

Ministry of Scientific and Technical Research

NOTES ON DISCOURSE FEATURES OF  
NOÒNI NARRATIVE TEXTS  
PART 1

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# Notes on Discourse Features of Noòni Narrative Texts

## Part 1

### 0. INTRODUCTION

The Noòni language is spoken by the 25,000-30,000 Noni people (Noòni is the term used in reference to the language while Noni refers to the people ) inhabiting approximately 300 square kilometres which make up the Noni Subdivision of the Bui Division in the Northwest Province of Cameroon. Noòni is an eastern Beboid language which is bordered by Ncanti and Limbum on the north, Lamnso' on the east, Oku on the south, and Kom and Bum on the west. The six principal Noni villages include the Upper Noni villages of Djottin, Din, Dom, and the Lower Noni villages of Nko, Lassin, and Mbinon. While dialect differences exist between the geographic areas of Upper and Lower Noni, the essential unity and intercomprehensibility of the language is attested to by speakers from both areas. The level of interintelligibility is high. The Noòni Language Committee has given direction to the work of language development since 1991.

The following description of Noni discourse features is based upon the study and analysis of two primary narrative texts that were originally elicited in oral form. The first text, Mami Bô Boom Ê Shem, describes a woman's wanderings through the Noni community and her ultimate demise in the Nfu house. The second text, Waante Bô Mvunyiim, tells of the crafty Waante who succeeds in satisfying the cravings of his appetite. In addition to these, a number of other texts were studied to verify the initial analysis. These texts are all considered to be well-formed texts.

Levinsohn's Discourse Features Outline serves as a guide to focus the analysis on certain elements:

1. Constituent order
  - 1.1 Nuclear constituents
  - 1.2 Preposing of nuclear and non-nuclear constituents
  - 1.3 Post-nuclear constituents
2. Grounding
  - 2.1 Foregrounding
  - 2.2 Backgrounding
  - 2.3 Highlighting
  - 2.4 Tail-head linkage

The following analysis is presented according to this outline.

### 1. VARIATIONS IN THE ORDER OF CLAUSE CONSTITUENTS

#### 1.1 NUCLEAR CONSTITUENTS

The unmarked, or most common order, of constituents in narrative texts is S V (O IO)

S V

1) Ref: Mami 010

.....ε wen wu,

.....ε wen wu,

.....Seq 3Sg+Log drink

..... - she drink

and she drank

## S V O

2) Ref: Waante 016

ε Waante bvu bán fijisé

ε Waante bvu bán fi-jisé

*Seq Waante Adv cover+Past C11-small+eye*

- Waante again covered small+eye

*Waante again closed his eye.*

3) Ref: Mami 009

ε bàá wvudvu sèṅkè biuw.

ε bàá wvu-dvu sèṅ-kè biuw.

*Seq man C1-Det tap-Prog C9+bush*

- man that tapping rafia+bush

*..... man who was tapping wine.*

## S V O IO

4) Ref: Bwe bô Ekufe

ε....lô ekufe kie ε bwe ye....

ε....lô ekufe kie ε bwe ye....

*3Sg seize C7+bone C7+Det Prep C9+dog C9+ Det*

it....seize bone that from dog that

*it....seized the bone from that dog....*

5) Ref: Observed Discourse

wvu nya bvulem ε boom

wvu nya bvulem ε boom

*3Sg give C14+fufu Prep C2+child*

she gives fufu to children

*She gives fufu to the children.*

The unmarked order of constituents is the same for equative clauses, with the subject followed by the predicate complement.

## Equative

6) Ref: Noni History

Bonyi boba Babanki boba nu bonyi bosesen

Bonyi boba Babanki boba nu bonyi bosesen

*C2+person C2+Det Babanki C2+Det Cop C2+person 3Pl+Poss*

people those Babanki those are people our

*Those people from Babanki are our people.*

7) Ref: Noni History

Nyo yin ye nu dawkene....

Nyo yin ye nu dawkene....

*C10+cutlass C10+Det C10+Det Cop long+objects*

cutlasses these those are long+objects

*These cutlasses are long objects....*

It should be noted that a variation in this order occurs when the indirect object is focused and is treated more as a direct object. In this case, the direct object is preceded by the preposition *bô* 'with', and the indirect object no longer takes a preposition.

#### S V I O O

8) Ref: Mami 010

....wvu nyá lɛ wen bô fimbvuum....  
 ....wvu nyá lɛ wen bô fi-mbvuum....  
 .....3Sg give Pur 3Sg+Log Acc C11-little+wine....  
 .....he give so-that she with little+wine....  
 .....he should give her a little fermented wine....

### 1.2 PREPOSING OF NUCLEAR AND NON-NUCLEAR CONSTITUENTS

Preposing of constituents was not extensively used in the texts analysed in this study. Further research will be required to distinguish more clearly the parameters and implications of preposing of constituents.

Temporal clauses, which normally occur in a postposed position (section 1.3), are preposed in a few examples in our texts. In section 2.2 'Backgrounding', the preposed temporal clause sets the stage for the entire narrative (see Example 21). Section 2.3.1 'Highlighting' shows that the preposed temporal clause helps build tension (see Examples 25, 26). The temporal relation of one clause to another is highlighted in both of these examples.

### 1.3 POST-NUCLEAR CONSTITUENTS

Analysis indicates that post nuclear constituents may consist of locational, temporal, accompaniment, manner, or instrumental words or phrases.

#### Locational

9) Ref: Waante 006

ɛ fi mum tè boom bo bwee le lɛ,  
 ɛ fi mum tè boom bo bwee le lɛ,  
 Seq C11+Pro Temp call+Past C2+child C2+Ass C1+mother C2+Ass DirDis  
 - he then called children of mother of

<<Wee noo kpe fɛn>>.

<<Wee noo kpe fɛn>>.

C1+person Aux die Loc  
 person has died here

*It called the other birds and said, "Someone has died here."*

10) Ref: Mami 002

ɛ mami wvudvu ke ja no genè, gen tásèn bô kenfefe  
 ɛ mami wvu-dvu ke ja no gen-è, gen tásèn bô ke-nfefe  
 Seq woman C1-Det Temp rise Aux go-Prog go meet+Past Acc C7-blind  
 - woman that then rise as going go met with blind+woman

keme ε jè ε  
 ke-me ε jè ε  
*C7-Det Prep C9+road Prep*  
 certain on road on

*A time came when she rose and went and met a blind woman on a road....*

Temporal

11) Ref: Noni History

...bome nu mɛ̀ɛ nkwante bo to lɛwtɛ sekeke  
 ...bo+me nu mɛ̀ɛ nkwante bo to lɛwtɛ seke-ke  
*...C2+Det Aux remain+Past bush 3Pl Aux run Temp*  
 ...certain Past remained bush they Past ran at+that+time  
 ....*certain of them remained out in the bush where they fled to at that time.*

Accompaniment

12) Ref: Mami 002

ɛ mami wvudvu ke ja no genè, gen tásèn bô kenfefe  
 ɛ mami wvu-dvu ke ja no gen-è, gen tásèn bô ke-nfefe  
*Seq woman C1-Det Temp rise Aux go-Prog go meet+Past Acc C7-blind*  
 - woman that then rise as going go met with blind+woman  
*A time came when she rose and went and met a blind woman....*

Manner

13) Ref: Mami 012

Geenen éé ε me ŋkɛŋke kɛ fimbvuum fɛn nen caan.  
 Geenen éé ε me ŋ-kɛŋke kɛ fi-mbvuum fɛn nen caan.  
*Conj inflection Seq 1Sg 1Sg-have Adv C11-small+wine Loc Man Adv*  
 But - I I-have just small+wine here like+this small  
*But I do have just a little small wine here.*

14) Ref: Waante 002

ɛ mvunyiim bilè wě yuukè njoŋ  
 ɛ mvu-nyiiim bi-lè wě yuu-kè njoŋ  
*Seq C12-bird fly-Prog Prep hear-Prog happy*  
 - birds flying up hearing happy  
*The birds were flying happily in the sky.*

Instrumental

15) Ref: Noni History

.....liy ketume no taa bonyi bô mvun  
 .....liy ke-tume no taa bonyi bô mvun  
*.....enter C7-country Aux shoot C2+person Inst C1+arrow*  
 .... enter country Past shot people with arrow  
 ....*entered the country and shot people with arrow*

16) Ref: Noni History

.....yɛn wee lɛ kuŋ mum kaŋ wee bô nyò  
 .....yɛn wee lɛ kuŋ mum kaŋ wee bô nyò  
*.....see C1+person ? chase Temp cut C1+person Inst C9+cutlass*  
 .....see person ? chase Temp cut person with cutlass  
 .....*saw a person they would chase him and cut him with a cutlass*

The simple clause may be expanded by a pre-nuclear phrase or clause followed by the required nuclear clause. The nuclear clause may or may not be followed by any or all of the following constituents and generally in this order: accompaniment, locative, temporal, manner, and finally interrogative.

± Pre-nuclear + Nucleus ± [± Accompaniment ± Locative ± Temporal ± Manner ± Interrogative]

Several of these constituents occurring in a single sentence are displayed in the following examples:

17) Ref: Mami 028

...me ŋkɛŋké kɛ fiŋkie fiem fime fɛn keseen wvũn nen.

...me ŋ-kɛŋké kɛ fiŋkie fiem fi-me fɛn keseen wvũn nen.

...1Sg 1Sg-have Adv C11-little+song C11+Poss C11-Det Loc Temp C1+Det Man

...I I-have just little+song my certain here now this like

...I have a little song here now to sing like this.

18) Ref: Mami 027

No wvù gèné, búisèn yi la dime le ε è bvù bwɛ

No wvù gèn-é, búisèn yi la di-me le ε è bvù bwɛ

Adv 3Sg go-Past reach+Past Prep C5+compound C5-Det Prep Conj 3Sg C14+day C14+Det

As she went reached on compound certain on and it day that

no diu di bó ke no wuù nfu wvu yi la

no diu di bó ke no wuù nfu wvu yi la

Aux C5+day C5+Rel 3Pl Temp Adv drink+Prog C1+society C1+Rel Prep C5+compound

was day which they then always drinking society which on compound

didvu le wě.

di-dvu le wě.

C5-Det Prep Foc

that on Foc

As she went on she came upon a certain compound and it happened to be the day on which they were meeting in a drinking society on that very compound.

## 2. GROUNDING

Grounding refers to the distinction between foreground and background material in a discourse. Foreground information is that which is crucial to the progression or sequence of events in a narrative discourse. Background information is not crucial to this progression of events but rather describes, amplifies, or explains the discourse.

### 2.1 FOREGROUNDING

Foreground material in the narrative texts analyzed is typically marked with simple past tense on main line verbs. Auxiliary verbs are rarely used in foreground verb phrases. Although foreground verbs are not overtly marked with auxiliaries throughout the mainline information of the narrative, they maintain the tense set in the opening background information. The sequential marker *ε* is frequently employed at the head of a clause.

19) Ref: Mami 010

ε wvu b́én bàá wvudvu...

ε wvu b́én bàá wvu-dvu...

*Seq 3Sg call+Past man C1-Det*

- she called man that...

*She called the man...*

20) Ref: Mami 031

...ε nfu já wě

...ε nfu já wě

*...Seq C1+society stand+Past Prep*

.... - society stood up

*...and the society stood up.*

## 2.2 BACKGROUNDING

The introduction of the Mami discourse features some backgrounding techniques found in Noni narrative. Example #21 below displays the following three backgrounding devices. 1) A temporal clause initially sets the time of the story in the distant past by using a past auxiliary verb with the copula. 2) Non-active verbs such as stative and possessive verbs are used in describing the main character. 3) Negation also typically appears as clarifying information considered to be background.

21) Ref: Mami 001

È to nu kefew keme le ε mami wvumvu kɛŋkè boom bew

È to nu ke-few ke-me le ε mami wvu-mvu kɛŋkè boom bew

*Pro Past Cop C7-time C7-Det Comp Seq woman C1-Det have+Prog C2+child C2+Poss*

it P was time certain that - woman certain having children her

*temporal clause*

*possessive*

ε boom ban bæε è shem è ege le ε wvù baa boo wa

ε boom ban bæε è shem è ε-ge le ε wvù baa boo wa

*Seq C2+child C2+Det stay Prep stomach+Sg Prep C6-egg Prep Seq 3Sg Neg deliver Adv*

- children those still in stomach in eggs in - she not deliver yet

*stative verb*

*negation*

boom bodvu kɛ.

boom bo-dvu kɛ.

*C2+child C2-Det Neg*

children those not.

*There was once a certain woman who was pregnant and had not yet delivered.*

Beyond these techniques, much background information is stated using dependent clauses or subordinate clauses with imperfective verbs, such as verbs in the progressive tense. The verbs found in background information may also be marked with auxiliary verbs as in *to* 'distant past'. Example #22 begins with the mainline participant and then reverts to background information (underlined in the example). It then returns to mainline information for the remainder of the sentence.

22) Ref: Mami 008

ε kenfefe kie no wvu to yemté nen, ε ke táwyè  
ε ke-nfefe kie no wvu to yem-té nen, ε ke táwyè  
*Conj C7-blind+woman C7+Det Adv 3Sg Aux sing-Prog Man Seq C7+3Sg kick+Past*  
And blind+woman that as she Past singing like - she kicked

bine, táwyè bine ke sɛsɛ baitèn yi kpow é, jo  
bine, táwyè bine ke sɛsɛ baitèn yi kpow é, jo  
*C5+dance kick+Past C5+dance Temp startle stumble Prep C3+basket Prep take*  
dance kicked dance then startle stumble on basket on take

kpow we kase mɛɛ è jim no genè, jò wvù be genè.  
kpow we kase mɛɛ è jim no gen-è, jò wvù be gen-è.  
*C3+basket C3+Poss return carry on back Aux go-Prog Loc 3Sg Aux go-Prog*  
basket her return carry on back was going place she Past going  
*The blind woman kicked the dance as the woman sang and as she was dancing along suddenly stumbled on her basket, put it on her back again, and went her way.*

Explanatory or summary comments, another type of background information, may be placed in the post-peak position of closure in a narrative.

23) Ref: Waante 021

ε è boi ke Kejonciɛ maan  
ε è boi ke Kejonciɛ maan  
*Conj 3Sg save Adv Kejonciɛ one*  
and it save only Kejonciɛ alone  
*Only Kejonciɛ was saved.*

The comment is often a moralistic evaluation of the actions or behavior of a main participant.

24) Ref: Mami 035

Geenen ε mami to kpe wase ε nfu le sɛ dio kwon  
Geenen ε mami to kpe wase ε nfu le sɛ dio kwon  
*But Seq woman Aux die Adv Prep C1+society Prep Neg Temp C1+woman*  
But - woman Past died already in society in without when woman

ke è yenè nfu le ηkuun.  
ke è yen-è nfu le ηkuun.  
*Neg Prep see-Prog C1+society Prep Neg*  
not in seeing society in not  
*But the woman had already died because a woman is forbidden to see inside the society.*

## 2.3 HIGHLIGHTING

There are numerous devices used to build tension and highlight the climax in narrative discourse. It should be noted that the Mami text has four episodes and some of these devices are observed in each episode peak. The climax or main peak of the narrative, however, is overtly marked by many such devices. Waante is a shorter narrative and employs some of the devices but is not as heavily marked as the Mami text.



### 2.3.1 OMISSION OF SUBJECT AND OBJECT

A preposed temporal clause without an overt subject or direct object may be used to build tension:

25) Ref: Waante 009

Ké jiké yi kin kentaw e, ε wvù taken ke lo.  
 Ké jiké yi kin ke-ntaw e, ε wvù taken ke lo.  
*Temp lay Prep C7+Det C7-bed Prep Seq 3Sg agitated+Past Adv Foc*  
 when lay on this bed on and he agitated just  
*When (they) laid (him) on a bed, he agitated.*

This highlighting device is intensified by its repetition in the following line (Waante 010) and finally repeating the phrase with the subject and object present (Waante 011).

26) Ref: Waante 009

Ké jiké yi kin kentaw e, ε wvù taken ke lo.  
 Ké jiké yi kin ke-ntaw e, ε wvù taken ke lo.  
*Temp lay Prep C7+Det C7-bed Prep Seq 3Sg agitated+Past Adv Foc*  
 when lay on this bed on and he agitated just  
*When they laid him on a bed, he agitated.*

Ref: Waante 010

Ké jiké yi kin e, ε wvu taken ke lo.  
 Ké jiké yi kin e, ε wvu taken ke lo.  
*Temp lay Prep C7+Det Prep Seq 3Sg agitated+Past Adv Foc*  
 When lay on this on, - he agitated just Foc  
*When laid on another bed, he agitated.*

Ref: Waante 011

ε bó ke dio jiké wvù yi kentaw ke fò kenyi ke  
 ε bó ke dio jiké wvù yi ke-ntaw ke fò ke-nyi ke  
*Seq 3Pl Temp Temp lay 3Sg Prep C7-bed C7+Ass Loc C7-bottom C7+Ass*  
 - they when then lay him on bed of there bottom of

kembuṅ e, ε wvù mum laṅcè fó.  
 ke-mbuṅ e, ε wvù mum laṅcè fó.  
*C7-door C7+Ass Seq 3Sg Temp steady+Past Loc*  
 door of - he then steadied there  
*When they finally laid him on a bed by the door, he laid there calmly.*

The deletion of the direct object may also occur with a transitive verb which normally requires a direct object. In this case, the respective verbs *jì* 'hold' should be followed by *kemaṅka* 'big drum' and *ncum* 'small drum'. Their absence serves to highlight the approaching climax of the narrative.

27) Ref: Mami 031

ε wee kemaṅka jî ∅ ε wee ncum jî ∅  
 ε wee ke-maṅka jî ∅ ε wee ncum jî ∅  
*Seq C1+person C7-big+drum hold+Past Seq C1+person C9+small hold+Past*  
 - person big+drum held - person small+drum held  
*The drummer with the big drum and the drummer with the small drum played....*

### 2.3.2 TEMPORAL FOCUS MARKER

A temporal focus marker in the verb phrase is utilised to highlight a peak. This is seen in the use of *ke sɛsɛ* where *ke* has the sense of 'at this point in time' and *sɛsɛ* is a verb meaning 'to startle'. Together they give the sense of "suddenly", which serves to highlight the punctiliarity of the action and intensify the effect of the predicate.

28) Ref: Waante 019

ɛ Waante ke sɛsɛ já lɛ wen fáá kembuŋ,  
 ɛ Waante ke sɛsɛ já lɛ wen fáá ke-mbuŋ,  
*Seq Waante Temp startle+Past stand+P Pur 3Sg+Log close C7-door*  
 - Waante then startled stood so+that he close door  
*Waante suddenly stood so that he was at the door...*

29) Ref: Mami 031

ɛ mami táwyè bine fó, táwyè bine fó, ke sɛsɛ yén  
 ɛ mami táwyè bine fó, táwyè bine fó, ke sɛsɛ yén  
*Seq woman kick+Past C5+dance Loc kick+Past C5+dance Loc, Temp startle see*  
 - woman kicked dance there kicked dance there then startling see  
*...and the woman danced and danced. After some time the woman was startled to realize*

### 2.3.3 CROWDED STAGE

A crowded stage of participants marks the peak of narrative discourse. In Mami, episodes 1 and 2 have one participant interacting with the main character. Episode 3 introduces three participants (one group, two individuals) in addition to the main character. Episode 4, the peak of the narrative, introduces six participants (one group, five individuals) in addition to the main character. The following table indicates the increase of participants through the narrative climax:

Table 1: Participants in Mami Text

Episode	Main Character	Other Participants
1	Mami	kenfefe (blind woman)
2	Mami	Baa (man)
3	Mami	Nshii bokene (woman's group)
		bwee nshii (leader of the group)
		tomci bwee nshii (assistant leader)
4	Mami	Nfu (drinking society)
		Nfome (leader)
		wee soŋ (trumpeter)
		wee kemaŋka (drummer---big drum)
		wee ncum (drummer---small drum)
		Tawaa (discipline master)

### 2.3.4 RHETORICAL UNDERLINING

There is a noticeable degree of "slowing down" in the action in the climatic episode of Mami. This is effected by several devices. As will be shown in section 2.4, the narrator refers back to the participants of the previous episode, unlike any other episode of the text (Mami 026). Repetition of verbs occurs in previous episode peaks of Mami (008, 014-15), but this repetition is even more pronounced in the climax.

30) Ref: Mami 031

Ɛ wee sóŋ tón sóŋ <<fuuu, fuuu>>, Ɛ nfu já  
Ɛ wee sóŋ tón sóŋ <<fuuu, fuuu>>, Ɛ nfu já  
*Seq C1+person trumpet blow+Past trumpet <<ideophone >> Seq C1+society stand+Past*  
- person trumpet blew trumpet <<trumpet sound>> - society stood

wě Ɛ wee kemaŋka jî Ɛ wee ncum jî  
wě Ɛ wee ke-maŋka jî Ɛ wee ncum jî  
*Prep Seq C1+person C7-big+drum hold+Past Seq C1+person C9+small hold+Past*  
up - person big+drum held - person small+drum held

Ɛ nfu kúú, Ɛ nfu kúú Ɛ mami  
Ɛ nfu kúú, Ɛ nfu kúú Ɛ mami  
*Seq C+1society ready+start+dance+Past Seq C+1society ready+start+dance+Past Seq woman*  
- society was+ready+to+dance - society was+ready+to+dance - woman

táwyè bine fò, táwyè bine fò,  
táwyè bine fò, táwyè bine fò,  
*kick+Past C5+dance Loc kick+Past C5+dance Loc*  
kicked dance there kicked dance there  
*And the trumpeter blew the trumpet and the society stood up. The drummer with the big drum and the drummer with the small drum played and the society and the woman danced and danced.*

Narrative action is also slowed down during the climactic episode by the introduction of more background information in the form of extra details included in a long relative clause containing another embedded relative clause.

31) Ref: Mami 027

No wvù gèné, búisèn yi la dime le Ɛ è bvu bwε  
No wvù gèn-é, búisèn yi la di-me le Ɛ è bvu bwε  
*Adv 3Sg go-Past reach+Past Prep C5+compound C5-Det Prep Conj 3Sg C14+day C14+Det*  
As she went reached on compound certain on and it day that

no diu dī bó ke no wuù nfu wvu yi la  
no diu dī bó ke no wuù nfu wvu yi la  
*Aux C5+day C5+Rel 3Pl Temp Adv drink+Prog C1+society C1+Rel Prep C5+compound*  
was day which they then always drinking society which on compound

didvu le wě.

di-dvu le wě.

*C5-Det Prep Foc*  
that on Foc

*As she went on she came upon a certain compound and it happened to be the day on which they were meeting in a drinking society on that very compound.*

An increase in direct and indirect speech introduces a higher degree of transitivity to the climax of the narrative (Waante 019, Mami 028-030, 032, 033).

Table 2: Direct and Indirect Speech in Mami Text

Episode	Speech Occurrences	References
1	2 direct	003, 004-006
2	1 direct, 1 indirect	010, 011-012
3	3 direct, 1 indirect	017, 018, 019, 021-023
4	4 direct, 1 ideophone	028-029, 030, 031, 032, 033

Note: Two of the three direct speech occurrences in episode three are short greetings.

### 2.3.5 FOCUS MARKING

Two focus marking devices may be employed to highlight verb or noun phrases. The verbal focus marker *lo* serves to intensify the action of the preceding verb. This marker may occur in a narrative where tension is being built. In Example #32 it is employed in conjunction with other tension-building devices which are discussed in section 2.3.1.

32) Ref: Waante 009

Ké jiké yi kin kentaw e, ε wvù taken ke lo.  
 Ké jiké yi kin ke-ntaw e, ε wvù taken ke lo.  
*Temp lay Prep C7+Det C7-bed Prep Seq 3Sg agitated+Past Adv Foc*  
 when lay on this bed on and he agitated just  
*When they laid him on a bed, he agitated.*

33) Ref: Mami 029

ε nfu wvün kònéné lò me nyuw  
 ε nfu wvün kònéné lò me n-yuw  
*Cond C1+society C1+Det climax Foc 1Sg 1Sg-hear*  
 If society this climax Foc I I-hear  
*If the society reaches its climax I will hear...*

The peak of a narrative may be marked with the phrase *ε è nu* 'and it is'. This cleft construction serves to highlight the subsequent noun or noun phrase in the peak of the final episode of the Mami text. The effect in the first occurrence is to amaze the listener with the fact that the woman has unwittingly, in her oblivion, danced right into the forbidden nfu house.

34) Ref: Mami 031

ε è nù yěw nfu le.  
 ε è nù yěw nfu le.  
*Conj 3Sg Cop Foc C9+house C1+society Prep*  
 and it is house society in  
 .....*right into the society house!*

The effect of the *ε è nu* marker in the second example is to highlight the consequences of the woman's foolish actions; she is consigned to the ranks of those who have come under the curse of death for entering the nfu house.

35) Ref: Mami 034

Ɛ mami kəsè            ɛ   è   nù   kpe no beelè.  
Ɛ mami kəsè            ɛ   è   nù   kpe no bee-lè.  
*Seq woman burst+out+Past Conj 3Sg Cop Foc death Aux cry-Prog*  
- woman burst+out        and it is        death Past crying  
*The woman burst out crying and it was death she was crying.*

## 2.4 TAIL-HEAD LINKAGE

Tail-head constructions provide overall cohesion to the narrative text. They do so by introducing new episodes and providing continuity when mainline information is interrupted.

### 2.4.1 AT EPISODE BOUNDARIES

Tail-head linkage may be employed at the beginning of a new episode to provide continuity with the previous episode. The final action of the previous episode is recapitulated and in doing so the stage is set for the new episode. This helps to highlight the boundary between episodes.

36) Ref: Mami 016

Ɛ mami bvù fěy        no gènè, no wvù gèné' búisèn yi bokèné le  
Ɛ mami bvù fěy        no gèn-è, no wvù gèn-é búisèn yi bo-kèné le  
*Seq woman Adv pass+Past Aux go-Prog Adv 3Sg go-Past meet-Past Prep C2-woman Prep*  
- woman again passed    was going    as she went    met        upon women    upon

ɛ   bó lemtè    nshii    wéné.  
ɛ   bó lemtè    nshii    wéné.  
*Seq 3Pl work-Prog C1+ group C3+field*  
- they work        group        field

### 2.4.2 AS A COHESIVE DEVICE

Tail-head linkages are also employed to provide cohesion when the foreground material of the narrative is interrupted with background information. In Example #37 the "tail" gives information about the action of the main character. This action is interrupted with information about previous participants. The "head" then repeats the action of the main character and continues with the current episode.

37) Ref: Mami 026

Ɛ mami fěy        no gènè ɛ    nshii    kásè    shíè        no lèmtè.  
Ɛ mami fěy        no gèn-è ɛ    nshii    kásè    shíè        no lèm-tè.  
*Conj woman pass+Past Aux go-Prog Conj C1+group return+Past remain+Past Aux work-Prog*  
And woman passed    was going    and group    returned    remained    was working  
*The woman passed on and the group remained and returned to work.*

Ref: Mami 027

No wvù gèné, búisèn    yi la                dime le....  
No wvù gèn-é, búisèn    yi la                di-me le....  
*Adv 3Sg go-Past reach+Past Prep C5+compound C5-Det Prep....*  
As she went    reached    on compound    certain on....  
*As she went on she came upon a certain compound....*

## TEXTUAL ABBREVIATIONS

1	1st Person Pronoun
2	2nd Person Pronoun
3	3d Person Pronoun
Acc	Accompaniment
Adv	Adverb
Ass	Associative Marker
Aux	Auxiliary
C#	Noun Class
Comp	Complementizer
ComPro	Compound Pronoun
Cond	Conditional
Conj	Conjunction
Cop	Copula
Det	Determiner
DirDis	Direct Discourse Marker
Foc	Focus
Fut	Future Tense
Imp	Imperative
IndDis	Indirect Discourse Marker
Inf	Infinitive
Infl	Inflection
Inst	Instrument
Intens	Intensifier
Loc	Locative
Log	Logophoric Pronoun
Man	Manner
Neg	Negative
Past	Past Tense
Pl	Plural
Poss	Possessive
Prep	Preposition
Prog	Progressive
Pur	Purpose
Rel	Relative Pronoun
Seq	Sequential Marker
Sg	Singular
Temp	Temporal
+	Unsegmentable Morpheme Junction
-	Morpheme Break

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**Mami Bô Boom È Shem**  
*Woman With Children in Womb*

Ref: Mami 001

È to nu kefew keme le ε mami wvumvu kenkè boom bew  
 È to nu ke-few ke-me le ε mami wvu-mvu kenkè boom bew  
*Pro Past Cop C7-time C7-Det Comp Seq woman C1-Det have+Prog C2+child C2+Poss*  
 it P was time certain that - woman certain having children her

ε boom ban bæε è shem è εge le ε wvù baa boo wa  
 ε boom ban bæε è shem è ε-ge le ε wvù baa boo wa  
*Seq C2+child C2+Det stay Prep stomach+Sg Prep C6-egg Prep Seq 3Sg Neg deliver Adv*  
 - children those still in stomach in eggs in - she not deliver yet

boom bodvu ke.

boom bo-dvu ke.

*C2+child C2-Det Neg*

children those not.

*There was once a certain woman who was pregnant and had not yet delivered.*

Ref: Mami 002

Ε mami wvudvu ke ja no genè, gen tásèn bô kenfefe  
 Ε mami wvu-dvu ke ja no gen-è, gen tásèn bô ke-nfefe  
*Seq woman C1-Det Temp rise Aux go-Prog go meet+Past Acc C7-blind*  
 - woman that then rise as going go met with blind+woman

keme ε jè ε kenfefe kedvu ε mèè kpow è jìm  
 ke-me ε jè ε ke-nfefe ke-dvu ε mèè kpow è jìm  
*C7-Det Prep C9+road Prep C7-blind C7-Det ? carry+Prog C3+basket Prep C9+back*  
 certain on road on blind+woman that carrying basket on back

jo wvù.

jo wvù.

*Prep 3Sg+Poss*

on her.

*A time came when she rose and went and met a blind woman on a road who was carrying a basket on her back.*

Ref: Mami 003

Ε mami wvùn gai ε kenfefe kie læ,  
 Ε mami wvùn gai ε ke-nfefe kie læ,  
*Seq woman C1+Det say+Past Prep C7-blind C7+Det DirDis*  
 - woman this said to blind+woman that <<

Shike kpow wó wε gεε fòku ε me nyem  
 Shike kpow wó wε gεε fòku ε me n-yem  
*Put-down+Imp C3+basket 2Sg+Poss C3+Det put+Imp Prep Seq 1Sg 1Sg-sing*  
 Put-down basket your that put down - I I-sing



fiŋkie fime ε fi jie naa nen ntai ε beèwo bin.>>  
 fi-ŋkie fi-me ε fi jie naa nen ntai ε beè-wo bin.>>  
*C11-small+song C11-Det Seq C11+Pro Adj Adv Man Adv Seq ComPro dance*  
 small+song certain - it nice really like-this much and you-I dance>>  
*The woman said to the blind woman, "Put your basket down and I will sing a really nice little song and you and I will dance to it."*

Ref: Mami 004

Ε κènḡḡḡḡ kie tfvùsè ε mami wvudvu lε, <<Me sε me  
 Ε ke-ḡḡḡḡ kie tfvùse ε mami wvu-dvu lε, <<Me sε me  
*Seq C7-blind C7+Det reply+Past Prep woman C1-Det DirDis 1Sg Neg 1Sg*  
 - blind+woman that replied to woman that, << I not I

ŋkεŋké εjise ŋkuŋ.  
 ŋ-kεŋké ε-jise ŋkuŋ.  
*1Sg-have C6-eye Neg*  
 I-have eyes not.  
*And the blind woman replied, "I cannot see."*

Ref: Mami 005

Ε me mbe ŋkεŋké εjise ε me ŋkie fo me ŋke  
 Ε me m-be ŋ-kεŋké ε-jise ε me ŋ-kie fo me ŋ-ke  
*Cond 1Sg 1Sg-Aux 1Sg-have+Prog C6-eye Cond 1Sg 1Sg-know Adv 1Sg 1Sg-Aux*  
 If I Past I-had eyes then I I-know where I I-will

mbin bine din ntómé εkale.  
 m-bin bine din n-tómé εkale.  
*1Sg-dance C5+dance C5+Det 1Sg-place C7+foot*  
 I-dance dance this I-place foot.  
*If I had eyes then I would know where to put my feet to dance.*

Ref: Mami 006

Geenen, yem-é ke fiŋkie fiεw fiε, me nu ŋkie ke  
 Geenen, yem-é ke fi-ŋkie fiεw fiε, me nu ŋ-kie ke  
*Conj sing-Intens Adv C11-small+song C11+Poss C11+Det 1Sg Aux 1Sg-know just*  
 But sing just small-song your that I Fut I-know just

no me nu ŋge.>>  
 no me nu ŋ-ge.>>  
*Adv 1Sg Aux 1Sg-do*  
 as I will I-do.  
*But just sing that your little song and I will know exactly what to do."*

Ref: Mami 007

ɛ mami wvudvu yém ηkie wvudvu,  
ɛ mami wvu-dvu yém ηkie wvu-dvu,  
*Seq woman C1-Det sing C1+song C1-Det*  
- woman that sing+Past song that

<<ɛ me mboo wa lo, ɛ me mboo wa lo cɛɲ cɛɲ,  
<<ɛ me m-boo wa lo, ɛ me m-boo wa lo cɛɲ cɛɲ,  
*Seq 1Sg 1Sg-deliver Adv Foc Seq 1Sg 1Sg-deliver Adv Foc (musical interlude)*  
- I I-deliver already - I I-deliver already

ɛ me mboo wa lo ηkumcɛ mwɛm mwuw  
ɛ me m-boo wa lo η-kumcɛ mwɛm mwuw  
*Seq 1Sg 1Sg-deliver Adv Foc 1Sg-touch C12+thing C12Poss*  
- I I-deliver already I-touch things your

ηkumcɛ mwɛm mwuw cɛɲ cɛɲ>>  
η-kumcɛ mwɛm mwuw cɛɲ cɛɲ>>  
*1Sg-touch C12+thing C12+Poss (musical interlude)*  
I-touch things your

ɛ boom bew ba béè è shem lɛ, nyàà nyi,  
ɛ boom bew ba béè è shem lɛ, nyàà nyi,  
*Seq C1+child C1+Poss C1+Det answer+P Prep stomach DirDis (musical interlude--)*  
- children her those answered from stomach <<

nyàà nyi cɛɲ cɛɲ, nyàà nyi kumcɛ mwɛm mwuw kumcɛ  
nyàà nyi cɛɲ cɛɲ, nyàà nyi kumcɛ mwɛm mwuw kumcɛ  
----- touch C12+thing C12+Poss touch  
touch things your touch

mwɛm cɛɲ cɛɲ>>  
mwɛm cɛɲ cɛɲ>>  
*C12+thing (music)>>*  
things  
*And that woman sang her song, "I already delivered, I already delivered (musical interlude), I already delivered touching your things, touching your things"(meaning obscure). And her children answered from the womb, (meaning obscure) (musical interlude) "...touch your things, touch things."*

Ref: Mami 008

ɛ kenfefe kie no wvu to yemté nen, ɛ ke táwyè  
ɛ ke-nfefe kie no wvu to yem-té nen, ɛ ke táwyè  
*Conj C7-blind+woman C7+Det Adv 3Sg Aux sing-Prog Man Seq C7+3Sg kick+Past*  
And blind+woman that as she Past singing like - she kicked

bine, táwyè bine ke sɛsɛ baitèn yi kpow é, jo  
bine, táwyè bine ke sɛsɛ baitèn yi kpow é, jo  
*C5+dance kick+Past C5+dance Temp startle stumble Prep C3+basket Prep take*  
dance kicked dance then startle stumble on basket on take

kpow we kase mεε è jim no genè, jò wvù be genè.  
 kpow we kase mεε è jim no gen-è, jò wvù be gen-è.  
*C3+basket C3+Poss return carry on back Aux go-Prog Loc 3Sg Aux go-Prog*  
 basket her return carry on back was going place she Past going  
*The blind woman kicked the dance as the woman sang and as she was dancing along suddenly stumbled on her basket, put it on her back again, and went her way.*

Ref: Mami 009

ε mami wε féy no genè, gen búísèn yi bàá wvumvu  
 ε mami wε féy no gen-è, gen búísèn yi bàá wvu-mvu  
*Seq woman C1+Det pass+Past Aux go-Prog go meet+Past Prep man C1-Det*  
 - woman that passed was going go meeting upon man certain

lé ε bàá wvudvu sènḡkè biuw.  
 lé ε bàá wvu-dvu sènḡ-kè biuw.  
*Prep Seq man C1-Det tap-Prog C9+bush*  
 on - man that tapping rafia+bush  
*The woman went on and met a man who was tapping wine.*

Ref: Mami 010

ε wvu Bén bàá wvudvu ε bàá wvudvu beè, ε wvu gài lé  
 ε wvu Bén bàá wvu-dvu ε bàá wvu-dvu beè, ε wvu gài lé  
*Seq 3Sg call+Past man C1-Det Seq man C1-Det answer+Prog Seq 3Sg say+Past Comp*  
 - she called man that - man that answer - she say that

wvu nyá lé wen bô fimbvuum ε fi koo wa ε wen wu,  
 wvu nyá lé wen bô fi-mbvuum ε fi koo wa ε wen wu,  
*3Sg give Pur 3SgLog Prep C11-little+wine Seq C11+Pro catch Adv Seq 3SgLog drink*  
 he give so-that she with little+wine - it catch already - she drink

wen kenḡké lé fiḡkiε fime fi wen nu lé yem ε bô  
 wen kenḡké lé fi-ḡkiε fi-me fi wen nu lé yem ε bô  
*3SgLog has ? C11-little+song C11-Det C11+Rel 3SgLog Aux ? sing Seq Acc*  
 she has little+song certain which she Fut ? sing - with

wvu bin.  
 wvu bin.  
*3Sg dance*  
 him dance  
*She called the man, he answered, and she said that he should give her a little fermented wine to drink and she would sing her little song and dance with him.*

Ref: Mami 011

ε bàá wε tfvúsè lé, <<ε me mbe ḡkenḡké mbvuum  
 ε bàá wε tfvúsè lé, <<ε me m-be ḡ-kenḡké mbvuum  
*Seq man C1+Det reply+Past DirDis Cond 1Sg 1Sg-Aux 1Sg-have+Prog C15+wine*  
 - man that answer if I Past I-having wine

tu me mbaa nshésé biné din fən é.  
tu me m-baa n-shésé biné din fən é.

*Cond 1Sg 1Sg-Neg 1Sg-keep+the+day C5+dance C5+Det Loc Inflection*  
if I I-not I-keep dance this here

*The man answered, "If I had wine, wouldn't I just keep the dance here all day long?"*

Ref: Mami 012

Geenen éé ε me ŋkɛŋke ke fimbvuum fən nen caan.  
Geenen éé ε me ŋ-kɛŋke ke fi-mbvuum fən nen caan.

*Conj inflection Seq 1Sg 1Sg-have Adv C11-small+wine Loc Man Adv*  
But - I I-have just small+wine here like+this small

*But I do have just a little small wine here.*

Ref: Mami 013

Kε kò lè wú yém fiŋkie fiɛw fidvu.>>  
Kε kò lè wú yém fi-ŋkie fiɛw fi-dvu.>>

*Adv take+Imp Adv drink+Imp sing+Imp C11-small+song C11+Poss C11-Det*  
Just take then drink sing small+song your that

*Just take some, drink, and sing that small song of yours"*

Ref: Mami 014

ε mami wε fi mbvuum ma wu wu wu  
ε mami wε fi mbvuum ma wu wu wu

*Seq woman C1+Det take+Past C15+wine C15+Det drink+Past drink+Past drink+Past*  
- woman that took wine that drank drank drank

mum kew fiŋkie fiɛw fidvu yém yém yém.  
mum kew fi-ŋkie fiɛw fi-dvu yém yém yém.

*Temp start+Past C11-small+song C11+Poss C11-Det sing+Past sing+Past sing+Past*  
then started small+song her that sang sang sang

*The woman took some wine and drank and sang. (Here the song was sung a second time in its entirety.)*

Ref: Mami 015

ε bàá bín bín bín ke sɛsɛ yén ε wvu yùú  
ε bàá bín bín bín ke sɛsɛ yén ε wvu yùú

*Seq man dance+Past dance+Past dance+Past Temp startle see Comp 3Sg kill*  
- man danced danced danced then startle see that he kill

kelenè kè wvù be lenè sɛŋkè biuw jó.  
ke-lenè kè wvù be len-è sɛŋkè biuw jó.

*C7-calabash C-7Rel 3Sg Aux travel-Prog tap+Prog C9+bush Prep*  
calabash which he Past travelling tapping bush inside

*And the man danced and danced and then suddenly saw that he had kicked and broken the calabash he had been moving with in the bush to tap wine!*

Ref: Mami 016

ε mami bvú féy no gènè, no wvù gèné' búisèn yi bokèné le  
ε mami bvú féy no gèn-è, no wvù gèn-é búisèn yi bo-kèné le  
*Seq woman Adv pass+Past Aux go-Prog Adv 3Sg go-Past meet-Past Prep C2-woman Prep*  
- woman again passed was going as she went met upon women upon

ε bó lemtè nshii wéné.

ε bó lemtè nshii wéné.

*Seq 3Pl work-Prog C1+ group C3+field*  
- they work group field

*The woman passed on and as she was going came upon women working a farm as a group.*

Ref: Mami 017

ε wvù gáì lɛ, <<Keyoone loo ò.>>

ε wvù gáì lɛ, <<Keyoone loo ò.>>

*Seq 3Sg say-Past DirDis thank Inton*  
- she said Thanks- Intonational cry  
*She said, "Thanks (for working) loo o."*

Ref: Mami 018

ε bokèné ba sesè fó bée lɛ, <<Àà wuu loo ò.>>

ε bo-kèné ba sesè fó bée lɛ, <<Àà wuu loo ò.>>

*Seq C2-woman C2+Det startle Loc answer+Past DirDis Inton*  
- woman those startle there answer Intonational cry  
*And the women answered, "Aa wuu loo o."*

Ref: Mami 019

ε wvù gáì lɛ, <<Bèn kɛ táá kenfim ke bvulem é

ε wvù gáì lɛ, <<Bèn kɛ táá ke-nfim ke bvulem é

*Seq 3Sg say+Past Dir Dis 2Pl Adv look C7-leftovers C7+Ass C14+fufu C7+Ass*  
- she said You just look+for leftovers of fufu of

nyá me ε ndié nyém fiŋkiɛ fime naa ε beene bín.>>

nyá me ε n-ndié n-yém fi-ŋkiɛ fi-me naa ε beene bín.>>

*give+Imp 1Sg - 1Sg+eat 1Sg+sing C11-little-song C11-Det Adv Seq ComPro dance*  
give me Seq I-eat I-sing little song certain actually - you+I dance  
*And she said, "Just please find some leftovers of fufu to give me to eat and I will sing a little song and we'll dance."*

Ref: Mami 020

ε bwee nshii wvün nê lɛ wen gomtè keegen táá kenfim

ε bwee nshii wvün nê lɛ wen gom-tè kee-gen táá ke-nfim

*Seq C1+leader C1+group C1+Det leave Pur 3Sg-Log want-Prog Inf-go see C7-leftover*  
- leader group this leave so+that she wanting to-go see leftovers

ke bvulem é kèétó nyá ε wvu díé yém fiŋkie fidvu.  
 ke bvulem é kèé-tó nyá ε wvu díé yém fi-ŋkie fi-dvu.  
*C+7Ass C14+fufu C+7Ass Inf-come give Prep 3Sg eat sing C11-little+song C11-Det*  
 of fufu of to-come give to her eat sing little+song that  
*And the leader of the group left to find leftovers of fufu to bring back for the woman to eat and then sing her little song.*

Ref: Mami 021

ε wee wvu to bvu tomcí bwee nshii já wě gáì  
 ε wee wvu to bvu tomcí bwee nshii já wě gáì  
*Seq C1+person C1+Rel Aux Adv assist+Prog C+1leader C1+group stand+Past Prep say+Past*  
 - person who was again assisting leader group stood up said

lε, <<Bó be làà fən keetó lèmtè ε è nù lemè.  
 lε, <<Bó be làà fən kee-tó lèmtè ε è nù lemè.  
*DirDis <<3Pl Aux come+to+bush Loc Inf-come work+Prog Conj 3Sg Cop Foc C5+work*  
 They Past came+to+bush here to-come working and it is work  
*And the assistant group leader stood up and said, "We came here to work!"*

Ref: Mami 022

Kε bó be làà fən kèétó bine dibine kε.  
 Kε bó be làà fən kèétó bine di-bine kε.  
*Neg 3Pl Aux come+to+bush Loc Inf-come dance+Prog C13-dance Neg*  
 Not they Past came+to+bush here to-come dancing dances not  
*We didn't come here to dance!*

Ref: Mami 023

Me mba mbéé kε.>>  
 Me m-ba m-béé kε.>>  
*1Sg 1Sg-Neg 1Sg-accept Neg>>*  
 I I-not I-accept not  
*I do not allow this!"*

Ref: Mami 024

Geenen éé ε bwee nshii wvúmvu wε gen nyá bvulem  
 Geenen éé ε bwee nshii wvú-mvu wε gen nyá bvulem  
*Conj Infl Seq C1+leader C1+group C1-Det C1+Det go+Past give+Past C14+fufu*  
 But well leader group certain that went gave fufu

ε mami wε díé, já wě yém fiŋkie fiεw fiε.....  
 ε mami wε díé, já wě yém fi-ŋkie fiεw fiε.....

*Seq woman C1+Det eat+Past stand+Past up sing+Past C11-little+song C11+Poss C11+Det*  
 and woman that ate stood up sang little+song her that  
*But the leader of the group went and gave fufu to that woman and she ate and stood up and sang her little song...(Song recurs here).*

Ref: Mami 025

Ε bó tawsè bine fó lεŋsè lò keŋ ε bvudvuu bvudvu  
 Ε bó tawsè bine fó lεŋsè lò keŋ ε bvu-dvuu bvudvu  
*Seq 3Pl scatter+Past C5+dance Loc level+Prog Foc C4+ridge Seq C14-place C14-Det*  
 - they scattered dance there levelling ridges - places those

kásè tu diεwε bó baa lem wa kε.

kásè tu diεwε bó baa lem wa kε.  
*return+Past back Man 3Pl Neg work Adv Neg*  
 returned back like they not work already not

*And they danced there so much they broke down the ridges they had worked up and the ground returned to just as it was before they began working!*

Ref: Mami 026

Ε mami féy no gènè ε nshii kásè shíè no lèmtè.  
 Ε mami féy no gèn-è ε nshii kásè shíè no lè-m-tè.

*Conj woman pass+Past Aux go-Prog Conj C1+group return+Past remain+Past Aux work-Prog*  
 And woman passed was going and group returned remained was working  
*The woman passed on and the group remained and returned to work.*

Ref: Mami 027

No wvù gèné, búisèn yi la dime le ε è bvu bwε  
 No wvù gèn-é, búisèn yi la di-me le ε è bvu bwε  
*Adv 3Sg go-Past reach+Past Prep C5+compound C5-Det Prep Conj 3Sg C14+day C14+Det*  
 As she went reached on compound certain on and it day that

no diu di bó ke no wuù nfu wvu yi la  
 no diu di bó ke no wuù nfu wvu yi la  
*Aux C5+day C5+Rel 3Pl Temp Adv drink+Prog C1+society C1+Rel Prep C5+compound*  
 was day which they then always drinking society which on compound

didvu le wě.

di-dvu le wě.

*C5-Det Prep Foc*  
 that on

*As she went on she came upon a certain compound and it happened to be the day on which they were meeting in a drinking society on that very compound.*

Ref: Mami 028

ε mami léèm ekfvuŋ gáí yε, <<Nfu wvũn sε konen  
ε mami léèm ekfvuŋ gáí yε, <<Nfu wvũn sε konen  
Seq woman stand+Past Prep say+Past DirDis <<C1+society C1+Det Adv climax  
- woman stood outside said society this please climax

ε me nyúw foò, nje me ŋkenké kε fiŋkie fiεm  
ε me n-yúw foò, nje me ŋ-kenké kε fi-ŋkie fiεm  
Seq 1Sg I-hear Loc Conj 1Sg 1Sg-have Adv C11-little+song C11+Poss  
- I I-hear here because I I-have just little+song my

fiε me fεn keseen wvũn nen.

fi-me fεn keseen wvũn nen.

C11-Det Loc Temp C1+Det Man  
certain here now this like

*And the woman stood outside and said, "I wish this society would reach its climax because I have a little song here now to sing."*

Ref: Mami 029

ε nfu wvũn kònéné lò me nyuw é, ε me nyém  
ε nfu wvũn kònéné lò me n-yuw é, ε me n-yém  
Cond C1+society C1+Det climax Foc 1Sg 1Sg-hear Infl then 1Sg 1Sg-sing+Fut  
If society this climax Foc I I-hear Inflection then I I-sing

fiŋkie fidvu ε beebo nfu tεn bín.>>

fi-ŋkie fi-dvu ε beebo nfu tεn bín.>>

C11-little+song C11-Det Conj ComPro C1+society Adv dance>>

little+song this and they-I society also dance

*If the society reaches its climax I will hear and sing my little song and we'll dance together."*

Ref: Mami 030

ε bonyii bo nfu le ba yúw ε Nfome já  
ε bonyii bo nfu le ba yúw ε Nfome já  
Seq C2+person C2+Ass C1+society C2+Ass C2+Det hear+Past Seq leader stand+Past  
- people of society of that heard and leader stood

wě kái nfu gáí le, <<Nfu wě, nfu wě.>>

wě kái nfu gáí le, <<Nfu wě, nfu wě.>>

Prep command+Past C1+society say+Past DirDis C1+society Prep C1+society Prep  
up commanded society said society up society up

*The members of the society heard her and the leader stood up and commanded the society, "Society, get up, get up!"*

Ref: Mami 031

ε wee sóŋ tón sóŋ <<fuuu, fuuu>>, ε nfu já

ε wee sóŋ tón sóŋ <<fuuu, fuuu>>, ε nfu já

Seq C1+person trumpet blow+Past trumpet <<ideophone >> Seq C1+society stand+Past

- person trumpet blew trumpet <<trumpet sound>> - society stood



wě ε wee kemaŋka jî ε wee ncum jî  
 wě ε wee ke-maŋka jî ε wee ncum jî  
*Prep Seq C1+person C7-big+drum hold+Past Seq C1+person C9+small hold+Past*  
 up - person big+drum held - person small+drum held

ε nfu kúú, ε nfu kúú ε mami  
 ε nfu kúú, ε nfu kúú ε mami  
*Seq C+1society ready+start+dance+Past Seq C+1society ready+start+dance+Past Seq woman*  
 - society was+ready+to+dance - society was+ready+to+dance - woman

táwyè bine fó, táwyè bine fó, ke sesè yén ε wvù nu  
 táwyè bine fó, táwyè bine fó, ke sesè yén ε wvù nu  
*kick+Past C5+dance Loc kick+Past C5+dance Loc Temp startle see Seq 3Sg Cop*  
 kicked dance there kicked dance there then startling see - she is

ε è nù yěw nfu le.  
 ε è nù yěw nfu le.  
*Conj 3Sg Cop Foc C9+house C1+society Prep*  
 and it is house society in

*And the trumpeter blew the trumpet and the society stood up. The drummer with the big drum and the drummer with the small drum played and the society and the woman danced and danced. After some time the woman was startled to realized that she had danced right into the society house!*

Ref: Mami 032

ε Tawaa já wě kái le, <<Nfu yúw.>>  
 ε Tawaa já wě kái le, <<Nfu yúw.>>  
*Conj discipline+master stand+Past Prep command+Past DirDis C1+society hear+Imp*  
 And discipline+master stood up commanded society listen!  
*The discipline master stood up and commanded, "Listen, society!"*

Ref: Mami 033

ε nfu yúw ke nonen, ε wvù bífè le, <<Mami, beene  
 ε nfu yúw ke nonen, ε wvù bífè le, <<Mami, beene  
*Seq C+1society hear+Past Adv Man Seq 3Sg ask+Past DirDis woman ComPro*  
 - society listened just like+that - he asked woman you+we

nfu to tasen é fεε?>>

nfu to tasen é fεε?>>

*society Aux meet+Past ? Loc*  
 society Past met where

*And the society listened and he asked, "Woman, where have we met?"*

Ref: Mami 034

Ɛ mami kesè            ɛ è nù      kpe no beelè.

Ɛ mami kesè            ɛ è nù      kpe no bee-lè.

*Seq woman burst+out+Past Conj 3Sg Cop Foc death Aux cry-Prog*

*- woman burst+out      and it is      death Past crying*

*The woman burst out crying and it was death she was crying.*

Ref: Mami 035

Geenen ɛ mami to kpe wase ɛ nfu      le sɛ      dio kwon

Geenen ɛ mami to kpe wase ɛ nfu      le sɛ      dio kwon

*But      Seq woman Aux die Adv      Prep C1+society Prep Neg      Temp C1+woman*

*But      - woman Past died already in      society      in      without when woman*

ke è yenè nfu      le ηkuuη.

ke è yen-è nfu      le ηkuuη.

*Neg Prep see-Prog C1+society Prep Neg*

*not in seeing society      in      not*

*But the woman had already died because a woman is forbidden to see inside the society.*

Ref: Mami 036

Ɛ fimangaan fidvu mum ká.

Ɛ fi-mangaan fi-dvu mum ká.

*Conj C11-story      C11-Det Temp finish*

*And story      that      then finish*

*The story is finished.*

## Waante Bô Mvunyiim

*Waante With Birds*

Ref: Waante 001

Waante to ke no koolè kε ε è nù nyâm

Waante to ke no koo-lè kε ε è nù nyâm

*Waante Aux Adv Aux catch-Prog Adv Conj 3Sg Cop Foc C10+animal*

Waante Past usually was catching just and it is animals

dεεlè diè.

dεε-lè diè.

*cook-Prog eat+Prog*

cooking eating

*Waante was usually catching animals, cooking and eating.*

Ref: Waante 002

ε mvunyiim bilè wě yuukè njoŋ.

ε mvu-nyiim bi-lè wě yuu-kè njoŋ.

*Seq C12-bird fly-Prog Prep hear-Prog happy*

- birds flying up hearing happy

*The birds were flying happily in the sky.*

Ref: Waante 003

ε Waante ke táá nen, kwawcè no wvu ké ge se

ε Waante ke táá nen, kwaw-cè no wvu ké ge se

*Seq Waante Temp look+Past Man think-Past Aux 3Sg Aux do Adv*

- Waante then looked like+this thought as he will do before

koo mvunyiim mvunciim dεε díé.

koo mvu-nyiim mvu-nciim dεε díé.

*catch C12-bird C12-Adj cook+Fut eat+Fut*

catch birds all cook eat

*Then Waante saw them and thought of what he would do to catch all the birds so he could cook and eat them.*

Ref: Waante 004

ε Waante mum kóó fièw toò bvusè bvulèw

ε Waante mum kóó fièw toò bvusè bvulèw

*Seq Waante Temp catch+Past C9+rat burst+Past remove+Past C14+intestines*

- Waante then caught rat burst removed intestines

mum lai fò shem fo wvù, mum jìim ε ntfvun

mum lai fò shem fo wvù, mum jìim ε ntfvun

*Temp gum+Past Prep C9+stomach Prep 3Sg+Poss Temp lay+Past Prep bush*

then gummed on stomach on his then laid in bush

lɛ wɛn ɛ kpe wase.

lɛ wɛn ɛ kpe wase.

Comp 2Sg+Log ? die Adv  
that he - die already

*Then Waante caught a rat, cut it open, removed the intestines and put them on his stomach, and laid in the bush acting like he was dead.*

Ref: Waante 005

ɛ mvunyiim ke dio felè, ɛ fime yén ɛ bvum

ɛ mvu-nyiim ke dio fe-lè, ɛ fi-me yén ɛ bvum

Seq C12-bird Temp Temp pass-Prog Seq C11-Det see+Past Seq C10+fly  
- birds then when passing, - certain saw and flies

bomtè fò shem fo Waante.

bom-tè fò shem fo Waante.

pile-Prog Prep C9+stomach Prep Waante  
piling on stomach on Waante

*After some time, the birds were passing by and one saw flies gathering on Waante's stomach.*

Ref: Waante 006

ɛ fi mum tèè boom bo bwee le lɛ,

ɛ fi mum tèè boom bo bwee le lɛ,

Seq C11+Pro Temp call+Past C2+child C2+Ass C1+mother C2+Ass DirDis  
- he then called children of mother of

<<Wee noo kpe fɛn>>.

<<Wee noo kpe fɛn>>.

C1+person Aux die Loc  
person has died here

*It called the other birds and said, "Someone has died here."*

Ref: Waante 007

ɛ mvu cû ntaŋ lɛ bó túú ɣɛn dɔvɔ yěw.

ɛ mvu cû ntaŋ lɛ bó túú ɣɛn dɔvɔ yěw.

Seq C12+Pro suggest+Past C1+suggestion Comp 3Pl carry+Past go Prep C9+house  
- they suggested suggestion that they carry go with house

*They suggested that they should carry him to the house.*

Ref: Waante 008

ɛ mvu mum túú ɣɛn dɔvɔ.

ɛ mvu mum túú ɣɛn dɔvɔ.

Seq C12+Pro Adv carry+Past go+Past Acc  
- they then carried went with

*They then carried him there.*

Ref: Waante 009

Ké jiké yi kin kentaw e, ε wvù taken ke lo.

Ké jiké yi kin ke-ntaw e, ε wvù taken ke lo.

Temp lay Prep C7+Det C7-bed Prep Seq 3Sg agitated+Past Adv Foc  
when lay on this bed on and he agitated just

*When they laid him on a bed, he agitated.*

Ref: Waante 010

Ké jiké yi kin e, ε wvu taken ke lo.

Ké jiké yi kin e, ε wvu taken ke lo.

Temp lay Prep C7+Det Prep Seq 3Sg agitated+Past Adv Foc  
When lay on this on, - he agitated just

*When laid on another bed, he agitated.*

Ref: Waante 011

Ε bó ke dio jiké wvù yi kentaw ke fò kenyi ke

Ε bó ke dio jiké wvù yi ke-ntaw ke fò ke-nyi ke

Seq 3Pl Temp Temp lay 3Sg Prep C7-bed C7+Ass Loc C7-bottom C7+Ass  
- they when then lay him on bed of there bottom of

kembuṅ e, ε wvù mum laṅcè fò.

ke-mbuṅ e, ε wvù mum laṅcè fò.

C7-door C7+Ass Seq 3Sg Temp steady+Past Loc  
door of - he then steadied there

*When they finally laid him on a bed by the door, he laid there calmly.*

Ref: Waante 012

Ε mvunyiim mum nyá ṅkiè lε, <<Waante ε gbè,

Ε mvu-nyiim mum nyá ṅkiè lε, <<Waante ε gbè,

Seq C12-bird Temp give+Past C1+song DirDis Waante ? fall+Past  
- birds then gave song Waante - fallen

bvulew ε shwelè.

bvulew ε shwelè.

C14+intestines ? gush+Past  
intestines - gushed

*The birds then gave a song, "Waante has fallen, his intestines have come out."*

Ref: Waante 013

Waante ε gbé, bvulew ε shwelè>>.

Waante ε gbé, bvulew ε shwelè>>.

Waante ? fall+Past, intestines ? gush+Past  
Waante - fallen C14+intestines - gushed

*Waante has fallen, his intestines have come out."*

Ref: Waante 014

Mum no binè kenenè.

Mum no bin-è kenen-è.

*Temp Aux dance-Prog round-Prog*

then were dancing rounding

*And so they were dancing around.*

Ref: Waante 015

Ɛ Kenjonciε lan jise, yen ε Waante ε yènè fijise

Ɛ Kenjonciε lan jise, yen ε Waante ε yènè fi-jise

*Seq Kenjonciε throw+Past C5+eye see+Past Seq Waante ? open+Past C11-small+eye*

- Kenjonciε threw eye saw - Waante - opened small eye

*Now Kenjonciε, the clock-bird, looked and saw that Waante had opened his eye just a little.*

Ɛ Kejonciε bee lε, <<Woi woi,>> dan tú diuw

Ɛ Kejonciε bee lε, <<Woi woi,>> dan tú diuw

*Seq Kejonciε cry+Past DirDis Exclamation jump+P go+Past C9+mouth*

- Kejonciε cried woi woi jumped went mouth

fwesé le.

fwesé le.

*door C9+Ass*

door of

*And Kejonciε cried out, "Woi woi," and jumped and went to the door.*

Ref: Waante 016

Ɛ Waante bvú bán fijise.

Ɛ Waante bvú bán fi-jise.

*Seq Waante Adv cover+Past C11-small+eye*

- Waante again covered small+eye

*Waante again closed his eye.*

Ref: Waante 017

Ɛ bine no genè fwe.

Ɛ bine no gen-è fwe.

*Seq C5+dance Aux go-Prog ahead*

- dance was going ahead

*The dance continued.*

Ref: Waante 018

Ɛ Kejonciε binè fiew tuù kε fò fwesè.

Ɛ Kejonciε bin-è fiew tu-ù kε fò fwesè.

*Seq Kejonciε dance-Prog C11+Poss turn-Prog Adv Loc door*

- Kejonciε dancing his turning just at door

*But Kejonciε was dancing over by the door.*

Ref: Waante 019

E Waante ke səsè já lɛ wen fáá kembuŋ,  
 E Waante ke səsè já lɛ wen fáá ke-mbuŋ,  
*Seq Waante Temp startle+Past stand+Past Pur 3Sg+Log close C7-door*  
 - Waante then startled stood so+that he close door

ε Kejonciɛ bee lɛ, <<Woi,>> wase ɛkfvuŋ laa kɛ  
 ε Kejonciɛ bee lɛ, <<Woi,>> wase ɛkfvuŋ laa kɛ  
*Seq Kejonciɛ cried+Past DirDis Exclamation Adv Loc came+Past Temp*  
 - Kenjonciɛ cried Exclamation already outside came just+then

wen bé ε see lɛ.

wen bé ε see lɛ.

*3Sg+Log Aux ? tell Comp*

he Past told that

*Waante moved so that he could close the door. Kenjonciɛ cried out, "Woi" and from outside said it was just as he had warned them.*

Ref: Waante 020

E Waante koo mvunyiim mvu to nu yěw mvunciim  
 E Waante koo mvu-nyiiim mvu to nu yěw mvu-nciim  
*Seq Waante catch C12-bird C12+Rel Aux Cop C9+house C12-Adj*  
 - Waante catch birds who Past were house all

dɛɛ die.

dɛɛ die.

*cook eat*

cook eat

*And Waante caught all the birds in the house, cooked, and ate them.*

Ref: Waante 021

E è boi kɛ Kejonciɛ maan.

E è boi kɛ Kejonciɛ maan.

*Conj 3Sg save Adv Kejonciɛ one*

and it save only Kejonciɛ alone

*Only Kejonciɛ was saved.*

Ke kǎ.

Ke kǎ.

*Adv finish*

just finish