà sauran zâncee
‘let one not say that I forgot, I have more to say’
2. Clause + consecutive clause
kaa dfeebè àlfaRmaRkâ₁ kaa waRwatsaR₂ kaa bar wajen nasaRâa₃ kâ 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 kaRkâdâ kunnuwàammu ‘oh people let’s listen up’
4. Introductory particle + clause (others: *hàkiikâa, kâi, lallee, wai, wâllaahi*)
àshee watàn taRâ kèe nan ‘by gosh, it was the ninth month’
tòò kuma bài daacèe ba ‘well moreover it wasn’t fitting’
kâito! 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 Yaķi da Jahilci” [Let us Make War on Ignorance]
Wakokin Basirorin Hausa, Gaskiya Corporation, 1947.

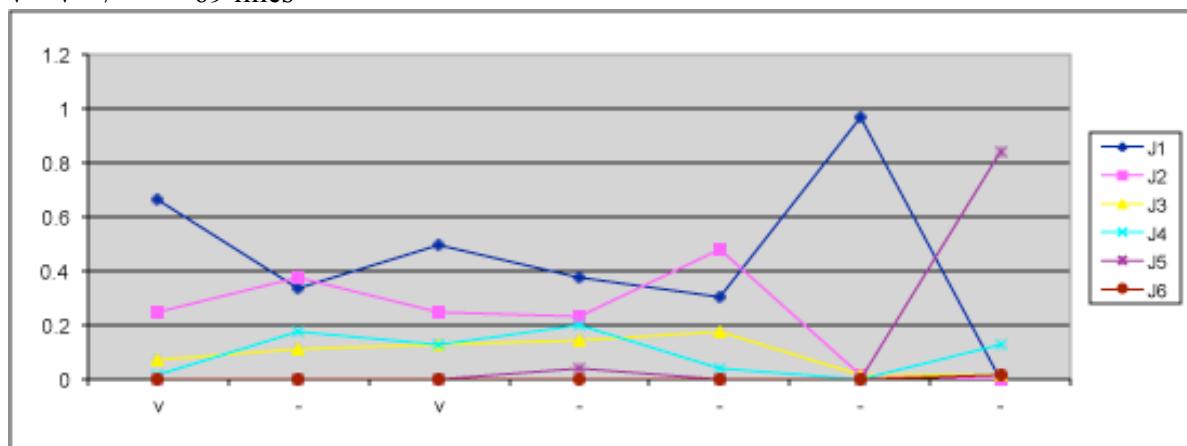
- Examples of applying the various phrasing levels
- Comparison of choice of line final breaks
- Looking for a caesura

IV. Juncture Profiles for Three Poems in *Rajaz*

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

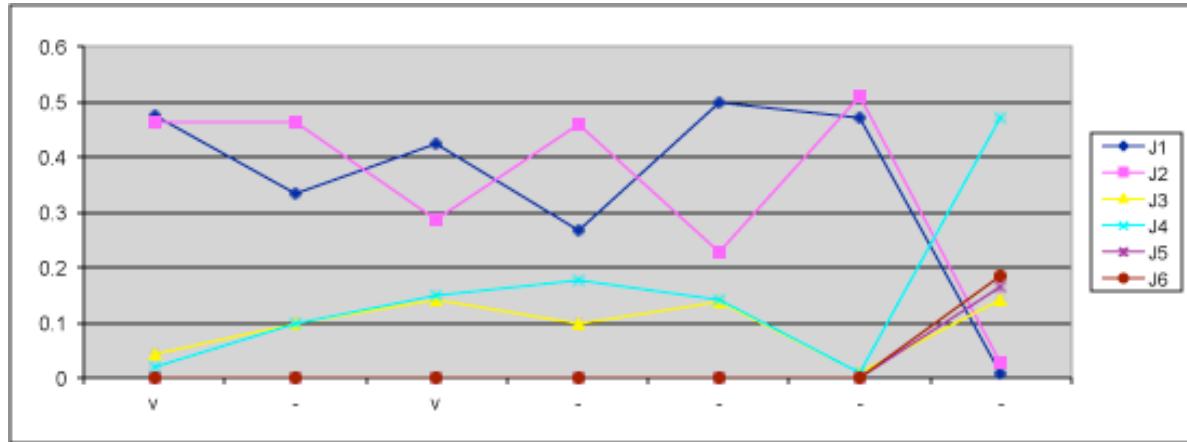
Mu’azu Hadeja, “Tutocin Shaihu da Waninsu” [Banners of the Shehu and Others]
Wakokin Mu’azu Had’eja, Northern Nigerian Publishing Company, 1970 [1955].

v – v – / --- 69 lines



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

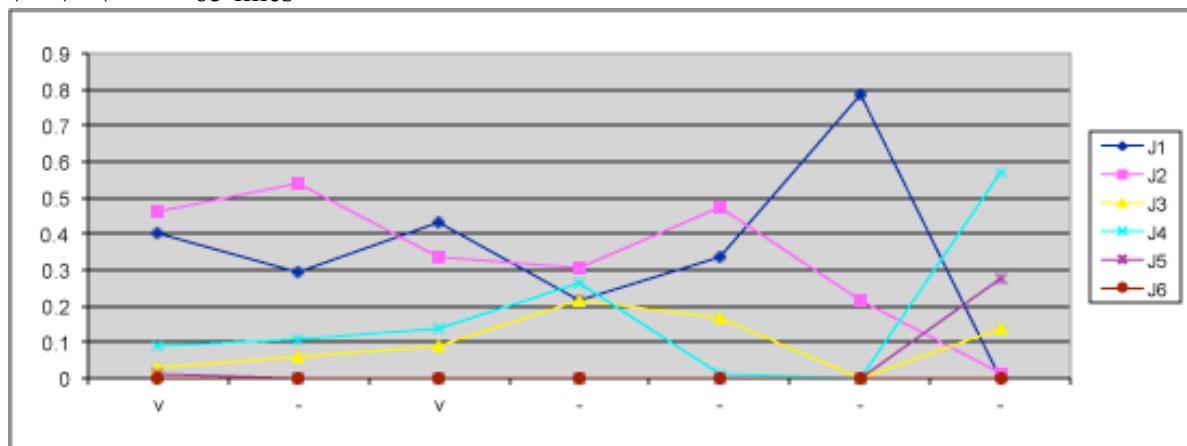
v – v – / – – 221 lines



Tijjani Tukur, “Kanari” [Canary]

Zababbin 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.~~¹⁵ 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 Dísà sa n tòwwé lò? Bàba Dísà bè Kàwuwà. <i>Hajja Ba'i video, verse 7</i>	I won't praise Disa who might I praise? Baba Disa son of Kauwa.
Two related events	Nà Dāda Gōrò ndag gòma Ngarà, Dèidi Dísà 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 Gimba wònà lìduwò. <i>Yagana audio, verse 7</i>	Yaya Banya has prohibited <i>kona</i> , Yaya Gimba, the dance is cancelled.
Clauses of parallel structure	Bàba Dísà ken Kàwuwà, Dàda Gōrò ken Kàwuwà. <i>Alkama audio, verse 14</i>	Baba Disa married Kauwa, Dada Goro married Kauwa.

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 gà gòma n gòjje zottò <i>Yagana, video 1a</i>	I went to the market (and) I bought a wrapper
comment-question	N kùmè lülà 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 bāti Kàwuwà <i>Gajiya audio, 3b</i>	They say Dada Goro [is] daughter of Kauwa

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 Bānya 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 lāduwò <i>Yagana audio, 17b</i>	Tall Galla what has befallen him? Yaya Gimba the dance is cancelled
VP-adjunct	Dèidi Dīsà 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 Dowo, “Garban Noma”
Sani Aliyu an Dowo, “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 haiRin uwa jamaxaa		rin		hai		Rin		u	waa		ja	ma	xaa	
001a	xiunctures	Irin haiRin uwa jamaxaa	1	2	1		2		1	4		1	1	1	4	
001a	yTrans	The kind of beneficence of the mother, oh people,														
001b	Syllables	Abin nan yaa fa ikxasaitaa	A	bin		nan		yaa		fa	kxa		sai		taa	
001b	xiunctures	Abin nan yaa fa ikxasaitaa	1	2	4		2		2	1		1			6	
001b	yTrans	This thing is huge.														
002a	Syllables	Inaa dadxa tuntunii dia yawaa		naa		da	dxa	tun		tu	rii		da	ya	waa	
002a	xiunctures	Inaa dadxa tuntunii dia yawaa	2	2	1	3	1		1	3		2		1	5	
002a	yTrans	I keep reflecting a lot,														
002b	Syllables	Idan na tunoo karumcinta		dan		na	tu	noo		ka	rum		cin		ta	
002b	xiunctures	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		rin		wa	ha	laR		da	Um		ma	ta	shaa	
003a	xiunctures	Irin wahalaR da Umma ta shaa	1	2	1	1	1	3		2	1	4		2	4	
003a	yTrans	The type of difficulties that Mom has experienced,														
003b	Syllables	Hakxiikxaa zan ga girmanta	Ha	lxii		lxaa		zan		ga	gir		man		ta	
003b	xiunctures	Hakxiikxaa 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 soonaas		naa		zan		saa		mi	mai		sao		naa	
004a	xiunctures	Inaa zan saami mai soonaas	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	lxau		naa		taa		ka	maR		naa		ta	
004b	xiunctures	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		naa		wa	ni	wan		da	zai		jin		loai	
005a	xiunctures	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	xiunctures	Kamar tamkaR irin naata	1	2	1		2			1	2		1		6	
005b	yTrans	Like the type that she exhibits?														
006a	Syllables	Inaa mai tausayiinaa duk		naa		mai		tau		sa	yii		naa		duk	
006a	xiunctures	Inaa mai tausayiinaa duk	1	3	2		1		1	2		3			4	
006a	yTrans	Where is the one who fully sympathized with me,														
006b	Syllables	A filin nan kamar naata?	A	fil		lin		nan		ka	maR		naa		ta	
006b	xiunctures	A filin 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 alkxaryaa	A	boo		kii		naa		ga	al		kar		yaa	
001a	xJunctures	Abookii na ga alkxaryaa		1	1		5		2		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	1		2		6
001b	yTrans	It's fine, there's no place like it.														
002a	Syllables	Yawan bilRnii / garee ta kxwaRai,	Ya	wan		bir		nii		ga	ree		ta	kxwa	Rai	
002a	xJunctures	Yawan bilRnii / garee ta kxwaRai,		1	2		1		3		2	2		4	1	5
002a	yTrans	It encompasses a massive city,														
002b	Syllables	Yawan jamaxaa / garee ta ita.	Ya	wan		ja		ma	xaa	ga	ree		ta	i	ta	
002b	xJunctures	Yawan jamaxaa / garee ta ita.		1	3		1		1		3		1	2		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	tsa	yaa	
003a	xJunctures	Da Kaafu da Nuunu Waawu tsayaa,		2	1		3		2		1		4	1	3	
003a	yTrans	[proper names?] wait,														
003b	Syllables	A kai nasa kaa, ji sunnanta.	A	kai		na		sa	kaa	ji	suu		nan		ta	
003b	xJunctures	A kai nasa kaa, ji sunnanta.		2	3		1		4		2		3	1		6
003b	yTrans	On it, you hear its name.														
004a	Syllables	Mutaanee sun yawata kxwaRai	Mu	taa		nee		sun	ya	wai		ta	kxwa	Rai		
004a	xJunctures	Mutaanee sun yawata kxwaRai		1	1		4		2		1		1	3	1	4
004a	yTrans	The people have grown in number greatly														
004b	Syllables	Cikinta, inaa missalinta?	Ci	kin		ta	i	naa		mi	saa		lin		ta	
004b	xJunctures	Cikinta, inaa missalinta?		1	2		5		1		1		1	2		6
004b	yTrans	Within it, what can it be compared to?														
005a	Syllables	Kanoo Wallaahi taa kxaasai-	Ka	noo		Wal		laa		hi	taa		kxaai		sai	
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	A	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 duuniyyaa	Ga	ma		taa		taa		ra	duk		dun		yaa	
006a	xJunctures	Gamaa taa taara duk duuniyyaa		1	2		2		1		3	2		1		4
006a	yTrans	Because she has gathered the whole world,														
006b	Syllables	Mazaajen 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	laa	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 Manzon duk halitoooci	Ga	Man	zon	duk	ha	lit	too		cii					
001b	xJunctures	Ga Manzon duk halitoooci	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	laa	ti							
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 yaakxii da jaahilcii	ba	tun	yaa	lxii	da	jaa	hil		cii					
002b	xJunctures	Zan / batun yaakxii da jaahilcii	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	ya	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 sakaci	Ku	dxau	him	maa	ku	bar	sa	ka	cii					
003b	xJunctures	Ku dxau himmaa ku bar sakaci	2	3	1	4	2	3	1	1		6				
003b	yTrans	You might get serious and leave off lackadaisicalness.														
004a	Comment	"nan" must be a reduction of "neemii".														
004a	Syllables	Ku nan ilimii na duk fannii	Ku	nan	i	li	mii	na	duk	fan	nii					
004a	xJunctures	Ku nan ilimii na duk fannii	2	3	1	1	3	2	2	1		5				
004a	yTrans	Seek out learning of all kinds,														
004b	Syllables	Fa don ku gujee wa jaahilcii	Fa	don	ku	gu	jee	wa	jaa	hil	cii					
004b	xJunctures	Fa don ku gujee wa jaahilcii	2	2	1	3	2	1	1	1		6				
004b	yTrans	So that you might escape from ignorance.														
005a	Syllables	Ku san aibuu na jaahilcii	Ku	san	ai	buu	na	jaa	hil	cii						
005a	xJunctures	Ku san aibuu na jaahilcii	2	3	1	3	2	1	1			5				
005a	yTrans	You know the flaw of ignorance														
005b	Syllables	Fa yaa zarcee fa kijmancii	Fa	yaa	zar	cee	fa	kii	man							
005b	xJunctures	Fa yaa zarcee fa kijmancii	2	2	1	2	3	1	1			6				
005b	yTrans	Well it surpasses any assessment.														
006a	Syllables	Misaalii jaahili kulum	Mi	saa	Jii	jaa	hi	lii	kul	lum						
006a	xJunctures	Misaalii jaahili kulum	1	1	4	1	1	4	1	1		4				
006a	yTrans	For example, an ignoramus, always														
006b	Syllables	Cikin duhuwaayakee kwancii	Ci	kin	du	hu	waa	ya	kee	kwan	cii					

006b	xJunctures	Cikin duhuwaa yakee kwancii	1	2	1	2	1	3	1	2	2	1	5
006b	yTrans	In darkness does he lie.											
007a	Syllables	KamaR dabbaR da kee koo-	Ka	maR	dab	baa	da	kee	ko				
007a	xJunctures	KamaR dabbaR da kee koo-	1	2	1	3	2	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				
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 beebeen da kee zan-	Ka	maR	bee	ben	da	kee	za				
008a	xJunctures	KamaR beebeen da kee zan-	1	2	1	3	2	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	ka				
008b	xJunctures	Cen/sa bai jii don wulaakxancii	4	2	4	2	1	1	1	1			5
008b	yTrans	but he doesn't hear because of contempt.											
009a	Syllables	KamaR a yi waa makahoo	Ka	maR	a	yi	waa	ma	ka	ho			
009a	xJunctures	KamaR a yi waa makahoo	1	2	2	3	2	1	1	1	3		3
009a	yTrans	It's as if one were to make to a blind person											
009b	Syllables	Kxwal biyar dakxuwa da bxaataancii	bi	yaR	da	kxu	waa	da	bxa	ta			
009b	xJunctures	Kxwal biyar dakxuwa da bxaataancii	1	4	1	4	1	4	2	1	1		6
009b	yTrans	alone a five-fingered gesture of insult.											
010a	Syllables	KamaR mootaR da baa injin	Ka	maR	mo	taR	da	baa	in				
010a	xJunctures	KamaR mootaR da baa injin	1	2	1	3	2	3	1	1			4
010a	yTrans	It's like a car with no engine,											
010b	Syllables	Jikin fes baabu kxwarzancii.	Ji	kin	fes	baa	bu	kxwar	za				
010b	xJunctures	Jikin fes baabu kxwarzancii.	1	4	4	1	3	1	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			
011a	xJunctures	KamaR a tarar da kai a kwa din-	1	2	2	1	2	2	4	2	2		1
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	ba	cii			
011b	xJunctures	ga duukaa kai kanaa baccii	3	1	4	4	1	1	1	1			6
011b	yTrans	beating you, and you are sleeping.											
012a	Syllables	Fa don baka yxanxuwa kulum	Fa	don	ha	ka	yxan	u	waa	kul			
012a	xJunctures	Fa don baka yxanxuwa kulum	2	2	1	4	1	1	4	1			4
012a	yTrans	For that reason, clansmen, always,											
012b	Syllables	Ku zam yaakxii da jaahilci	Ku	zam	yaa	oxii	da	jaa	hil	cii			

Line	Category	Text	Extra	M01	M02	M03	M04	M05	M06	M07	M08	M09	M010	M011	M012	M013	M014	M015	M016
001a	Syllables	Baabban Taayu dyan kwangliaa	baa	ban	Taa	yu	dyan	kwan		gi	laa								
001a	xJunctures			1	2	1	4	2		1	1								
001a	yTrans	Father of Taayu the contractor																	
001b	Syllables	Maalyaa a bii ku ag gaskiyaa	Man	yaa	a	bii	ku	ag	gas		ki	yaa							
001b	xJunctures	Great ones, to follow you is truthfulness		1	4	2	2	4	2		1	1							
002a	Syllables	Yoo a /kooyaushe in naa zoo Kwantagoora	Yoo a	koo	yau	she	in	haa	zoo	Kwan	ta	ooo							
002a	xJunctures			1	1	5	2	2	3		1	1							
002a	yTrans	Well at/anytime when I go to Kwantagora																	
002b	Syllables	In naa gamee shi koo yaa ganen		In	naa	ga	nee	shi	koo	yaa									
002b	xJunctures					2	2	1	2	4	2	2							
002b	yTrans	When I see him or he sees me																	
002c	Syllables	Naa tabbatad da naa zoo gidaa	Naa	tab	ba	tad	da	naa	zoo										
002c	xJunctures			2	1	1	2	2	2		3								
002c	yTrans	I am sure that I have come home																	
003a	Syllables	A/biiin dud da kab bidxaa Alhaji	A	bin	dud	da	kab	bi	dxaan	Al	ha	jii							
003a	xJunctures			1	3	2	2	2	1	5	1	1							
003a	yTrans	Everything that you have sought Alhaji																	
003b	Syllables	Da / nan duuniyaa da can laah/Raa	Da	nan	duu	ni	yaa	da	can	laa	hi	Raa							
003b	xJunctures	Both /here in the world and there in the afterlife		2	3	1	1	3	2	3	1	1	1						
003c	Syllables	Allah ya tabbataa maa shiya	Al	lah	ya	tab	ba	taa	maa		shi	ya							
003c	xJunctures			1	4	2	1	1	3		3								
003c	yTrans	May Allah assure it to you																	
004a	Syllables	Baabban Taayu ya naa da masooyaa	Baa	ban	Taa	yu	ya	naa	da	ma	soo								
004a	xJunctures			1	2	1	4	2	2		2								
004a	yTrans	The father of Taayu he has friends																	
004b	Syllables	Naa tabbatad da suu naa ganii	Naa	tab	ba	trad	da	suu	naa		ga	nii							
004b	xJunctures					2	1	1	2	5	2								
004b	yTrans	I am sure about them I see it																	
004c	Syllables	Mootaax daxrii biyaR nig ganii	Moo	taa	dxa	rii	bi	yaR	nig		ga	nii							
004c	xJunctures			1	3	1	3	1	3	2		1							
004c	yTrans	Five hundred cars have I seen																	
004d	Syllables	Gaa / aRnan BatuuRiyaa sun tahoo	Gaa	aR	nan	Ba	tuu	Ri	yaa	sun									
004d	xJunctures			3	1	2	1	1	4		2								
004d	yTrans	Here are/ the pages of the European they have come																	
005a	Syllables	Hay yaa / banjee a gaida Birfrin Lapai ba	Hay yaa	ban	jee	a	gai	da	BiR	nii	la	pai							
005a	xJunctures			4	2	4	2	1	3	1	2	1							

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 fadraataa	Too	bis	mil	la	da	faa	ra	fa	dkaa	taa						
001a	xluncutures		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 birmii	Zan	ma	ga	naa	bi	sa	jaa	kar	blr	ni						
001b	xluncutures		2	1	4	1	2	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	kar	yar		ban	zaa						
002a	xluncutures		2	1	4	2				1	2	1					4	
002a	yTrans	The one who aggravates, the who of useless lies,																
002b	Syllables	Baa ta nufin zikirri sai baatsa	Baa	ta	nu	fin	zi	ki	rii		sai	baa	tsa					
002b	xluncutures		2	2	1	2	1	1	1	4	2	2	1				6	
002b	yTrans	She does not intend religious proclamation, just profanity.																
003a	Syllables	Mai laalaataa mai raggaataa	Mai	laa	laa		taa	mai	raa	gai	gai	taa						
003a	xluncutures		2	1	1		4		1	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	kwai	laa				6	
003b	xluncutures	Cause of much disruption in the place of idlers.		2	1	2	1	1	3		2	1	1					
004a	Syllables	Kaaatuwa baa ta nufin ta yi auree	Kaa	ru	wa	beaa	ta	nu	fin	ta	yi	au	ree					
004a	xluncutures		1	1	4	2	2	1	3		2	3	1				5	
004a	yTrans	A prostitute has no intention of getting married,																
004b	Syllables	Kai dai bar ta a saabxon Sarkii	Kai	dai	bar	ta	a	saa	bxon	Sar	kii							
004b	xluncutures		2	4	2	2	4	1		2	1	1					6	
004b	yTrans	Hey, leave her to blasphemy of the Lord.																
005a	Syllables	Suunayenta akwai su daaamaa	Suu	naa	yen	ta	a	kwai	su	da	daa	maa						
005a	xluncutures		2	1	2	4	1	2	3		2	3					5	
005a	yTrans	There are many names for her, [Her names there are many]																
005b	Syllables	Nii Ykar Gagara shii na ruwaitoo	Nii	ykar	gaa	ra	shii	na	ru	wai	too							
005b	xluncutures		4	2	1	1	4	3		2	1	1					6	
005b	yTrans	Me, 'Cantakerous Woman' is the one that venture.																
006a	Syllables	Nii na radkaa mata wannan suuuaa	Nii	na	ra	dxaa	ma	ta	wan	nan	suu	naa					4	
006a	xluncutures		4	2	1	2	1	3	1	2	1	2						
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	xluncutures		1	2	2		2	2	1		4	1					6	
006b	yTrans	Because they are a perfect match for each other.																
007a	Syllables	Mai iraba Yaaya da manyan kxannee	Mai	ra	ba	ya	da	man	yan		kxan	nee						
007a	xluncutures		2	1	3	1	3	2	1	2	1	2					4	

