

# Mofu-Gudur Hortatory Discourse

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## Abstract

This paper examines major constituents of hortatory discourse and how they are expounded in Mofu hortatory discourse. It then examines the devices which function as markers of cohesion and discontinuities. Topicalization, particles, negative-positive switch, focalization, and certain adverbials indicate discontinuity across larger units while maintaining the overall unity of the text. Other devices, which are primarily markers of cohesion, are demonstratives, subordinate clauses, and tense/aspect/mood.

Certain devices, when used at the beginning or end of a large unit, mark discontinuity across the units. But when these same devices are used within a paragraph, they serve as highlighting devices marking cohesion. Devices which work in this manner are topicalization, focus constructions, and adverbials.

This study also examines Mofu hortatory discourse from the point of view of the thread of discourse. The logical thread of a hortatory discourse is carried along by APPEALS which are rarely in imperative mood, but take the form of softened forms of commands, are in neutral tense/aspect, often contain topicalized material, and the participants tend to be minimally encoded.

## Résumé

Le présent article examine le plan d'un discours injonctif et comment ce discours est actualisé. Il relève aussi les mécanismes servant de marqueurs de cohésion et de discontinuités dans les textes injonctifs en langue mofou. Des mécanismes associés aux discontinuités parsemés à travers le texte dans son ensemble sont les suivants : la topicalisation ; la particule dicto-modale ; un changement d'exemple négatif au exemple positif ; les constructions de focalisation ; et certains circonstants. D'autres mécanismes servant de marqueurs de cohésion sont des démonstratifs, les propositions subordonnées, et la présence des marqueurs temporo-aspectuels.

Certains mécanismes sont associés aux discontinuités parsemés à travers le texte quand ils se trouvent au commencement ou à la fin d'une unité syntaxique. Mais à l'intérieur des paragraphes, ces mêmes mécanismes servent à marquer la cohésion. Ces mécanismes sont la topicalisation, les constructions de focalisation et les circonstants.

Cette étude examine le plan d'un discours injonctif en mofou en suivant le tracé du thème. La trace logique du thème est portée par les APPELS qui se trouvent rarement dans le mode impératif. Ils se trouvent comme les injonctions adoucies ; ils apparaissent en aspect/temps neutre (c'est-à-dire non marqué), souvent avec la topicalisation, et l'encodage dans les références aux participants est minimal.

Longacre (1976), among others, has described certain universal surface structure features that are peculiar to a certain genre of discourse. For example for narrative, expository, procedural, or hortatory discourse, one would expect to find certain differences in surface structure features. These differences are expected because of differences in the deep-structure. Narrative, for example, is non-prescriptive and the text moves along chronological progression. By contrast, Hortatory discourse is prescriptive and is built on logical progression.

This present study<sup>1</sup> explores how speakers of Mofu-Gudur<sup>2</sup> use their language in hortatory discourse.<sup>3</sup> In addition to insights gained by looking at discourse by ‘chunking’ a particular discourse and seeing how surface structure features help define these chunks, it is also helpful to look at the ‘thread of discourse’ (Grimes 1975) and trace the use of logic to form the backbone of a discourse. The discourses, therefore, will be studied from two viewpoints: chunking and tracing the thread of the theme.

To examine hortatory discourse from the first viewpoint we will discuss how the major constituents of hortatory discourse are expounded. We will then illustrate the underlying structure of Text E and how the surface structure devices function as markers of cohesion and discontinuity. To examine hortatory discourse from the viewpoint of the major information threads or themes that cut across grammatical boundaries and levels we will trace the themes of Text A and Text E. We will then look at some of the devices used to highlight the theme.

## 1. Surface structure features

### 1.1 Constituents of a Mofu hortatory discourse

The internal structure of any genre of coherent monologue of more than several sentences tends to segment into units which are themselves cohesive. At the same time, the units also fit together in some measure to contribute to the cohesiveness of the complete text. There are four main divisions posited by Peck (1995:281) for hortatory or behavioral discourse: Introduction, Hortatory (or Behavioral) point(s),

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<sup>1</sup> This article was written under Research Permit No. 003 MINREST/B00/D00/D10/D12, dated 15 January 2001, authorization from the Ministry of Scientific and Technical Research of the Republic of Cameroon. I am very grateful to Miss Mona Perrin for considerable guidance offered as this paper was written and to Dr. Stephen Levinsohn and Dr. Charles Peck for their insights and suggestions in previous discussions about Mofu discourse which I have drawn upon for this paper.

<sup>2</sup> Mofu-Gudur, also called Mofu-South, is a Chadic language spoken in the Far North province of Cameroon. For the rest of this paper the shortened form Mofu will be used. Dieu and Renaud (1983:357) have placed Mofu in the Central Branch, Mafa group, in a subgroup with Giziga.

<sup>3</sup> Six major hortatory texts were used for this study.

Text A – What the chief would say for his traditional discourse at the beginning of the harvest festival by Bayo Mana Alioum

Text B – Another version of Text A by Fandar Jean-Claude

Text C – “Advice to a young man about leaving his wife and going to Yaoundé to work” by Zakiyus Mana

Text D – “Do not go to have your throat slashed because of indigestion” by Kotchitang Jean-Pierre

Text E – “Oration to parents on supporting their school” by Farikou David

Text F – “How you should spray my field” by Bouba Nicolas

Text A and E appear in the appendix.

The orthography used in the text examples is based on the General Alphabet of Cameroon Languages (1979), and is currently being used to write all literature in Mofu-Gudur. Most of the letters have straightforward values, but the following symbols require explanation: the sign ' represents a glottal stop, *b* and *d* represent voiced glottalic ingressive stops, *c* and *j* represent voiceless and voiced palato-alveolar affricates, and *sl* and *zl* represent voiceless and voiced alveolar lateral fricatives respectively. There are two phonemic tones, used primarily to distinguish lexical items. Neither tone is marked in the current orthography.

Conclusion, and Finis. Only Hortatory point is obligatory. We will now examine the internal organization of these divisions in Mofu texts.

*The Introduction.* In most Introductions there is an acknowledgement of the audience, addressing them as ‘you.’ Since hortatory discourse aims to change the behavior of those addressed, use of the second person is no surprise. In addition the audience is frequently addressed either by proper name or other appellation which more than likely relates to the theme. Example (1) gives the Introduction of Text A, a discourse by a chief to his people at the beginning of a harvest festival. The rather insulting appellation ‘uneducated ones’ relates to the fact that the chief berates them for seemingly not knowing how to participate in the festival peacefully. In (2) taken from Text E, a community leader uses the inclusive ‘my brothers’ in the Introduction to warm the others to his appeal that they support the local school. Note that ‘schooling/school,’ a constituent of the theme of the discourse, is also mentioned in this Introduction.

(1) You have come, haven’t you, uneducated ones? [A1]

(2) *Yaw*, my brothers, I have wanted for a long time to have this meeting regarding schooling. [E1]

*Hortatory point.* According to Peck (1995:281), the obligatory Hortatory point may be expounded by either the behavioral paragraph, behavioral discourse, expository paragraph, expository discourse, narrative paragraph, or narrative discourse. All these paragraph types have been found to expound Mofu Hortatory points, but expository or narrative discourses have yet to be found. Most frequently, the line of appeal in a hortatory point begins with a polite or less direct mention of the kind of behavior desired. Often one sees ‘I want.’ Then follows negative and positive examples of the behavior under discussion. The examples are followed up by a command (softened commands are used). The command may be followed by a reiteration or restatement in softened terms. See the discussion in §1.3.8 for these softening devices.

*The Conclusion.* Mofu hortatory text Conclusion tends to consist of either sentences or short paragraphs. Most tend to look very much like hortatory points because they can be a strong restatement of the theme of the discourse or a ‘winding down’ or softening of the commands previously given. The final sentence of Text E illustrates a restatement of the theme by giving a strong final command. Lines 31 through 36 of Text A illustrate a more softened approach to concluding a text. Within this Conclusion we find a tag question (line 32) and a metaphorical manner of saying the speaker is happy (lines 35, 36), as well as softened commands (34d, e, f) and restatement of the theme (line 33).

*The Finis.* The Finis is optional in a Mofu hortatory discourse. There is no fixed formula ending for hortatory discourse as there is for narrative. Note that Text E just stops after the strong appeal in the Conclusion. If there is a Finis it can be just one word *cay* ‘that’s all’ or a sentence. In Text A, the command of the last line, ‘Go in peace’ could be considered to be part of the Conclusion as ‘Party in peace’ is part of the theme. However, it is interpreted as a Finis since one often says these words in parting or in dismissing someone. Nevertheless the Finis in this instance is a recapitulation of the theme.

## 1.2 Text structure and theme

As previously stated, a coherent monologue of more than several sentences tends to segment into units. According to Peck (1995:296) large units or divisions are ‘signaled by each new point, each new text, or each new illustration.’ For an idea of how these large divisions are marked, we need to first decide what constitutes a large division. To help decide where the large divisions begin and end, it is helpful to first note the different themes or topics found in the discourse. In order to see the thematic divisions we have charted the minimum themes of Text E in Chart 1. For a fuller presentation of the way the theme is developed see §2.3. As an aid for tracking the topics and important referents we have marked these with numbers.

Chart 1

Introduction	<sup>(1)</sup> My brothers , <sup>(2)</sup> I want <sup>(3)</sup> meeting regarding <sup>(4)</sup> schooling
Hortatory Point 1	<sup>(1)</sup> We Mofu don’t understand <sup>(4)</sup> schooling
Hortatory Point 2	<i>Yaw</i> , like that <sup>(2)</sup> I want children to go to <sup>(4)</sup> school
Hortatory Point 3	<i>Fara fara</i> I come today for <sup>(3)</sup> meeting so you understand (Pt 1) <sup>(4)</sup> schooling
Hortatory Point 4	(Challenge-high point) At which <sup>(4)</sup> school do children (Pt 2) do best?
Conclusion	<i>Like this</i> <sup>(1)</sup> you <sup>(2)</sup> must take charge of this <sup>(4)</sup> school

As can be seen in Chart 1, even in the Introduction, the speaker introduces the topics and important referents of his discourse. What we have is a very tightly knit discourse. In following the numerical tags one can see how the speaker uses the topics and referents to carry forward his argument. I have taken the liberty of seeing referent (4) “schooling-school (in general)-school (the Gadala school)” as being a continuum of the same referent.

After the speaker begins by stating his desire to talk with the fathers regarding schooling, he moves on to say how the Mofu (in general) do not understand that a good school requires parental support. Then the speaker moves on to introduce the assumed subject ‘children’ and talk about the problems the children have had that year. In Point 3 the speaker tells the parents what they need to do to have a good school. Point 4 is a challenge to the parents in the form of asking where children have succeeded in the past—their school or a nearby government school. The response is obvious to all and so no response to the question is given. The Conclusion is a strong command which includes three of the main referents of the Introduction, one of which (‘school’) was used in every unit/chunk.

The flow and changes of direction of this discourse are aided by different devices. Levinsohn (1994:5) states “that the devices employed by the speakers and writers to indicate discontinuities in a coherent monologue also maintain the overall unity and continuity of the text by guiding the listener or reader across the discontinuity.” In the next section we will call attention to the devices used to signal discontinuities and overall cohesion that help mark where the larger units/divisions begin and end.

## 1.3 Coherence and discontinuity in Mofu hortatory discourse

According to Givón (1990:896-97) the parameters that contribute to a coherent discourse are *coherence of reference* (participants and topics), *situation* (time and location), and *action*. We find these parameters in Mofu hortatory discourse.

In sub-sections 1.3.1 through 1.3.5 we will first consider the surface structure devices which indicate discontinuity across larger units while maintaining the overall

unity of the text. These devices are topicalization, particles and phrases, negative-positive switch, focalization, and certain adverbials. Following this discussion subsections 1.3.6 through 1.3.8 present devices which are primarily markers of cohesion. These devices are demonstratives, subordinate clauses, and tense/aspect/mood.

Certain devices which mark discontinuity across the units when used at the beginning or end of a large unit are also used within a paragraph. When used within a paragraph they tend not to mark discontinuity, but serve as highlighting devices which mark cohesion. Devices which work in this manner are topicalization, focus constructions, and adverbials. Examples of their use as highlighting devices will be given within their respective section.

### 1.3.1 Topicalization

Topicalization in Mofu is marked by the particle *na* (sometimes phonetically *ni*), separating the preceding material, called a POINT OF DEPARTURE in Dooley and Levinsohn (1999:33) (from Beneš 1962-cited in Garvin 1963:508), from a new comment or rheme. The POINT OF DEPARTURE (POD) can vary in length from a word to a clause, the terminus of the POD being marked by *na*.

As Levinsohn (1994:7) has pointed out topicalized constituents have a bi-directional function, anchoring the subsequent material to material already in context and also indicating “the primary basis for linking what follows to its context.” Dooley and Levinsohn (1999:34) further explain the BI-DIRECTIONAL function of a POD. “It is backward-looking, in the sense of locating the anchoring place within the existing mental representation, but is forward-looking in that it is the subsequent part of the sentence which is anchored in that place.” This “subsequent part” is the new or important information. Example (3), taken from Text E, line 6, gives the beginning of the first sentence in Hortatory Point 3 of Chart 1 and illustrates the backward-looking and forward-looking BI-DIRECTIONAL function of Mofu Topicalization.

(3) Truly I come today *na*, so that you all understand school *na*, it is good when one starts without delay... [E6]

The POD “Truly I come today” relates back to the statement in the Introduction. It also looks forward in that the new material that follows explains *why he came*. The second POD “so that you all understand school” relates back to Hortatory Point 1, where the speaker makes the statement that Mofu people do not understand (how a) school (functions) very well. This POD also ‘sets the stage’ for an emphasis on the comment ‘well.’ In relating back to the preceding material, each POD in (3) is a cohesive device maintaining coherence of reference, in this case, topic or theme. None the less, it also marks a discontinuity of reference, introducing Hortatory Point 3, a new approach to presenting the grand theme.

Topicalization not only marks a discontinuity of reference involving the theme, but also serves as a marker of discontinuity of reference where there is a switch in important participants between large units. The Introduction of Chart 1 addresses “my brothers” with the subject being “I”. In Hortatory Point 1 there is a shift to “we Mofu” which is topicalized to mark the discontinuity. In Text A, in a previous paragraph the speaker has talked of what the hearers “you” would say. He tells them “I don’t want to hear that.” Example (4), taken from Text A, line 8 begins a new paragraph. Note that the referent is topicalized to mark the shift from what *you* say (in the preceding paragraph) to “but as for *me*, I want....”

(4) I *na*, I want *na*, I call the fête *na*, one dances in peace. [A8]

Topicalization occurs not only between large units, but within a paragraph as well. In this case it is a highlighting device rather than a marker of discontinuity. Note that as a highlighting device it frequently is preceded by another POD without *na* as in (5) (Text A, line 15c) and (6) (from Text B).

(5) ... you cook this thing, otherwise *na*, there is sin. [A15c]

In example (6) the two sentences follow the chief telling the people that he did not want either women or men poisoning the beer (at the festival). Then he tells the people what to do. The initial PODS are indicated by commas.

(6) People like that, you having found them *na*, seize them. People who are fighting for no reason, you *na*, bring them to me.

### 1.3.2 Particles

Certain particles in Mofu mark a discontinuity of situation while still maintaining overall cohesion. These particles, when used as markers of discontinuity, appear at the beginning of a sentence. A marker of discontinuity may co-occur with a marker of cohesion as in (10). Particles marking a discontinuity found in Mofu Hortatory texts are *yaw* and temporal adverbials.

*Yaw* is a Fulani loan word, but is well assimilated into Mofu speech. It is used to indicate movement to the next point of argumentation or example within the same general framework, thus also maintaining overall coherence. An example can be found in Chart 1, Hortatory Point 2. *Yaw* marks a move from thought about the school in comparison to other schools to a situation regarding children and what happens when they do not go to school like they should. Another example is from Text A, line 29 in (7). It introduces a paragraph giving an example on how a good festival should be.

(7) *Yaw*, they say the festival of the chief went off in peace. [A29]

Examples of *yaw* co-occurring with other particles can be found in (10) and (32).

Temporal adverbials can also serve as markers of discontinuity though not oriented to chronology as in Narrative discourse. Temporal phrases are used to mark an introduction of a new unit while maintaining the overall coherence. A change in situation may be marked by a temporal marker such as 'every time,' 'today,' 'now,' 'year after year.' Example (8) comes from Text A, line 22.

(8) Now I am putting scolding on your head there. [A22]

The 'now' in (8) is not topicalized, but often temporal adverbials are topicalized as in (9). Example (9) is taken from Text E, line 8.

(9) Look please, year after year *na*, there is a school at Mandaya.  
[E8]

Temporal words or phrases may also appear with markers of cohesion, e.g., with *yaw* (bidirectional) and *kaa* (cohesion) as in (10). Example (10) is from Text A, lines 32-33.

(10) *Yaw kaa* now, taste my hand presently also. You have already tasted it, haven't you. [A32-33]

### 1.3.3 Negative-positive switch

Dooley and Levinsohn (1999:18) describe a discontinuity of action as ‘change from one type of material to another.’ This definition gives us a basis of defining a switch of “action” in Hortatory discourse.

Negative-positive “switch”(Andrews 1985:79) illustrates one type of discontinuity of action found in Mofu Hortatory discourse. In Mofu the negative example is usually given first, followed by a positive statement. The example in (11), taken from Text F, illustrates the “switch.” In this example two negative commands not to go too fast or not to go too slow are followed by a positive softened command to spray like the cotton company says.

(11) Please, if they give you this pesticide, don’t go fast. Don’t go too slowly. But (it’s) good *na*, you go as the cotton company people have told us...

Example (12) is taken from Text A, lines 7-8. This example illustrates the “switch” with the negative action in one chunk and the positive action in the following chunk.

(12) I do not want these things at all *na*, I do not want them in my country. [new paragraph, new chunk] I *na*, I want *na*, I call the fête *na*, one dances in peace. [A7-8]

Discontinuity in a text is marked by mention of the positive counterpart. In the case of (11), ‘good’ is set off against the implied ‘bad’ in the preceding negative commands. In the case of (12), the positive verb phrase “I want” is contrasted with the strongly presented negatives in the preceding paragraph. In both (11) and (12), the positive example begins a new chunk. Note that in both examples the positive part of the switch is topicalized.

### 1.3.4 Focus and presentational constructions

Mofu Hortatory discourse can contain both FOCUS-PRESUPPOSITION articulation, marked by *ara* and PRESENTATIONAL articulation *daha* ‘there is/are’. As devices marking discontinuity both may function paragraph final as summary statements. Since they are in fact summary statements, they also enhance the overall cohesiveness of the paragraph to which they belong.

When FOCUS-PRESUPPOSITION is used to conclude a paragraph it marks a clear break in the argument, a disruption which Givón (1983:8) considers a discontinuity of action. The sentence often begins with some sort of deitic word or phrase and as such the presupposition comes before the focus. Example (13) from Text B and example (14) from Text C illustrate.

(13) This *ara* chief.

(14) Like that, *ara* thinking that is not good, *ara* sinful thinking.

However, the sentence can consist of only *ara* plus focus element (15) or just an initial word, then the focus element without *ara* (16).

(15) *Ara* good thing.

(16) Like that, (it's) good. [A31]

Our data contains one example of a FOCUS-PRESUPPOSITION within rather than at the end of a paragraph. This example, from Text E, lines 2c-3, serves simply as a

highlighting device, highlighting the kind of school one finds at Gagala. In (17) sentence (b) is supporting evidence for the presupposition and focus of (a).

(17) (a)...the school at this Gagala *ara* good school. (b) People in other places look for a mission school like this but they do not find one. [E2-3]

Another example of *ara* used as a highlighting device within a paragraph is given in (18), which is from Text B. The focus element of *ara*, ‘a stranger’ was mentioned earlier in the same paragraph. It is known information, but the subject needs to be clarified as the subject of the previous sentence was different. Note that this FOCUS-PRESUPPOSITION is embedded in a POD, which makes it part of a cohesion device as well.

(18) *Ara* a stranger has come *na*, he goes in joy.

Turning our attention to the PRESENTATIONAL articulation *daha* ‘there is/are’, in the same manner as the FOCUS-PRESUPPOSITION, the PRESENTATIONAL can mark a discontinuity of action by giving a summary of one unit just before another unit begins. Example (19), from Text D, illustrates this use just before a Conclusion of a discourse.

(19) Like this, different illnesses on it *daha*.

When the PRESENTATIONAL articulation *daha*<sup>4</sup> is found within a paragraph it serves as a highlighting device, calling attention to the element which is both known, yet distinctive. In (20) the school at Mandaya is qualified by *daha* within a paragraph. This is the first mention by name, but the school is not new in terms of ‘previously mentioned ‘other schools’ and ‘government schools’, the most obvious example in the minds of the hearers being the one at Mandaya. Mandaya serves as a contrast to Gagala school, the school central to the theme. The example is from Text E, line 8.

(20) Look please, year after year there *na*, a school at Mandaya *daha*.

### 1.3.5 Adverbials

Amplifications, counter examples, assertion of truth, and restatement of the theme can denote a new unit or paragraph. These discontinuities of action are often marked or signaled by adverbial words or phrases while also maintaining cohesion. Adverbials found in texts thus far are *fara fara*, *kaa gway*, and *asaya*.

*Fara fara* ‘truly, truly’ asserts the truth of the following. An example of its use is found in Chart 1, Point 3.

*Kaa gway* ‘only on that condition’ refers back to the preceding paragraph and as such becomes a marker of cohesion. It is found in Text A, line 14.

*Asaya* ‘again, in addition’ indicates amplification or addition. Note the example in (21) taken from Text C.

(21) *Asaya*, God says that it’s good *na*, you can renew your love.

*Wana* is used within a paragraph to call attention to an example which is not to be taken as something to imitate, but something counter-productive or not pleasing to the speaker. As such it serves as a device highlighting the cohesion of the examples to the statement it amplifies. *Wana* was only found in Text A, lines 3-5, but used for a series of examples, as shown in (22).

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<sup>4</sup> It is interesting to note that introducing new participants is the primary use of *daha* in Narrative discourse.



(22) Every time I make a festival *na*, I hear too much palaver. *Wana* women *kaa* have done something there, *wana* children *kaa* have done something there, *wana* youth have done something there. [A3-5]

### 1.3.6 Demonstrative adjectives

In Mofu Hortatory discourse there are series of demonstrative adjectives which can function as markers of cohesion across unit boundaries. Pohlig and Levinsohn (1994:53ff) have shown that these demonstrative adjectives serve as markers of status and orientation for participants and props<sup>5</sup> in Narrative texts. These markers are also found in other discourse types including Mofu Hortatory discourse.

Markers of status of the qualified noun are *heyey*, *a*, and *aha*. According to Pohlig and Levinsohn (1994:56):

*heyey* refers anaphorically to a previously introduced participant, and invests it with salience at that point in the text; *á* is marked solely as phoric; *áha* is marked as anaphoric and also as underlining the identity of the participant with an earlier reference ([+ sameness]).

These particular demonstrative adjectives are found infrequently in Mofu hortatory discourses. When they do appear, they are in explanatory or narrative paragraphs. In Text D ‘illness in the throat’ is marked at its first mention with *aha*. The *aha* in this case refers back to another conversation previous to this particular text. In a later paragraph ‘illness in the throat’ is only marked with *a*, showing it has been mentioned, but no longer the important part of what is being talked about.

(23) I think *na*, illness in the throat *aha na*, it causes people to suffer...Like that, it causes suffering because they cut illness *a* with any sort of metal.

Example (24) comes from Text E, line 10. It demonstrates the use of *aha* (in its shortened form after an open vowel) where “school at Mandaya” and “school at Gagala” have been mentioned in preceding sentences in the same paragraph, Gagala being qualified by *kedé* (see (25) below).

(24) If you look at the school at Gagala *ha* and the school at Mandaya *ha na*, where is it that the children pass in large numbers? [E10]

Other demonstrative adjectives have been shown by Pohlig and Levinsohn to show the degree of attention being directed to the noun they qualify. As they explain (1994:57) “If the storyteller orients his audience to a particular participant, he then has the choice of pointing to the center of attention (*kedé* marked [+ center]) or away to some ‘other’ (*káa* marked [- center]).”

*Kede* and *kaa* serve to mark cohesion between units and within a paragraph. In both instances the overwhelming percentage of occurrences of these demonstratives in Hortatory discourse are not in qualifying addressees and subjects, but in qualifying nouns serving as complements. Example (25) illustrates how *kedé* may be used as a marker of cohesion between units.

(25) Like this, you must seize school *kedé* with both hands. [E12]

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<sup>5</sup> ‘Prop’ is used here to denote inanimate objects.

As has been noted, *kede* marks something as center of attention. Usually the referent is known and usually already mentioned. In (25) (the Conclusion of Text E—see Chart 1), the qualified word ‘school’ has been previously mentioned in the text, but only in the Conclusion is it marked as the center of attention. The qualification of ‘school’ by *kede* serves to link the command in the Conclusion to all the previous references to ‘school’ and reinforce the logical conclusion expressed here.

An example of *kede* as a marker of cohesion between a unit and a contextual reference is in Chart 1, the Introduction of Text E, *mekusey kede* ‘this meeting’. There is no previous mention of ‘meeting’, but the audience is present by virtue of being called to a meeting, so ‘meeting’ is in everyone’s mind. Here *kede* serves to direct the attention of everyone to the importance of the meeting.

*Kaa* marks the noun it qualifies as not being at the center of attention. It is found qualifying participants and props already mentioned. In (26), which is the beginning of Hortatory Point 1 in Chart 1, schooling is noted as a known, important prop, but not the center of attention. A specific school is qualified by *kede* in (25) in the Conclusion of the discourse.

(26) We Mofu *na*, we are not understanding well about schooling  
*kaa*. [E2a]

*Kaa* can appear as a demonstrative without qualifying a noun. Only one example has been found in our texts and the phrase with *kaa* is also topicalized. The following example comes from Text A, line 14.

(27) *Kaa* only *na*, I will do it *na*, ... [A14]

In (27) the *kaa* is taken to refer to an extended positive example in the previous paragraph. The translation of (27) would be ‘Only in that way, will I do a festival.’

Examples (28) and (29) illustrate the use of *kede* and *kaa* to mark cohesion within a paragraph.

(28) Every time I make a festival *na*, I hear too much palaver. *Wana*  
women *kaa* have done something *kede*, [A2-3]

(29) But you here, you (have) good fortune *kede na*, ... [E7a]

Example (28) occurs within a paragraph in Text A, lines 2-3. Here *kede* qualifies the word ‘something’ and refers back to what the speaker previously heard, but more importantly marking ‘something’ as center stage and more important than ‘women’ qualified by *kaa*.

Example (29) also occurs within a paragraph (in Text E, line 7a). Here *kede* qualifies the word ‘good-fortune’ and refers back to the topic of Hortatory Point 1. ‘Good-fortune’ is not mentioned in Point 1, but is implied.

*Kede* often co-occurs with *anda* ‘like’ and serves as a cohesive device across major units. Within Text E (see chart 1) both Hortatory Point 2 and the Conclusion (30) begin with *anda kede*.

(30) *Anda kede* you must seize school *kede* with both hands. [E12]

*Anda kede* may also be topicalized (31) or appear with another word to emphasize the cohesion (32). Example (31) is from Text C and example (32) is from Text A, line 32.

(31) *Anda kede na*, if your wife does not do the same *na*, ...

(32) *Yaw, anda kede*, I want *na*, ... [A32]

A demonstrative adjective not mentioned by Pohlig and Levinsohn is *ηgene* ‘that-there’. *ηgene* can qualify a noun or noun phrase and as such be a cohesive device within a paragraph as in (33), from Text B, and (34) from Text C:

(33) *Yaw*, I do not want *na*, women poisoning people with beer or men poisoning people. People *a ηgene*, you having found them *na*, seize them.

(34) *Anda kedē*, (it's) good you think on love *aha ηgene*.

*ηgene* can appear at the beginning of a sentence within a paragraph. In which case it qualifies what has come before, as in (35) from Text C.

(35) He made (woman) the same as a man also. *ηgene*, he wants to say, woman and man *na*, (are) not something separable.

Just as *kedē* is used with *anda* as a demonstrative phrase, so does *anda ηgene* appear. \**Anda kaa* has not been found in a Mofu discourse. In (36) *anda ηgene* serves as a summary statement which functions as a marker of discontinuity much like FOCUS-PRESUPPOSITION articulation discussed in §1.3.4, see (16). Example (37) shows *anda ηgene* used within a paragraph. In this case, it functions more as a cohesive device. The example is taken from Text C.

(36) *Anda ηgene* good. [A31]

(37) *Anda ηgene ara* thinking that is not good, *ara* sinful thinking.

### 1.3.7 Subordinate clauses

Within paragraphs subordinate clauses also play a role in marking and maintaining cohesion. Clauses stating examples, conditions, counter examples, amplifications, reason, assertion of truth, and restatement of the theme within a paragraph or sentence are indicated by appropriate subordinators and serve as markers of cohesion.

*Da* ‘if’, *anja* ‘if/when/since’, *ba na* ‘otherwise’ and *ama* ‘but’ often begin sentences. *Maja* ‘because’, *amba* ‘in order that’, and *da daa ba* ‘if not/or’ are generally found within a sentence. (The subordinate clauses introduced by *da* and *anja* are normally terminated by the topicalization marker *na*, although in casual speech speakers may omit the *na*.) The following examples are taken from Texts A and E.

(38) *Da* a child has been delayed (in starting school) *na*, he gets behind *na*, he can *amba* he do well *na*, he can no longer. [E5]

(39) *Anja* you want it like that *na*, you can speak up (and say so). *Ama* I think you (will) not speak up. [A20-21]

(40) One starts (children) without delay, one pays (his) money, *maja* now the government schools no longer function as they should. [E6d-f]

(41) You cook this thing, *da daa ba na*, there will be sin. [A15c-d]

(42) I do not have a tail to wag, *ba na*, I would wag my tail (for joy), my people. [A36-37]

### 1.3.8 Tense/aspect/mood

Longacre (1976:202) lists ‘imperative/jussive/hortatory moods’ as being an expected part of the surface structure of Hortatory discourse. The use of imperative mood is rare in Mofu Hortatory discourse, especially in making a command associated with the theme. We have found two examples of the use of imperative in one text. The same command ‘dance in peace/joy’ is twice used as a conclusion for a division/unit. Other examples of the use of imperative mood are found at the beginning of a division; however, they do not express the theme-at-large but to call attention to the immediate topic. Example (43) is taken from Text E, line 8. Example (44) is from Text A, line 31.

(43) Look please, year after year *na*, there is a school at Mandaya.  
[E8]

(44) *Yaw kaa* now, taste the things from my hand also. You have already tasted my things, haven't you. [A31]

Divisions/units which begin with any sort of jussive mood are in the form of ‘I want *na*’ (see Chart 1, Hortatory Point 2) or ‘You want *na*’ (see Text A, line 17). These are considered to be softened forms of the imperative mood. The repetition of these phrases, found throughout a text, but especially at the beginning of a new unit, helps mark the cohesion within the text.

Other softened forms of command are verbs that begin with *ma-*. *Ma-* is taken as generic subject ‘one does.’ See (45) and (46) for examples.

Another form of softened command is the use of *maaya* ‘good’ preceding the command. The *maaya* is usually topicalized as in (46) and (47).

(45) ...so that you all you understand school *na*, *maaya* one starts school without delay, one pays money... [E 6b-e]

(46) *Maaya na*, one pays attention. [Text D]

(47) *Maaya na*, you love your wife like you love yourself *na*, ... [Text C]

A command stronger than the unadorned imperative mood is formed with the word *si* ‘must/be obliged’ (see Chart 1, Conclusion). This example comes from Text E, line 12.

(48) *Anda kede si* you seize this school with both hands. [E12]

## 2. The thread of discourse

In this section we aim to examine hortatory discourse from the viewpoint of the major information threads or themes that cut across grammatical boundaries and levels. We will trace the theme of Text A and then look at some of the devices used to highlight the theme. We will also trace the theme of Text E and see how it develops its theme by means of introducing sub-themes, which are pulled together at the end to support the major theme.

A decision as to what constitutes the theme may seem a bit arbitrary or subjective. To set a standard the theme should answer the question, “At the end of the discourse, what is it that the speaker wants done or what behavior does he want changed?”

In Hortatory discourse, once a speaker has a theme in mind, he/she will develop this theme by a series of arguments. The nucleus of an argument will be an APPEAL. In

tracing the theme of the discourse we will be noting the APPEALS as they form the backbone of the discourse. An APPEAL will express the theme in some manner. In Charts 2 and 3, the APPEAL will be encased by the plus marks +...+.

## 2.1 Logical flow of Text A

Chart 2 – Text A

	Theme: make the festival in peace
Intro 01	You have come undisciplined ones
Hortatory Pt 1 02-13	Whenever I make festival I hear too much (about bad things)
	NEGATIVE EXAMPLE
	I don't want this
	I want <i>na</i> , to call the festival, +(people) dance in peace+
	POSITIVE EXAMPLE
	No problems
	POSITIVE EXAMPLE (=absence of negative behavior)
+I want it to go in my country <i>na</i> like that+	
Hortatory Pt 2 14-31	I do it like the spirit says:
	Make the sacrifice and there will be no problems
	Why are there faults/problems?
	Scolding: You want to do this and this and this
	+I do not want to hear your palaver too much+
	I want <i>na</i> the festival <i>na</i> to go off in peace peace peace peace+
	EXAMPLES OF A GOOD FESTIVAL
+ <i>anda ηgene</i> it is good +	
Conclusion 32-37	<i>yaw kaa</i> now taste my food also
	EXAMPLE OF HOW YOUTH PLAY IN PEACE Youth, get up, +play games in peace, + not even with one incident
	You who have made me chief, +I want to tell you <i>na</i> , it goes peace peace+
	I have much joy
Finis 38	(+) Go in peace (+)

One finds a hint of the main theme “make the festival in peace” in the salutation of the introduction. “You have come” is said to those who have come to the chief’s residence to hear him speak to them as part of the beginning of the harvest festival. The derogatory address “uneducated ones” is a chiding of the people by the chief for their inability to conduct a proper festival. All through the rest of the discourse are examples of how to celebrate the festival and how not to; what is good and what is not.

The first Hortatory point sets out what the chief expects, giving both negative and positive examples. He begins with a complaint: “Every time I go to make a festival, I hear about too many (bad) things.” He then goes on to elaborate. He finishes this paragraph with a double insistence: “I don’t want these things at all *na*, I don’t want them in my country.”

In the next paragraph (of the same Hortatory point), he states what he does want: “I want *na*, I call the festival *na*, one dances in peace.” Then he gives a positive example: women, children, youth go home, they sleep in peace, they get up, they

drink beer, there are no problems. Then he gives another positive example in metaphorical language of what would not happen: millet does not prick anyone, no one's conscience bothers him. The point closes with a summary statement/APPEAL: I want it to be in my country *na*, like that.

In Hortatory Point 1, we find two APPEALS on the theme of making the festival in peace. The first mention is in line 8c “one dances in peace.” From a cultural perspective “making the festival” is synonymous with dancing and beer drinking. This APPEAL begins by “I want”. The second mention is in line 13, the final sentence of Point 1. It also begins with “I want,” but the APPEAL is much more oblique. Neither “dance” nor “festival” is mentioned, but both are referred to in the demonstrative *anda kede* ‘like that.’

Hortatory Point 2 runs from line 14 to 31. It begins with the chief telling the people how he prepares for a festival: by doing divination. He tells the people how the spirit says to do the festival so there will be no faults. The chief ends this paragraph by asking “Why are there faults?” (Text A, line 16).

The next paragraph of Point 2 is a castigation of the people because they want to do things their own way. But both he and they know that in the end it is best for all if they follow the chief. This leads up to a very familiar surface structure presentation of the complete theme in line 27: “I want *na* the festival *na* to go off in peace, peace, peace, peace.” The repeated “peace” is undoubtedly for emphasis! The rest of the Point is an amplification of what a peaceful festival is, followed by what people should say about it: “The festival of the chief went peacefully. The beer you drank, it went in peace, there was nothing bad in the beer.” The point ends with the chief's concluding statement: “Like that (*anda ηgene*) it's good!”

The Conclusion is an invitation to eat and drink, but the chief can not resist one more chance to tell the youth how to do the festival: “Get up, play in peace, not even with one incident.” Then the chief reminds them who is speaking to them, that they have placed him as their chief. In line 35f he gives one final APPEAL in the familiar surface structure: “I want to tell you *na*, it goes peace, peace.” The repetition of “peace” is for emphasis, not as much as in line 27, but emphasized nevertheless. The chief finishes up by telling them of his happiness in very idiomatic language (If I had a tail, I would wag it).

The Finis is a command to “Go in peace.”

## 2.2 Highlighting the theme in Text A

Based on terminology in Banker (1996:9), we have labeled the nuclear behavioral expression or proposition as an APPEAL. As one traces the theme through the discourse, it is interesting to note that at all the places where the theme is sounded with an APPEAL the surface structure has very similar features. The theme is further highlighted by the FOCUS-PRESUPPOSITION construction concluding Points 1 and 2 by the repetition of ‘peace’ in lines 27 and 35, by the frequent use of examples and by the direct command to the youth in 34, the only imperative associated with the theme-at-large. (See (44) for the other imperative.) Always the verb is in <sup>6</sup>neutral tense/aspect, some part of the APPEAL is topicalized, and participants tend to be minimally encoded, if at all.

To find the APPEAL expressed as neutral tense/aspect is not surprising. The APPEAL is the backbone of the discourse, much the same as the timeline is the backbone of a

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<sup>6</sup> Mofu verbs can be unmarked for tense/aspect. This lack of marking is called “neutral tense/aspect.” It is this tense/aspect that is used for events on the timeline in narrative discourse. See Hollingsworth 1991 for a presentation of the Mofu tense/aspect system.

narrative discourse. In Narrative all verbs on the timeline are in neutral tense/aspect. All the other verbs in Mofu hortatory discourse tend to be in other tense/aspect unless they appear as the backbone of an embedded narrative paragraph.

The APPEALS tend to come in the middle or at the end of a Hortatory Point. They are generally softened imperatives, framed by “I want,” “It’s good...” or “one does.”

### 2.3 Logical flow of Text E

Chart 3 – Text E

	Theme: Take charge of your school
Introduction 01	<sup>(1)</sup> My brothers , <sup>(2)</sup> I want <sup>(3)</sup> meeting regarding <sup>(4)</sup> schooling
Hortatory Point 1 02-03	<sup>(1)</sup> We Mofu <i>na</i> don’t understand <sup>(4)</sup> schooling underlying theme: “school is not good any more”
Hortatory Point 2 04-05	<i>Yaw</i> , like that <sup>(2)</sup> I want <i>na</i> children <i>na</i> to go to <sup>(4)</sup> school APPEAL: I want children to start school without delay
Hortatory Point 3 06-07	<i>Fara fara</i> I come today <i>na</i> for <sup>(3)</sup> meeting so you understand (Pt 1) <sup>(4)</sup> schooling <i>na</i> APPEAL 1: (it’s) good when one starts on time, APPEAL 2: one pays money APPEAL 3: +(it’s) good <i>na</i> when you take charge of this school well+
Hortatory Point 4 08-11	(Challenge-high point) At which <sup>(4)</sup> school do children (Pt 2) pass in largest numbers? underlying theme: “you have the best school”
Conclusion 12	+ <i>Like this</i> <sup>(1)</sup> you <sup>(2)</sup> must take charge of <sup>(4)</sup> school+

Text E builds to an explicit statement of the theme by presenting a series of closely related sub-themes which culminate in the Conclusion. Each sub-theme is related to how a good school should be. The speaker gives reason after reason, then for the Conclusion: “because of all the above, do this!” For the reader’s convenience we have reproduced Chart 1 as Chart 3 with some modifications pertinent to this section.

As in Text A, this text also introduces most of the major talking points in the Introduction, but much more explicitly than in Text A. In Text E there is a definite switch of material from Point 1 to Point 2. Point 1 focuses on how the school used to be good and the envy of others and only implying the underlying theme that the school is not as good as it was. Point 2 begins with “I want children to start school without delay.” This implies that the school in question is their school. Then follows an explanation of what happens to a child in a school that does not start on time. The explanation (line 5) is actually what is happening at this school, but it is communicated only by a general example. Point 3 differs from Point 2 in that it has very specific commands for the listeners to do, using softened commands, and addressing the listeners directly. The first command or APPEAL is “one starts a child without delay” which is a counter-example of Point 2. The second command, “one pays money,” is an additional command/ APPEAL. The third command/ APPEAL is the actual theme of the discourse: “you must take charge of your school.”. Point 4 continues to address the listeners directly, but the imperative contains NO APPEAL (see (43)), but is used to draw attention to his further comment. The APPEAL is hidden underneath the challenge. The challenge is in the form of a rhetorical question and leaves the listeners to draw the proper conclusion. The Conclusion is a direct statement of the theme in the form of a very strong command/APPEAL.

## 2.4 Highlighting the theme in Text E

In contrast to Text A, Text E does not have an *APPEAL* which states the theme-at-large in every Point. Each *APPEAL* gives only a part of the theme. However, as in Text A, *APPEALS* come in the middle or at the end of a Hortatory Point and are softened imperatives, framed by “I want,” “It’s good...” or “one does” and are in neutral tense/aspect. Most often the material before the verb of the *APPEAL* is topicalized, and participants tend to be minimally encoded.

The frequent interplay of the four major topics and referents set out in 1.2, Chart 1, help to underline the speaker’s concern for the school. The theme is highlighted in Point 4 by the only imperative in the text, an attention drawer to what follows. ‘Year after year’ underlines the value of the school at Gagala. The rhetorical question punches the point home. Finally (line 12 of the text) the *FOCUS-PRESUPPOSITION* construction and the strong form of command with *si* ‘must’, leave the audience in no doubt.

## 3. Summary

Mofu hortatory discourse can be divided into major divisions or chunks. These divisions are distinguished by markers of discontinuity and also contain elements which contribute to the cohesiveness of the complete text. Markers of discontinuity are topicalization, fronted particles, negative-positive switch of examples, and focus. Elements of cohesion between larger units and within paragraphs include demonstrative adjectives, adverbials, subordination conjunctions, and use of tense/aspect/mood.

The logical thread of a hortatory discourse is carried along by *APPEALS* which form the nucleus of each large chunk or Point. These *APPEALS* are rarely in imperative mood, but usually take the form of softened forms of commands, are in neutral tense/aspect, often contain topicalized material, and the participants tend to be minimally encoded.



## Appendix<sup>7</sup>

### Text A – The chief’s traditional discourse at the beginning of the harvest festival

01. Akwar ta samawa la ba diya, macarakaya hay.  
2P PT come-PL CMP NEG TAG uneducated PL
02. Mandaw mandaw ya da ka gwagway na, ya coney cek suha.  
everyday 1P FUT make fête TOP 1P hear thing too-much
03. Wana ngusay kaa ta kamawa cek kede la.  
suppose woman-PL there PT make thing this CMP
04. Wana bəza hay kaa ta kamawa cek kede la.  
suppose child PL there PT make-PL thing this CMP
05. Wana gula hay ta kamawa cek kede la.  
suppose young-man PL PT make-PL thing this CMP
06. Kaa me?  
that what
- 07a. Ya wudey ba sam cek ngaa na,  
1P want NEG never thing that-there TOP
- 07b. Ya wudey fa hwayak adaw ba.  
1P want in country my NEG
- 08a. Ya wudey na,  
1P want TOP
- 08b. ya ta wuda gwagway la na,  
1P PT cry fête CMP TOP
- 08c. ma gərvey zay.  
one dance peace
- 09a. Bəza hay, ngusay, gula hay a diyam a way;  
child PL woman-PL young-man PL 3P go-PL to house
- 09b. a nam zay.  
3P rest-PL peace
- 10a. A sləkədam taa-pərek zay,  
3P get-themselves-up-PL morning peace
- 10b. a samara wuzam zay.  
3P drink-PL beer peace
11. Mecembədey daa ba.  
fight there-is NEG
12. Cecəngwesl a sləkey ndaw ba,  
stalk-of-millet 3P prick man NEG  
ray a wuzledey ndaw ba.  
head 3P make-bad man NEG
13. Ya wudey nga adaw fa hwayak adaw na, anda kede.  
1P want for me in country my TOP like that
14. Kaa gway na ya da ka na, (--).  
there only TOP 1P FUT make TOP, (fête)
- 15a. A ləvey :  
3P says
- 15b. Si ka pəley ray la  
it-is-necessary 2P give-something-to-kuley head CMP
- 15c. ka tey cek kədey la  
2P cook thing there CMP
- 15d. daa-ba na maŋgəra daha  
NEG TOP, sin there:is
16. Maŋgəra nga me?

<sup>7</sup> The following abbreviations are used in the texts: 1P first person; 2P second person; 3P third person; CMP completive aspect; DIR directional suffix; FUT future; ID ideophone; NEG negative; PERF perfect; PL plural; P/H progressive/habitual; PT past tense; QUES question marker; TAG tag question; TOP topic or POD marker and REL relative.

- sin for what
- 17a. Ka wudam na,  
2P want[PL TOP,
- 17b. ya mbəkədakwara gwagway a,  
1P leave[to]you fēte this
- 17c. ka kamara fa har akwar daw?  
2P make[PL by hand 2P QUES
18. Ka wudam na, ya daw la daw?  
2P want[PL TOP, 1P go CMP QUES
19. Ka wudam na, kwaray?  
2P want[PL TOP, how
- 20a. Anja ka wudam anda ṅgene,  
If 2P want[PL like that
- 20b. ka gwam  
2P can[PL
- 20c. kaa guzlam.  
2P speak[PL
21. Ama ya wulkey akwar ka guzlam daa ba.  
but 1P think 2P 2P speak[PL there[is NEG
22. Wure[kede ya fa zlehey da[ray akwar kede.  
now 2P P/H scold over 2P there
23. Ndaw pal ma lacada ray a[vaɗ wa?  
man one who stand[up[CAUS head high who
24. Akwar tabiya a hwayak a hwayak.  
2P all to earth to earth
- 25a. Akwar ta diyam cay na,  
2P PT go[PL already TOP,
- 25b. wakwa a ləvey yaa guzley nga me?  
whoever 3P says 1P speak for what
26. Ya da cənda mey akwar kalah ba.  
1P FUT understand word 2P too[much NEG
- 27a. Ya na, ya wudey na,  
1P TOP 1P want TOP,
- 27b. gwagway na, a key zay, zay, zay, zay.  
fēte TOP 3P make peace
28. A daw kwaa cek mbezle mekey daa ba wura daa ba.  
3P go even thing unhappiness make there[is NEG what there[is NEG
29. Yaw, a ləvam aa gwagway nga bay ta key la zay.  
-- 3P say[PL of fēte of chief PT go CMP well
30. Wuzam, ka sara a daw zay cek da[məɗa daa ba.  
beer 2P drink 3P go peace thing inside there[is NEG
31. Anda ṅgene maaya.  
like that well
32. Yaw ka wure[kede cacəkədamara har aɗaw dəba may.  
-- 2P now taste[PL hand 1P now also
33. Akwar ta cacəkədamara har aɗaw cay ba diya?  
2P PT taste[PL hand 1P already NEG TAG
- 34a. Gula hay sləkdam,  
young[man PL get[yourselves[up[PL
- 34b. kam wasa zay kwa cek mekey daa ba.  
make game peace even thing arrives there[is NEG
- 35a. Yah ma ləvey  
1P who says
- 35b. yah da hwaɗ har akwar,  
1P in belly hand 2P
- 35c. akwar məlamaya a[vaɗ kede  
2P take[me[PL high there
- 35d. ya wudey  
1P want
- 35e. yaa guzley fa akwar na,  
1P speak over 2P TOP,

- 35f. a key zay zay.  
3P make peace
36. Ya kədkwar kwetel a key daa ba  
1P wag\you tail 3P make there\is NEG
37. Ba\na ya kədkwar kwetel, zel adaw hay.  
if\not 1P wag\you tail man my PL
38. Diyam zay.  
go\PL peace

### Free English Translation-Text A

01. Have you come, haven't you, uneducated ones? 02. Everytime I go make a fête, I hear too many things (happening). 03. For example, the women there have done this thing. 04. Or the children over there have done that thing. 05. Or the young men have done such a thing. 06. What is all of that? 07a. I absolutely do not want these things, 07b. I don't want (them) in my country.

08a. As for what I want, when I call the fête, 08b one dances in peace. 09. Children, young men and women return to your houses, 09b sleep in peace. 10a. They rise in the morning in good health, 10b they drink beer in peace. 11. There are no problems (fighting). 12. There is no sadness pricking anyone, no one has a bad conscience. 13. I want it to be in my country like that.

14. Only on that condition will I make (a fête). 15. (Beforehand) The divination says: "You must do penance for yourselves. If you have not done this, there will be sin." 16. Why are there sins (that people commit at the fête) ?

17a. Would you like 17b. that I let the fête 17c. be at your own arrangement? 18. Do you want me to go somewhere else? 19. How do you want it? 20a. If you want it like this, 20b. you can 20c. speak up. 21a. But I think 21b. that you will not speak. 22. Right now, I am scolding you. 23. Who dares to raise his head? (No one.) 24. All of you keep your heads bowed (in fear). 25a. When you have gone, 25b. you say why must I speak? 26. I don't hear you much.

27. Myself, I want the fete to be in peace. 28. It goes off without any bad spirits or other bad thing. 29. Well, they will say that the chief's fête went in peace. 30. The beer was very good, there wasn't anything (bad) in it. 31. That is good.

32. Well, now you taste the things from my hand also. 33. You have already tasted my things, haven't you? 34a. Young men, get yourselves up! 34b. Play in peace 34c. and nothing bad will happen. 35a. It is I who have said it. 35b. I am in the palm of your hands. 35c. You have put me above you (as chief). 35d. I want 35e. to speak to you 35f. that the fête goes in peace. 36a. If I were a dog, I would wag my tail (to show my joy), 36b. I have no tail. 37. Otherwise I would show you (my joy), my people.

38. Go in peace.

### Text E – Oration to parents on supporting their school

- 1a. Yaw, məlma adaw hay, ya ta wudey la  
-- brother my PL 1P PT want CMP
- 1b. anja ŋga key mekusey kede daka zleezle  
since to make meeting this since longtime
- 1c. maja da\ray mey ŋga lekwel.  
because about word of school.
- 2a. Amiya Mafaw ni, amiya fa cəndakwa mey da\ray  
2P Mofu TOP 2P P/H hear word about  
lekwel kaa maaya maaya daa ba.  
school there good there\is NEG
- 2b. maja daa mevey hay masa ma cəham kaa na,  
because in year PL that PT past there TOP,
- 2c. lekwel da Gagala kede ara lekwel maaya.  
school at Gagala this it's school good

- 3a. Ndəhay daa slam mekele fa səpam lekwel ŋga misiyaŋ anda kede ni,  
People in place different P/H seek school of mission like that TOP
- 3b. ama ta hətam daa ba.  
but PT find there is not
- 4a. Yaw, anda kede, ya wudey ni,  
-- like that, 1P want TOP,
- 4b. bəzaḥhay na, a mbəzam aa lekwel taḥyəcaḥha.  
children TOP 3P enter PL to school with time
- 5a. Da bəzey a daw taḥyəcaḥha daaḥba na,  
If child 3P go with time NEG TOP,
- 5b. a sawa faḥdəbaḥha na,  
3P comes behind TOP
- 5c. a gwa  
3P can
- 5d. amba a key cek maaya maaya na,  
so that 3P make thing good TOP,
- 5e. a gwa saba.  
3P can no longer.
- 6a. Fara fara ya fa sawa tasana na,  
Truly truly 1P P/H come today TOP,
- 6b. amba akwar tabiya ka cəndamara lekwel na,  
so that 2P all 2P hear school TOP,
- 6c. maaya  
good
- 6d. mezley taḥyəcaḥha,  
one starts with time
- 6e. mepəley dala,  
one pays money
- 6f. maja wureḥkede lekwel ŋga ŋgwamna a key sləra ta cəvedḥe saba.  
because now school of government 3P makes work with road no longer
- 7a. Ama akwar fedə, akwar ta ejeŋ kede ni,  
But 2P here, 2P with luck here TOP,
- 7b. maaya na,  
good TOP,
- 7c. ka kərzamara lekwel kede maaya maaya,  
2P seize school this well
- 7d. amba bəzaḥhay a jəŋgamara maaya maaya.  
so that children 3P study PL well
- 8a. Nəkam dey taw,  
look eye please
- 8b. faḥmeveyḥa faḥmeveyḥa kaa na, lekwel da Mandaya daha.  
year after year there TOP school at Mandaya there is.
9. Daa slam mekele hay daha masa ŋgwamna leŋ masa akwar  
at place other PL there are that gov't. and that 2P  
ŋgada Gagala kaa na.  
for Gagala there TOP
- 10a. Da ka nəkamara lekwel da Gagala ha ta lekwel da Mandaya ha na,  
If 2P look school at Gagala this with school at Mandaya this TOP
- 10b. bəzaḥhay ma pasam kalah la na, wura?  
children who pass many CMP TOP which
- 11a. Akwar taḥrayḥakwar ta hətmar la,  
2P yourselves PT see CMP
- 11b. lekwel fa daw maaya maaya.  
school P/H goes well.
12. Anda kede si ka kərzamara lekwel kede ta har cew cew.  
Like this must 2P seize school this with hand two two.

## Free English Translation-Text E

01a. Well, my brothers, I have wanted 01b. for a long time to have this meeting 01c. regarding schooling. 02a. We Mofu, we are not understanding well about schooling, 02b. because in the past year that is past, this Gagala school is a good school. 03. People in other places look for a mission school like this, 03b. but they do not find one.

04. Well, like that I want children to go to school without delay. 05a. If a child has been delayed (in starting school), 05b. he gets behind, 05c. he can 05d. do well 05e. no longer.

06a. Truly I have come today 06b. in order for you all to understand schooling; 06c. it is good when one starts without delay, 06e. one pays money, 06f. because now government schools no longer function as they should. 07a. But you here, you have this good fortune. 07b. As for what is good, 07c. you take in hand this school well 07d. so that children learn well.

08a. Look please, 08b. year after year, there has been a school at Mandaya. 09. In other places there are government schools and the school of yours at Gagala. 10a. If you look at the school at Gagala and at the school at Mandaya, 10b. where is it that many children pass? 11. You yourselves have seen which school goes well.

12. Like this you must seize this school with both hands.

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**Ministry of Scientific and Technical Research**

# **Mofu-Gudur Hortatory Discourse**

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2002