IDEOPHONIC VERBS IN HAUSA

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M.A/ARTS/04551/2010-2011 (New)

DEPARTMENT OF AFRICAN LANGUAGES AND CULTURE

FACULTY OF ARTS
AHMADU BELLO UNIVERSITY, ZARIA

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BEING THESIS SUBMITTED TO THE POST GRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, ZARIA,
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DEPARTMENT OF AFRICAN LANGUAGES AND CULTURE

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CERTIFICATION

This dissertation entitled "Ideophonic verbs in Hausa" by Dahiru Tanimu meets the regulations governing the award of the degree of Master of Arts at Ahmadu Bello University, Zaria and is approved for its contributions to knowledge and literary presentation.

…… ……

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DEDICATION

This work is dedicated to my parents Alhaji Tanimu Shehu (my father), Hajiya ‘Aishatu Ahmed (my mother) and my entire family for their understanding and endurance throughout the period I pursued this course.

ACKNOWLEDGEMENT

In the name of Allah, the beneficent, the merciful. I thank the almighty Allah for the opportunity granted me to pursue this course.

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I further wish to express my appreciation to the second supervisor Dr. Balarabe Abdullahi for going through my work and offered suggestions and corrections. I wish to also thank Mal. Rabi'u M. Zarruk of the Institute of Education who was my first second supervisor. He really assisted me very much.

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I also wish to acknowledge the patience of my parents and my entire family for their endurance and understanding throughout the period of the research. May God help us all. Ameen.

Dahiru Tanimu

March 2012

DECLARATION

I declare that the work in the dissertation entitled "Ideophonic verbs in Hausa" has been performed by me in the Department of Nigerian and African Languages under the supervision of Professor Munir Mamman, Dr. Balarabe Abdullahi and Mal. Rabi'u M. Zarruk.

The information derived from the literature has been duly acknowledged in the text and a list of reference was provided. No part of this dissertation was previously presented for another degree or Diploma at any University.

ABSTRACT

Ideophonic verbs in Hausa (Ideophones with syntactic behavior of verb) are verbs whose sounds suggest their meaning. These type of verbs escaped the sight of researchers. The research exposes yet another landmark in the study of Hausa language. Three Hausa dictionaries were studied, where ideophonic verbs were extracted and analyzed. Words like *faska* "to hit with the palm" *tsuugaa* "to pour too much water" etc are verbs which sounds imitate certain sounds or actions. Ideophonic verb has two basic things. The first is that the sounds in every word imitate the sounds of the real action and secondly, the action is woven neatly with an intensifier. These types of verbs are semantically two dimensional, one expressing manner of action and the other expressing degree of action. Ideophonic verbs are of two types: Onomatopoeic Ideophonic verbs and non-onomatopoeic ideophonic verbs. The connection between sound and sense in these types of verbs are also analyzed.

KEY TO ABBREVIATIONS

H	=	high tone
L	=	low tone
“ ”	=	English meaning of Hausa items
Italics	=	Hausa words and sentences
V	=	vowel
C	=	consonant
X	=	words
1-7	=	verbal grades

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CHAPTER ONE

GENERAL INTRODUCTION

1.0 INTRODUCTION

Ideophone is a case where a native speaker feels or thinks that the sound of a word reflects or symbolizes properties in the real world. This phenomenon is also known in literary context as onomatopoeia (Maduka, et al 1992:71).

It is also defined as a vivid representation of an idea in sound. An onomatopoeic word, often, describes a predicate, qualificative or adverb in respect to manner, colour, sound, smell, action, state or intensity (Doke, 1935:118). Ideophones are a type of words used by speakers to evoke a vivid impression of a certain sensation or sensory perception like smell, colour, shape, sound, action, or movement. Galadanci (1971:12) is of the view that ideophones in Hausa are those utterances marked by distinctive phonological features, describing visual, tactile, auditory or other sensory experience.

Ideophonic verbs in Hausa are verbs whose sounds suggest their meanings to a native speaker. Words such as *faska* "to hit with the palm", *tsuugàa* "to pour too much water", *kirvàa* "to pound in a mortar" in Hausa are words whose sound suggest their meanings. This study attempts to identify ideophonic

verbs and their phonosemantic analysis; a branch of linguistics that refers to the idea that vocal sounds have meaning. In particular, sound symbolism is the idea that phonemes carry meaning in and of themselves.

1.1 STATEMENT OF THE PROBLEM

"Ideophones in Hausa language have been known to linguists for a very long time, as far back as 1886" (Galadanci 1971:12). Since that time, a lot of researches were conducted on ideophones, and yet, the topic has not been exhausted. Galadanci (1971:13) states that, "from the semantic point of view, the great majority of Hausa ideophones are qualifiers. They occur, for example, as qualifiers of an utterance which denotes any of the following: (a) appearance– *birjik, ratata* (b) colour– *shar, sixik* (c) intensity– *haiqàn, riris* (d) manner– *dàgàjèejèe*, *shèeqèeqèe* (e) motion– *farcak*, *katakau* (f) size– *gàndàndàn, gàngàràn* (g) smell– *gumùs, gunùs* (h) sound– *gwangwaran, raqal* (i) state– *qiiqam, làmoo,* (j) taste– *cakwai, zaqwai"*.

Skinner, (1977) also is of the view that unlike nouns and verbs, ideophones do not stand for some independent referent in the real word like 'book' or 'man' 'go' or 'write'. They always add to or intensify another idea. For example, words like *sixik, haiqàn, dàgàjèejèe* are ideophones that are used to qualify or intensify another word or idea. But ideophonic verbs are words that can stand independently, they are also used to show intensity in the action.

These and other studies are researches conducted on ideophones with syntactic behaviour of model nouns, adjectives and adverbs. Ideophones with syntactic behaviour of verbs are not taken care of.

1.2 PURPOSE OF THE STUDY

Researches have been conducted on ideophones as they relate to Hausa. For example, Galadanci, (1971:12) studied the syntactic features of Hausa ideophones, ideophones used as model adverb, ideophones used as nouns and ideophones used as adjectives. Skinner (1977) is of the view that, Hausa ideophones are qualifiers, so they cannot stand independently. They always add to or intensify another idea.

As can be seen these researches concentrated on syntactic behaviour of the ideophones as they relate to nouns, adverbs and adjectives. One class of ideophones, namely the ideophonic verbs, has not received proper attention by linguists and grammarians. This aspect has been totally neglected.

It is the purpose of this research to study the ideophonic verbs critically, analyse their characteristic and their syntactic forms. It is also the purpose of the research to study ideophonic verbs alongside other ideophones and study the relationship between them. The research is intended to study the phonosemantic analysis of ideophonic verbs in Hausa and how some ordinary verbs acquire ideophonic qualities when reduplicated.

1.3 THE SIGNIFICANCE OF THE STUDY

Most of the studies on Hausa ideophones have been conducted on ideophones with syntactic behaviours of modal nouns,

adverbs and adjectives, Galadanci (1971), Skinner (1977) and Jagger (2001). The work when successfully completed is expected to assist linguistic scholars in the study of ideophones, especially Hausa language. The work provides a sort of searchlight for any student who wishes to undergo further research on the topic. Hausa language needs more reference materials for the study of the language, the research is therefore helpful to book writers, and may provide more reference materials for the study of the language.

Maduka (1992:72) conducted a research on the relationship between sound and sense in reduplicated sound ideophones in Nembe language. Some of his findings are: (1) Nembe ideophones may be said to be classified into two: those with abstract meaning and those with concrete meaning. (2) Forms referring to "rattle" have [k] in the midial position in a half section that is reduplicated. (3) Forms referring to "pattering", "spattering", "sputtering", contain a medial alveolar stop [t] or [d]. (4) Forms referring to humming or swarming noise contain a medial nasal consonant – only [n] in the language – or nasalized vowels. And (5) Forms referring to "loquacious" or "clarity of perception" ("loud", "audible").

But in Hausa language, to the knowledge of the researcher, no research has been conducted on the relationship between sound and sense in Hausa ideophones. This research

may pave the way for any researcher who wishes to find more about ideophones. Therefore, the work is to expose yet another aspect of the richness of the Hausa language, particularly that of ideophonic semantics.

The research, on completion, may assist teachers and students in teaching-learning situations. It may help the teachers to have materials for teaching and also help the students learn easily.

The work may help preserve Hausa Ideophones and may even encourage its use.

In summary, the research is expected to:

1. pave way for a better understanding of ideophones and ideophonic verbs.
2. find out the important contributions on ideophones so far.
3. contribute towards stimulating other researcher's interest into carrying out further studies in the area.
4. improve the teaching of ideophones.
5. boost the use of ideophones in Hausa language.

1.4 SCOPE AND LIMITATION

This study has specifically been restricted and designed to ideophonic verbs in Hausa only. The research is not designed to study ordinary ideophones or ordinary verbs. Even if they are referred to, it could only be for comparison. There are more than four thousand six hundred and thirty eight (4638) verbs (including the reduplicated verb) (Zarruk 1996). This number is too large for a critical study like this because of the limited time available and inadequate human resources. For this reason, therefore, one

type of verb is taken, that is ideophonic verb. The research therefore borders on the ideophonic verbs only. It will also study how some ordinary verbs acquire ideophonic qualities when reduplicated.

1.5 BASIC ASSUMPTION

The basic assumptions of the study are as follows:

1. From the semantic point of view, the great majority of Hausa ideophones are qualifiers (Galadanci 1971). It is assumed that Hausa ideophones are qualifiers.
2. Unlike nouns and verbs, ideophones do not stand for some independent referent in the real word like 'book' or 'man', 'go' or 'write'. They always add to or intensify another idea (Skinner 1977).
3. Most works in linguistic analysis have been done on the presumption of the arbitrariness of linguistic signs, relative to the meanings they convey. This has become so because arbitrariness is claimed to be one of the designed features of human language (Hockett 1963). The relationship between sounds and meaning conveyed by ideophonic verbs is unmistakable.
4. It has been recognised that, occasionally, the connection between sign and significance or sound and sense is motivated rather than arbitrary (Maduka 1992). It is similarly assumed that the ideophonic verbs are motivated rather than arbitrary.

1.6 RESEARCH HYPOTHESIS

The research is intended to analyze ideophonic verbs in Hausa and the presumption that linguistic signs are arbitrary. The relationship between sounds and meaning in ideophonic verbs is clear and vivid. Therefore, the connection between sign and significance or sound and sence is motivated. The research will identify ideophonic verbs in Hausa and the relationship between sound and sense in these words.

1.7 CONLUSION

Idiophone has been defined as a vivid representation of an idea in sound. It is a type of word used by native speaker to evoke a vivid impression of a certain sensation or sensory perception like smell, colour, shape, sound, action or movement while ideophonic verbs in Hausa are verbs whose sounds suggest their meanings. It is the purpose of this research to study the ideophonic verbs critically and also study the relationship between ideophones and ideophonic verbs.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 INTRODUCTION:

The literature on verbs in Hausa is very wide. A lot of researches have been carried out on verbs and ideophones. In most researches conducted on ideophones, linguists dwelt much on ideophones that have the syntactic behaviour of nouns, adverbs and adjectives as can be seen in Galadanci (1971), (Skinner 1977) and Jagger (2001). And most researches conducted on verbs dwelt much on verb grading system, Newman (1973, 1975, 1973b) Parsons (1960b, 1962, 1971/72, 1981), Newman (2000 chap. 74) and Jagger (2001 chap 7).

There is one class of verb that has totally escaped the sight of linguists. This class of verb is ideophonic verb. Very little research has been carried out on this type of verb. This chapter attempts to review the literature on verbs and ideophones in Hausa and also in other languages. The verb grading system from Parsons (1960) to Jagger (2001) will be reviewed. Intensivization in verbs will also be reviewed.

2.1 VERBS

Parsons (1960) devises a system of Hausa verb classification. This system becomes the reference material for all Hausa scholars.

He groups Hausa verbs into seven grades. Each grade refers to the pattern of tone and final vowel which the verb carries. Parsons classifies verbs as follows:

1. Grade one: = H-L (H)-aa: Some grade one verbs are transitive and some intransitive. Grade one verbs of two syllables have H-L tones, verbs of three syllables have H-L-H, and verbs of more than three syllables add additional H- syllables to the beginning of the verbs. Example: *jiqàa* (H-L) "to moisten or soak", *taakùraa* (H-L-H) "to become bent or stressed or wrinkled", *jagalgàlaa* (H-H-L-H) "being in disgusting condition".
2. Grade two: = L-H (-L)-aa: All grade two verbs are transitive and end in long –aa. Two syllable Grade two verbs have L-H tones, verbs of three syllables have L-H-L, verbs of more than three syllables add additional L- syllable to the beginning of the verb. Example: *kwàasaa* (L-H) "to take or park a portion", *màllakàa* (L-H-L) "to be in possession of", *shùugàbantàa* (L-L-H-L) "to head or lead".
3. Grade three: L-H(-L) –a: All Grade three verbs are intransitive and end in short –a. Two syllable grade three verbs have L-H tones, verbs of three syllables have L-H-L, and verbs of more

than three syllables add additional L- syllables to the beginning of the verbs. Example: *cika* (L-H) "to fill or complete", *xiga* (L-H) "to drop", *tsòoratà* (L-H-L) "to be afraid or frighten", *gàlàabaità* (L-L-H-L) "to become delirious or unconscious".

4. Grade four: -H-L(H)-e: All Grade four verbs are transitive and end in long –ee. Grade four verbs of two syllables have H-L tones, verbs of three syllables have H-L-H, verbs of more than three syllables add additional H- syllable to the beginning of the verb. Example: *kwalfèe* (H-L) "to pack out water", *tsallàkee* (H-L-H) "to jump over", *dabaibàyee* (H-H-L-H) "to entangle.
5. Grade five: All H- tones + -ar or no final vowel + da: All Grade five verbs are transitive and end in –ar. Grade five verbs of any number of syllables have H-H (-H) tones. Example: *kifar* (H-H) "to throw out", *fusaatar* (H-H-H) to anger someone", *sadaukantar* (H-H-H-H) "to give out in alms".
6. Grade six: All H- tones + o: Some Grade six verbs are transitive while some are in transitive. Grade six verbs of any number of syllables have H-H (-H) tones. Example: *aroo* (H-H) "to borrow", *vullo* (H-H) "to appear", *zagayo* (H-H-H) "to turn round".
7. Grade seven: L ……H - - u: The final tone of grade seven verbs is H with all preceding syllables L-L. Example: *shàaru* (L-H) "to be well swept", *dàfu* (L-H) "to be well cooked", *kìiwàtu* (L-L-H) "well pastured animal".

One important feature differentiating the verbal grades is the forms that verbs take before objects. Parson (1960) speaks of four contexts: A-verbs with no objects, B-verbs before pronoun object, C-verbs before noun object and D-verbs before indirect object. For example, Grade one verb:

taa jiqàa (H-L), "she soaked"(no object).

taa jiqàa shi (H-L), "she soaked it"(before pronoun object).

taa jiqà maagànii (H-L), "she soaked medicine" (before noun object).

Grade two verb:

taa kwàasaa (L-H), "she packed"(no object).

taa kwàashee tà (L-H) "she packed it"before pronoun object.

taa kwàashi àràha (L-H), "she packed cheap goods" (before noun object)".

Grade four verb:

taa kwalfèe (H-L), "bale out(water)" (no object).

taa kwalfèe shi (H-L), "bale out(it)" (before pronoun object).

taa kwalfè ruwaa (H-L), "bale out water" (before noun object).

Grade five verb:

taa aro (H-H), "she borrowed" (no object).

taa aroo shì (H-H), "she borrowed it" before pronoun object.

taa aroo riigàa (H-H), "she borrowed a shirt" –before noun object.

Parson (1960) also differentiates between "basic" Grades, viz grade 1-3 and "derived" grades, viz. Grade 4-7. This division refers in part to predictability in form, but primarily to meaning. Predictability: among grade 1-3, there seems to be little, if anything, about the meaning of the verbs which allows one to predict which grade they fall into, that is to say that there are grade 1 verbs that are transitive but have meaning that are similar to grade 2 verbs (all of which are transitive), and there are grade 1 verbs that are intransitive but have meaning that are similar to Grade 3 verbs (all of which are intransitive): for example. *gayàa* "tell" is a Grade 1 verb, whereas *fàxàa* "say" is a Grade 2: *yankàa* "cut" is a grade 1 verb, whereas *sàara* "chop" is a Grade 2. *tsayàa* "stop" come to a halt is a Grade 1 verb, whereas *sàuka* "get down" is a grade 3 verb.

Parsons also notes that Grade 4 verbs form a sort of mixed category. There are some Grade 4 verbs which seem to have basic meaning that would not differentiate them in any systematic way from verbs in Grade 1-3:

- *ajìyee* "put away", "deposit" is Grade 4 verb, whereas *sakàa* "put down", "put on" is a Grade 1
- *gaanèe*, "understand", recognize, comprehend is a Grade 4 verb.

- *goodèe* "thank" is a Grade 4 verbs, whereas, *yàarda* "agree" is a grade 3 verb.

It is however possible to change verbs from Grades 1-3 into grade 4 to create derived meaning.

Meaning: The main reason for making a distinction between basic and derived grades is that by and large, when a root is found in one of the derived grades, there is a fairly constant element of meaning associated with the Grade form, an element of meaning which is absent in the basic grades. This is particularly clear in grade 5-7. As noted, grade 4 is mixed between "basic" and "derived" meanings.

Although the Parsons (1960) grade system accounts for about 99% of the verbs in Hausa Dictionary, there are some important categories of verbs that have not been fully accommodated. This includes some of the most frequently used verbs in Hausa. Zaruk (1996) studied this class which he calls *fanxararre* "irregular". He classifies this type of verbs into two. The first type is one syllable verbs and the second is two syllable verbs. The one syllable verb has high tone and is of two types. *Kafaffe* "fixed" and *datsattse* "approcopated". The word fixed is the one syllabic verb that semi-vowel (y or w) must be added to it before it enters into any of the verb grade. For example:

One Syllabic Verb: **verb class**

	1	4	5	6	7	
bi	*biyàa*	*biyàe*		*biyoo*	*bìyu*	"to follow"

fi		*fiyee*				"to exceed"
ji	*jiyàa*		*jiyar*	*jiyo*	*jiyu*	"to hear"
qi	*qiyàa*					"to refuse"

Approcopated verbs are originally two syllabic but reduced to one, for example:

baayar	-	*bai*	"to give"
hawar	-	*hau*	"to climb"
kawar	-	*kau*	"to remove"
barii	-	*bar*	"to leave off"
sanii	-	*san*	"to know"
xaukàa	-	*xau*	"to carry"
kashee	-	*kas*	"to kill"

Zarruk (1996) further studies two syllabic verbs that are irregular. They are irregular because of their tones or last vowel. These are:

1) Those verbs whose tone patterns do not conform to any verb class. Their tone is H-H for example:

biyaa	"to pay"
farga	"to realize"
girma	"to grow in age"
ganii	"to see"
kusa	"to be near"

kwaana "to pass the night"

riga "to precede"

tsuufa "to become old"

zama "to become"

2) Those verbs whose last vowels do not conform to any verb class. They are all intransitive verbs and last vowel is short -i, -u, or -a, example:

vaaci "to be spoilt"

vata "to lost"

faaxi "to fall"

gudu "to run"

haihu "to give birth"

mutu "to die"

taashi "to stand"

Newman (1973) also has tone as part of the lexical specification of primary stems. He also argues convincingly that tone is syntactically conditioned with (disyllabic) i- verbs surfacing L-H if transitive as in *sàayaa,* "buy" grade 2 and H-L if intransitive *faaxì,* "say" grades 3.

Among the advantages of Newman's approach is that it accommodates several subclasses of verbs which were not captured in Parsons Grade system. Parsons includes H tone one sylllabic mono verbs with final -i or -aa, as for example: *cii* "eat", *shaa* "drink" and H-L verbs, as in *cirè.* All these are classified under the new grade "0".

Jagger (2001:212) extensively reviewed literature on verb grade. In his introduction, he discusses Parsons (1960b, 1971/72,) analysis on verb grade. He also studies Newman (1973) and a lot more literature. Jagger divides the verb grades into two. (1) Primary grades (grade 0-3). Grade 0 contains basic and usually transitive final –i and –a mono syllabic verbs such as *ci* "eat", *sha* "drink". Grade 1 consists of basic transitive and intransitive final –aa verbs such as disyllabic verb of *gyaaràa* "repair", *koomàa* "return". Grade 2 contains basic transitive only final -aa verbs, like *sàyaa* "buy", plus derivatives like *yanka* "cut". Grade 3a forms, as in *tuuba* "repent". Grade 3b verbs ending in -i, -a, or -u as in *faxì* "say", *vatà* "lost", *mutù* "die". (2) Secondary grades (Grades 4-7). Grade 4-7 are all formed by attaching a derivational tone-integrating suffix (Newman 1973), which overrides the underlying tone pattern on the stem, whether monomorphic or complex. Grade 4 (transitive and/or intransitive) contains "totality conclusive" verbs for example *sayèe* "buy", separative-deprivative verb for example *xeebèe* "park" and "unaccusatives" as in *huujèe.* Grade 5 (transitive only) "afferential" verbs indicate action away from the speakers,

for example *aurar (dà)* "to give out in marrage". Grade 6 (transitive and/or intransitive) is "ventive centrapetal" expressing action directed towards a deictic centre (usually the speaker), for example *auro* "to marry in". Grade 7 (intransitive only) contains "affected – subject" verbs, including semantic passives, where the surface grammatical subject is affected (often totally) by the action of the verb, for example *gyàaru* "to repair", *hàxu* "meet".

Zarruk (1996), just like Parsons (1960), is of the view that there are only two types of verbs namely transitive and intransitive. He gives the following examples:

Transitive: consisting of verbs like *huuràa, xanxàanaa, kòoyi, fàllàshi* as in the following:

Taa huurà wutaa	"she blew the fire"
Yaa xanxàanà gishirii	"he tasted salt"
Yaa kòoyi lissafi	"he learnt mathematics"
Sun fàllàshi kânsù	"the exposed themselves"

(a) Intransitive: consist of verbs such as *cìka, màkarà, wàdàatu* as in the following*:*

Yaa cìka	"it is full or complete"
sun màkarà	"they are late"
zâi wàdàatu	"he will be satisfied"

Zarruk (1996) also studies the Hausa verbal grade using Parsons (1960) verb grading system as his yardstick. He agrees

that grades 1-3 are the basic grades, while grades 4-7 are the derived grades.

All researches conducted above are on verbal grading system beginning from Parsons (1960) up to Jagger (2001). In almost all the researches conducted, one fact still remains, that is, grading system of Hausa verbs was given more attention. In this research, the grading system will only be referred to in order to see how ideophonic verbs fit into the grading system.

2.2 INTENSIVIZATION

Intensive in verbs is the building of pluractional verbs, Jaggar (2001:281). Linguists like Al Hassan (1983), Frajzyngier (1965), Jaggar (2001) studied intensives in Hausa verbs.

Semantically, intensives in Hausa have two dimensions: one dimension expresses extent and the other expresses degree Al Hassan (1983). The intensives that express extent are those with the connotation of repetition or plurality of action or state such as:

yankèe (to cut)	gr 4	*-yanyanka*
sookàa (to pierce)	gr 1	*-sossòokaa/sassòokaa*
ragèe (to reduce)	gr4	*-rarrègee*

cirèe (to take out) gr 4 *-ciccìree*

rabàa (to distribute) gr 1 *-rarràbaa*

And those of degree may be interpreted as depicting a value higher than the norm, like:

rikìcee (to become confused or muddled) gr 4 *-rikirkicee*

rikìxee (to become metamorphosed) gr 4 *-rikirkixee*

halàka (to destroy) gr 1 *-halallaka*

Intensive verbs addressed as pluractional verbs, as indicated by Jagger (2001) are reduplicated forms built on verb stems, simple and derived in all grades. For example Al-Hassan (1983) divided intensive verbs into two main categories viz.: +Base (plus base) and –Base(minus base) intensive verbs. +Base intensive verbs are those verbs whose base forms are still in use for example *kakkàryaa* "to break into peices" from the base *karyàa* "to break". He further categories intensive verbs into 'A' and 'B' depending on where the duplication is affixed to the stem. Category 'A' is when duplication is affixed in front of the root and category 'B' is affixed when duplication is behind the root. For example: *maqàlee* – *mammaqàlee* (Category 'A') – *maqalqàlee* (category 'B') "to become stuck".

Some -base intensives seem to be ideophonic. The present researcher intends to look at this type of verbs. Words like

kinkimoo (to carry something heavy against the chest for a short distance), *vavvakoo,* (to force something off its root or base), are some examples.

Even though Jagger (2001) agrees with what Al-Hassan (1983) states but he calls the intensives in verbs as pluractional verbs. He states that:

> "derivationals are reduplicated forms built on verbs stems, simple and derived, in all grades, and they retain all the morphosyntactic properties, eg. Verbal nouns.... Semantically they express a complex multiple actions performed on a number of occasions by plurality of subjects and/or plurality of objects".

He further explains how the pluractional stems are formed, that is, by reduplicating and prefixing the initial $C_1V(V)C_2$ component of the stem. For example, *bugàa* (beat) – *bugbùgaa/bubbùgaa, tavàa* (touch) – *tavtàvaa/tattàvaa.*

But Jaggar (2001) presents intensive 'B' as infixal pluractional. He presents the following rule: copy the $-C_2\ V(V)C_3$ sequence occurring before the final vowel of a trisyllabic verb stem and insert it to the left in antepenultimate position, for example; *gutsùraa – gutsutstsùraa*, *tafarfàsaa from tafàsaa* "to boil".

2.3 IDEOPHONES

2.3.1 INTRODUCTION

Doke (1935:118) is often credited with the term "ideophone" which is defined as: "A vivid representation of an idea in sound. A word, often onomatopoeic, which describes a

predicate, qualificative or adverb in respect to: manner, colour, sound, smell, action, state or intensity" (Doke 1935: 118 cited in Voeltz and Kilian-Hatz (2001). Trask (1993: 131-132) defines ideophone as "one of a grammatically distinct class of words, occurring in certain languages, which typically express either distinctive sounds or visually distinctive type of action." Crystal (1997: 189) on the other hand defines ideophone as a "...term used in linguistics and phonetics for any vivid representation of an idea in sound, sound as occurs through onomatopoeia."

"What are referred to as ideophones in Hausa are those utterances marked by distinctive phonological features. Ideophones also constitute a large set of expressive, phonosemantic and sometimes collocational words which are used to describe and intensify mainly sensory experiences. For example: sound, motion, smell, taste, appearance, colour, shape, action" etc. (Jaggar (2001). Ideophones in Hausa do not belong to a single syntactic class; they cut across a number of categories. Sometimes they are used as adjectives or adverbs or even nouns and are found in both written and spoken Hausa, (Galadanci (1971), Newman (1995) and Newman (2000 chap. 35).

2.3.2 STRUCTURE AND PHONOLOGY OF IDEOPHONE

"Ideophones often end in a consonant or diphthongs /ai/ and /au/ and some ideophones involve optional or fixed reduplication", Jaggar (2001:691). Examples are: *fat* (pure white), *qwal* (all alone), *sak* "direct", *zau* "very hot", *lau* "healthy", *buzu-buzu* "untidy". Ideophones are typically characterized by an extra high tone on any 'high' tone(s) in phrase-final position as in *baqii wulik* "shining black" *baqii qirin* "dull black", *jaa jàawur* "so red". Monosyllabic ideophones of CVV shape often occur with extra lenthening of the last vowel. For example: *Sun taashi rîi* "they moved in crowd". Monosyllabic ideophone usually have a H tone, very few have L tone, for example *rîi* (in a crowd), *wul* "very quickly". Disyllabic ideophones end in consonant, and sometimes in diphthong and may have LH tone. Example*: xùngum* "entirely", *màaqil* "chock-full", *gàalau* "with mouth wide open". Trisyllabic ideophones are typically monotonal LLL or HHH with a final vowel, consonant or diphthong. They usually have identical vowel, example; *bàrkàtài* "in disorder", *gàalàalàa* "loosely exposed", *fìrgigit* "startled", *fururu* "white from dust". Some ideophones are formed by complete reduplication with either overall H tone or LL – HH or HH(H) – LL(L) tone melody. Example; *kwata-kwata* "completely" *maza-maza* "very quickly" *cuku-cuku* "underhand dealing*" zìrgàa-zirgaa* "going to and fro"

2.3.3 SYNTAX/FUNCTION

"Syntactically, a general statement can be made that there is no one syntactic relationship into which all Hausa ideophones can enter", Jaggar (2001). This means Hausa ideophones can function as subjects or as objects like nouns or they can function as qualifiers. For example: as adjectives to modify noun: *àkwai mootoocii bìrjik cikin tashàa* "there are lots of cars in the car-park", *tanàa dà haqòoraa zaqoozàqòo* "she has protruding teeth". In another case as adverb to modify verb: *sun taashì firgigit* "they woke up with a start", *yaa jìqa sharaf* "he was soaked to the skin". Some ideophones can function as a noun phrase and can take determiners and have phrase and can take determiners and have grammatical gender. For example: *cùkuu-cukuu yaa yi yawàa à kasar nàn* "there is too much underhand dealing in this country", *wannàn zìrgaa-zirgaa taa dàamee nì* "this to-ing and fro-ing bothers me".

In almost all the researches conducted on ideophones none touches ideophonic verbs, this is the aim of this research.

2.3.4 REDUPLICATED SOUND IDEOPHONES

A lot of Ideophones are formed by complete reduplication of the underlying segmental base which usually has identical

vowels, the tone is either overall H tone or LL-HH or HH(H) – LL(L). Fully reduplicated ideophones are similar in shape and meaning to augmentative adjectives Jaggar (2001) as for example:

X x 2)H : *kaca-kaca* "in a mess", *kwata-kwata* "completely"

maza-maza "very quickly", *rugu-rugu* "in pieces"

X x 2)LL-HH *cùkùu-cukuu* "underhand dealing" *hàdàa-hadaa* "buying and selling"

X x 2)LL(L)- LL(L) *bùgùzùm-bùgùzùm* "in a clumsy manner" *buzuu-buzuu* "long and untidy"

Some ideophones are partially reduplicated ideophones. For example: *gàalàalàa* "loosely, exposed", *tsòolòolòo* "tall and thin".

2.4 CONCLUSION

The chapter reviewed literatures on ideophones and verbs. Parsons (1960) Hausa verb classification system was reviewed. He groups Hausa verbs into seven grades each grade refers to the pattern of tone and final vowel which the verb carries. Intensives in Hausa verbs were also reviewed. The works of Al Hassan (1983) Fnajizyngier (1965) and others were reviewed.

CHAPTER THREE

RESEARCH METHODOLY

3.0 INTRODUCTION

The intention of this study is to identify ideophonic verbs and also analyse their phonosemantic analysis. It is also the intention of this study to study how some ordinary verbs acquire ideophonic qualities when reduplicated.

To achieve these, it is necessary to plan how to get the data needed, the types of instrument to be used, and how to analyse the data. The chapter is therefore designed to describe the data collected and analyse them.

3.1 RESEARCH INSTRUMENTS/INSTRUMENTATION

For the purpose of this research, the following instruments were used for the collection of data: the first instrument used was studying of an appendix of a book tittled *"Aikatau A Nahawun Hausa"* by Rabiu Muh'd Zaruk (1996). The appendix is a list of verbs extracted from three renowned Hausa dictionaries, (Bargery 1934, Abraham 1946 and Skinner 1959). The second instrument used was journals and publications on related topics. The third instrument used was field research. Some materials were gathered through interviews and conversations with people (mostly Hausa people from Katsina, Kano, Sokoto, Daura and Zaria). Another instrument is the researcher himself who happens to be a native speaker of Hausa. Ideophones and other words with ideophonic tendencies can sometimes be coined. That is to say, one easily creates ideophones or ideophonic words that will suit some purposes. It is therefore possible to find word or words that cannot be found in any of the dictionaries because they are newly coined. Almost all materials gathered were authenticated by some people with different dialects (peoples from Kano, Katsina,

Daura, Sokoto, and Zaria, the dialect home of the researcher, and therefore used his knowledge of the language as a resource person) see Appendix II. The materials gathered through interviews and conversations were recorded in audio tape and in writing.

3.2 DATA COLLECTION PROCEDURE

The research is on words (ideophonic verbs); the ideophonic verbs to be used in this research are collected through the study of three renowned Hausa dictionaries. The data collected were arranged according to their verbal grade. An attempt was also made to arrange the words according to their phonosemantic classes. The subject (Ideophonic verbs in Hausa) is observed in a naturalistic situation without any influence. The procedure of the data analysis is basically descriptive.

3.3 CONCLUSION

The methodology used in getting the data needed, the type of instruments used and how the data is analysed was discussed in this chapter. Three instruments were used: An appendix in a book tittled *"Alkatau A Nahawu Hausa"* by Zarruk (1996), journal and publications on related topics and field research. Some materials were gathered through interviews and conversations with people.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 INTRODUCTION

This chapter is the result of a research carried out on ideophonic verbs in Hausa. It is a research in which the writer studied the ideophonic verbs, the relationship between sound and sense in this type of verbs and also some ordinary verbs that acquire ideophonic values when reduplicated.

The chapter is divided into sub-topics in order to make the study easier. Things like onomatopoeic ideophonic verbs, nononomatopoeic ideophonic verbs, phonosemantic analysis of ideophonic verbs and ordinary verbs that acquire ideophonic qualities when reduplicated were studied.

4.1 IDEOPHONIC VERBS IN HAUSA

Ideophonic verbs in Hausa are verbs whose sounds suggest their meanings. This means that the sounds of the words or the way they are pronounced suggest their meanings. Words like 'crash', 'lash', 'blast' and 'tinkle' are English words whose sounds imitate certain sounds, and their sounds suggest their meanings. Hausa words like *faskàa* "to hit with the palm" *tsuugàa* "to pour too much water" *kirvàa* "to pound with a mortar" are words whose sounds imitate certain sounds or actions.

From the above examples, however, two basic things are clear: The first thing is that, the sounds in every word imitate the

sound of the action, and the second thing is that in every word, the action is not an ordinary one; it is an action woven neatly with an intensifier. This means that the words convey a type of action and also convey the intensity of the action. For example, *Yaa tsuugà ruwaa* "he poured too much water" is semantically different from *yaa zubàa ruwaa* because *zubà ruwaa* means pour water. In the first example the amount of water poured was specified, while in the second example the amount of water poured was not specified. Consider the following examples, *yaa kwaarà ruwà* "he poured a large quantity of water", *yaa antàyà ruwaa* "he threw water (with force) on/into something", and *yaa zubà ruwaa* "he poured water". In the three examples above, the action of pouring water is common but in the first example the quantity of water is indicated and in the second example the force used in pouring the water is indicated while in the third example the amount and the force used in pouring the water is not indicated.

Ideophonic verbs in Hausa are semantically of two types; the first type is the type that expresses manner of action and the other type expresses the degree of action. Ideophonic verbs whose semantics fall within the type that express manner of action are those with the connotation of how the action is done or performed. For example: *yaa hankàxaa shi* "he pushed him (with force)", *yaa funjùma ruwa* "he dived into water (with splashing sound)". Those that fall within the second type are

those that express or depict a value higher than the norm. For example: *yaa sheeqà dà gudù* "he ran fast", *yaa antàyà ruwaa* "he threw too much water". But in either case the meaning of the verb (ideophonic) relays or conveys meaning that is amplified.

4.1.1 ONOMATOPOEIC IDEOPHONIC VERBS

Onomatopoeic ideophonic verbs are verbs whose sound formations imitate the sound of the real action. These types of verbs convey their meanings by the way they are pronounced. Words like *funjùmaa* "to fall headlong into water", *qyalqyàtaa* "to laughed loudly", *tsundùmaa* "to fall into water with splash" are verbs whose sounds imitate the sounds of the real action. Sometimes ideophones are used to complement this type of verbs. For example, the word *vallàa* "to break" often comes in a sentence with *val* which is an ideophone. *Yaa vallàa shi 'val'* "he broke it (with a breaking sound) or *yaa vallàa val* "he broke (with a sound)". Some other examples are the following:

Word	**Meaning**	**Ideophone**	**Verbal grade**
vallàa, vallèe	to break	*val* "emphasizes the sound of breaking"	1,2,4,6,7
vazgàa	to tear off by force a branch of three	-	1,2,4,6,7
varzàa	to grind flour coarsely	*Var* "emphasizes the sound of grinding"	1,4,6,7

valgàtaa	to break off a piece	*Val* "emphasizes the sound of breaking"	1,2,4,6,7
bundàmaa	to fall, dive into water	*bùndùm* "emphasizes the sound of diving into water"	1,2,4,5,6
bulbùlaa	to pour fluid from a small-mouth vessel	*bul-bul* "emphasizes the sound of pouring out of fluid"	1,2,4,5,6
ximàa	to thrash, hit with a fist	*xim* "emphasizes the sound of thrash"	1,2,
duddùlaa	to pour fluid from a small-mouth vessel	*dul-dul* "emphasizes the sound pouring fluid"	1,2,4,5,6
fantsàmaa	To splash water	*fantsam* "emphasizes the sound of splashing	1,3,4,5,6,7

		water"	
feetsàa	to spurt out water	*fets* "emphasizes the sound of the spurt out water"	1,4,5,6,7
funjùmaa	to fall headlong into water	*fùnjùm* "emphasizes the sound of diving into water"	1,3,7
gauràa	to lunch a hard blow/slap at someone	*gau* "emphasizes the sound of hand blow/slap"	1,4
gwabzàa	to strike forcibly	*gwab* "emphasizes the sound of the strike"	1,4
kirvaa	to pound in a mortar	*Kiriv* "emphasizes the sound of pounding"	1,4,6,7
kantsàmaa	to hit	*kantsam*	1,6,

		"emphasizes the sound of the hitting"	
kwantsàmaa	to hit	*kwantsam* "emphasizes the sound of the hitting"	1
qyalqyàtaa	to laughed loudly	*qyal-qyal* "emphasizes the sound of the lauhgter"	1,4
qyalqyàlaa	to laughed loudly	*qyal-qyal* "emphasizes the sound of the laughter"	1,4
qyaaqyàataa	to laughed loudly	*qyaa-qyaa* "emphasizes the sound of the laughter"	1,4
tinjìmaa	to fall or drop into water with a resounding splash	*tìnjìm "emphasizes the sound of the falling into water"*	1,2,7
tsundùmaa	to fall into	*tsundum*	1,2,3,6,5,7

water splash	with	"emphasizes the sound of the falling into water

4.1.2 NON-ONOMATOPOEIC IDEOPHONIC VERBS

Non-onomatopoeic ideophonic verbs are ideophonic but their sounds do not imitate the sound of the real action, because in most cases the action is not action that conveys any sound, that is, the action is non-onomatopoeic. For example; *ambùlaa* "to fling handful of something powder to, or on something". For example: *yaa ambùlà qasaa* "he flinged a handful of sand", *azazzàlaa* "to urge, pester to hurry up", *cunkùsaa* "to stuff a pad, pack tightly". Consider the following examples:

Word	**Meaning**	**Ideophone**	**Verbal grade**
ambùlaa	fling handful of anything powder at or on something	-	1,4,6,
angàzaa	to push somebody or something into or on to something	-	1,2,4,6,7
antàyaa	To throw too	-	1,3,6,7

	much water into something		
azazzàlaa	to urge, pester to hurry up	-	1,2,4,6,7
baxàa	to sprinkle over	-	1,5,6,7
vuulàa	to make or knock a hole	-	1,4,6,7
vurmàa	to knock out the bottom of a pot or drum	-	1,4,5,6,7,
ballàraa	to bend forward or backward	-	1,4,6,7
vangàlaa	to break a piece off	-	1,2,4,5,6,7
bangàzaa	to push over with force	-	1,2,6,7
bankàxaa	to lift up edge of a mat	-	1,2,4,5,6,7,
vingìraa	to topple and fall	-	1,4,5,7
vungùlaa	to cut off a little	-	1,2,3,4,5,6,7
vuntùnaa	to pinch off a tiny bit with	-	1,2,4,5,6,7

	finger-nail		
bursùnaa	to apply, smear small quality	-	1,4,6,7
caavùlaa	to make wet ground in trampled condition		1,2,4,6,7
camvàlaa	to make sloppy of floor groud	-	1,4,6
cunkùsaa	to stuff a pad, pack tightly	-	1,2,4,7
damqàa	to give or take a handful of something		1,2,4,65,7
xibgàa	to beat with a fist or thrash	-	1,2,4,7
dirzàa	scrub hard	-	1,2,4,7
dùntsaa	to take out a handful of things	-	2,6,7
xaaxàraa	to apply fire or hot iron/slashed something with	-	1,2,6,7

	a sharp knife		
dàadumà	to clutch with both hands a person	-	1,2,4,67
dàaqumàa	to clutch with both hands in an untidy manner	-	2,4,6,7
daaqùnaa	to mess a clean thing with dirty fingers	-	1,2,4,6,7
damfaràa	to compress thing consisting of several unit	-	1,2,4,7
daamùqaa	to clutch with both hands in an untidy manner	-	1,2,4,6,7
daamùlaa	to make a mess of thing	-	1,3,4,6,7
dangwàlaa	To dip something into thing	-	1,2,4,5,6,7
dulmùyaa	to sink; to	-	1,2,3,4,5,7

	become immersed		
dumbùzaa	to throw handful or large amount of thing	-	1,2,5,7
xungùmaa	to collect together in a body and start	-	1,2,3,6
garzàyaa	to go quickly; run hard	-	1,6
gumbùxaa	to throw, deposit a large quantity of something powder	-	1,2,4,6,7
gwaagwìyaa	To gnaw or strip meat from bone or dum-palm with the teeth	-	2,4,7
hambùxaa	to throw into the mouth anything in the	-	1,2,4,6,7

	form of powder		
hankàxaa	to lift up edge of a mat or push away	-	1,2,4,5,6,7
hantsùlaa	to somersault	-	1,4,5,6,7
javàa	to compress things consisting of several things	-	1,2,4,7
jibgàa	to pile up things on or in something	-	1,2,4,6,7
kaftàa	to blow at a person or something with a hoe, axe or sward	-	1,2,4,6,7
kimàa	to put on large amount of things into something	-	1,3,4,6
kimsàa	to stuff things into receptacle	-	1,4,6,7
kwarmàa	to pour in too	-	1,6

	much water or liquid or shower abuse on someone		
qaaqàbaa	to put something forcefully	-	1,2,6,7
kamfàtaa	to take out or dip out a large quantity of thing	-	1,2,4,6,7
qargàmaa	to force something on another	-	1,4,7
qarmàshee	to become emaciated	-	4,6,7
qundùmaa	to cover or shower somebody with abuse or to dive into wter	-	1,4,6
kwaftàraa	to hit with big stick or hoe	-	1,2,6,7
qwaaqùmaa	to seize firmly	-	2,4,6,7

	with both hands		
kwantsàmaa	to produce a large quantity of fruits on a tree	-	1,4
qyaamushee	to become thin or emaciated	-	4
muuqàa	to strike hard with stick	-	1,2,4
ribzàa	to collapse (wall or roof)	-	1,2,4,5,6
tsootsaa	to suck	-	2,5,4,6,7
rangàxaa	to strike hard with a stick	-	1,2,4,6,7
ruguntsumaa	to assume serious proportions	-	1,3,7,6,7
sharvàa	to slash with sword or whip	-	1,2,4, 6,7
shauxàa	to whip	-	1,2,7
saxàaxaa	to go stealthily or creep along	-	1, 6
sulluvaa	to slip or	-	1,3,4,5,6,7

	become loose		
sundùmee	to swell	-	3,4,7
sùngumaa	to carry by force or take bodily	-	2,4,6,7
sùntumaa	to carry by force	-	2,6,7
tànxaa	to lick up	-	2,4,6,7
tsuugàa	to pour out super abundantly	-	1,4
tsuulàa	to pour out a large quantity of liquid or beat with a kane	-	1,4
tankàxaa	to propel or force person along	-	1,4,5,6,7
waftaa	to pounce on and remove	-	2,4,6,7
wangalee	to open wide	-	4,5,6,7
wantsàlaa	to somersault		1,4,5,6,7
yarvàa	to plaster	-	1,4,5,6,7
zambàxaa	to apply or	-	1,6,7

	administer abundantly		
zumbùxaa	to add excess of condiments	-	1,7
zumdùmaa	to pour out super abundantly water	-	1,3,6,7

4.1.3 VERBS THAT ACQUIRE IDEOPHONIC QUALITIES WHEN REDUPLICATED

Some ordinary verbs acquire ideophonic qualities when reduplicated. Verbs in this class are of two types. The first is the one whose base form is still in use and has clear meaning in Hausa. For example the word *vallàa* "to break" when reduplicated seems to acquire ideophonic quality. The word changes to *vavvàlla*. Consider the following examples:

Word	**Base form**	**Meaning**	**Verbal grade**
vavvallaa	*vallàa*	to break	1,2,4,6,7
vavvàrkaa	*varkàa*	to tear to pieces	1,2,4,6,7
cavalvàlàa	*cavala*	be in moist unpleasant condition	1,2,4,6,7
ragwaggwàvaa	*ragwàvee*	to boil something till it	1,3,4,6,7

		becomes disintegrated	
rugurgùzaa	*rugùzaa*	to break or smash or crumble to pieces	1,2,4,6,7

The second type is the verb that has no clear base form because the base form is not in use, thus, has no clear meaning. For example, the word *duldula* has no clear base form; a base form that has no clear meaning. Consider the following examples:

Word	**Base form**	**Meaning**	**Verbal grade**
balbàlaa	-	to set fire	1
bulbùlaa	-	to pour fluid from small-mouth vessel	1,2,4,5,6,7
cakwalkwalaa	-	be in moist unpleasant condition	1,4,7
cukunkùnaa	-	to become in a muddle	1,4,7
cukurkùxaa	-	to entangle	1,4,5,6,7
caccàvaa	-	to make wet ground in trapped	1,4,6

		condition	
duddùlaa	-	to pour fluid from a small mouthed vessel	1,2,4,5,6,7
duqunqùnaa	-	to crumple	1,2,4,5,6,7
famfàtsaa	-	to break to pieces using the teeth	1,3,4,5,6,7
fatattàkaa	-	to lacerate or tear	1,2,5,4,6,7
gwajajjàvaa	-	to do thing inexpertly or carelessly	1,4,6,7
jagwaggwàvaa	-	to manhandle, or clumsily handled	1,4,6,7
kinkìmaa	-	to lift and carry a heavy object against the body	1,2,6,7
kacancànaa	-	to cut up into small portion	1,4,7
kucincìnaa	-	to cut up into small portion	1,4,7

kwavalvàlee	-	to clumsily handled	4
lugwiigwìitaa	-	to knead	1,3,5,6,7
ragargàzaa	-	to smash to pieces	1,2,3.4,6,7
rididdìgaa	-	to seriously damage a garment or something	1,4,6,7
rumurmùsaa	-	to eat with crunching sound	1,2,3,4,5,6,7
sakwarkwàcee	-	to become slack	3,4,5,6,7
sukurkùcee	-	to deteriorate	3,4,5,6,7
wajajjàgaa	-	to shake violently	1,2,7
wujijjìgaa	-	to swing round	1,2,3,4,7
yagalgàlaa	-	to tear to pieces	1,2,3,4,7
zazzàgaa	-	to shake out some powder, grains or liquid from a narrow mouthed vessel onto an article	1,2,3,4,5,6,7

4.2 PHONOSEMANTIC ANALYSIS OF IDEOPHONIC VERBS

In most works in linguistics, there is a strong presumption that the linguistic signs and the meaning they convey is arbitrary. This is because arbitrariness is claimed to be one of the designed features of human language (Hockett 1963). But right from the period of Plato's Cratylos which was written about the year B.C. 400, it has been recognised that occasionally, the connection between sound and sense is motivated rather than arbitrary. One of the earliest attempts at specifying the exact nature of the connection is Sapir's 1929 work in which he established the connection between the high, front English vowel [i] and the notion of smallness. Other symbolic connections have also been made such as that between alveolar and smallness, on the one hand and velars and largeness on the other (Mathews, 1970: Crockett, 1970: Maduka, 1988).

As stated earlier, ideophones have one important characteristic, that their sounds suggest their meanings. It is important, however, to study the connection between sound and sense. For that reason some groups of ideophonic verbs are selected. The words in each group are phonetically and semantically related. See the following examples:-

GROUP 'A'

birkìxaa- roll on the ground or floor or in powder.

hankàxaa- plip open or lift the edge (of a mat or something flat) and turn it.

tankàxaa - push aside or forward with the hands.

birkìtaa - muddle up, turn over or scatter.

jirkìtaa - change in appearance.

bangàzaa - push forward or sideways with the body.

GROUP 'B'

mintsila - pinch off a small portion using the fingers.

tsungula - pinch something or someone using the fingers.

tsikara - tickle somebody by the side using the fingers.

gutsura - break a little bit using the fingers or mouth.

guntsila - cut a bit of something using the fingers.

GROUP 'C'

hantsala - to somersault.

wantsala - to somersault or scatter.

bantsala - to scatter something around.

fantsala - to splash water.

tuntsura - to topple over.

GROUP 'D'

burtsoo - to exude from a container.

kuutsoo - to penetrate out of something by force.

maatsee - to squeeze something out of something by force.

kaatsee - to scrape off or out something out of one object.

GROUP 'E'

hambùxaa - to throw into the mouth anything in form of powder.

gumbùxaa - to throw or put a large amount of powder into something.

turbùxaa - to push into sand or ashes or anything powder.

barbàxaa - to spread anything powder onto something

GROUP 'F'

vingìree - to fall suddenly.

mangàree - to beat someone or something to the ground.

4.2.1 OBSERVATIONS ON PHONOSEMANTIC PATTERNS

Below are some observations made on each group of words on the connection between sound and sense.

i. In almost all the examples sighted above, one thing is common, that is, all the ideophonic verbs have concrete meaning. They are actions that could be seen vividly unless when used metaphorically.

ii. The words in group 'A', phonetically all the middle sounds are velar sounds /k/or/g/and the last sounds are alveolar sounds /d/t/or /z/. The verbs carry the meaning or sense of an action done in an untidy and forceful manner. It also connotes an action of turning upside down or side ways.

iii. At a glance the words in group ‘B’ seem to have no order, but looking closer they have an order. Phonetically two sounds are common in the group. The first sound is a voiceless alveolar ejective /s’/ which sometimes comes at the beginning of a word and sometimes at the middle syllable of a word (for words with more than two syllables). The second sound is an alveolar sound /t/ or /r/ or /l/ which comes at the final syllable of the words. Semantically, this group of words suggests the act of cutting or pinching something with the fingers or mouth. It also suggests cutting or pinching the object in small size. Therefore, words in this group tend to have two important senses, the first is the involvement of the fingers or mouth in the action and the second is the size of the action done (which is always small).

iv. The words in group ‘C’ phonetically have two common sounds. The first sound is voiceless alveolar ejectives /s’/ and the second sound is an alveolar sound /l/ or /r/. In all the words, the voiceless alveolar ejective /s’/ is at the middle syllable and the alveolar sound /l/ or /r/ at the final syllable. Semantically, however, the words with this type of sound arrangement tend to suggest action done in a somersaulting order, which is something done upside down or scattered, in most cases in an untidy manner.

v. In group ‘D’ the sound that is common in all the words is a voiceless alveolar ejective /s’/. Therefore, phonetically only one sound is common in this group. Semantically the words in this group suggest an action of forcing in or out of something.

vi. Phonetically all the words in group ‘E’ have two common sounds. The first sound is a voiced bilabial stop /b/in the middle of the word and the second is a voiced alveolar implosive /x/. The voiced bi-labial stop /b/ is at the middle syllable and the voiced alveolar implosive /x/ is at the final syllable. The words in this group suggest that the action is done on or with

something powder (not solid and not liquid). Therefore, the /b/ and / x / sounds suggests something powdery.

vii. In group 'F', phonetically the common sounds are voiced velar plosive /g/ which comes at the middle of the words and an alveolar sound /r/ which comes at the final syllable of the words. Semantically the words in this group suggest an action that is sudden and also falling or beating to the ground.

4.3 CONCLUSION

Ideophonic verbs in Hausa as analysed in the chapter are verbs whose sounds suggest their meanings. The sounds in these types of verbs imitate the sound of the real action and the action is woven with an intensifier. Ideophonic verbs semantically are of two types; the type that expresses manner of action and the type that expresses the degree of action. The ideophonic verbs whose sound formations imitate the sound of the real action (Onomatopoeic ideophonic verbs) and those whose sound formations do not imitate the sound of the real action (Non onomatopoeic ideophonic) where identified and analysed. Likewise ordinary verbs that acquire ideophonic qualities when reduplicated were analysed.

CHAPTER FIVE

SUMMARY/ CONCLUSION/RECOMMENDATIONS

2 INTRODUCTION

In this chapter, the researcher attempts to summarise the main findings of his research, discussed the conclusion and also gives recommendations for further study in the area of verbs, ideophones and ideophonic verbs in particular. The chapter is therefore, divided into three sections: Summary, conclusion and recommendations.

5.1 SUMMARY

From what has so far been discussed, ideophonic verbs in Hausa are verbs whose sounds suggest their meanings to a native speaker. For example, English words like 'crash', 'lash', 'blast' and 'tinkle' are words which their sounds imitate certain sounds, and the sounds suggests their meanings. Similarly, Hausa words like *funjùmaa* "to fall headlong into water", *vazgàa* "to tear off by force a branch of tree", *kirvàa* "to pound in a mortar" are words which their sound imitates certain sounds or actions. When observed closely, the above examples have two basic things. The first is that the sounds in every word imitate the sound of the action. And the second is that the action is woven neatly with an intensifier.

Semantically, Ideophonic verbs in Hausa are of two types; one expressing manner of action and the other expressing degree of action. The ideophonic verbs that their semantics (meanings) fall within the type that expresses manner are those connoting how the action is done or performed. And the ideophonic verbs that fall within the type that expresses degree are those that depict a value higher than the norm. The meaning of the verb is amplified.

In 4.1.1 the researcher attempts to analyze Onomatopoeic Ideophonic verbs in Hausa where he states that onomatopoeic ideophonic verbs are verbs whose sound formation imitates the sound of the real action. This type of ideophonic verbs sometimes accept Ideophones as complement, for example *valla* "to break" which often comes with *val* (ideophone) as complement. Other examples given by the researcher are: *funjuma* "to dive into water" *fùnjùm* (ideophone), *gwabzàa* "to hit" *gwab* (ideophone).

In 4.1.2 the researcher attempts to analyse Non-onomatopoeic Ideophonic verbs in Hausa where he states that Non-onomatopoeic Ideophonic verbs are Ideophonic but their sound do not imitate the sound of the real action because the action in most cases does not convey any sound. For example: *ambùlaa* "to fling heedful of something powdery to or on something" as in *Yaa ambùlà qasaa* "he flung a handful of Sand". Other

examples given are *azazzàla* "to urge, pester, to hurry up" *cunkùsaa* "to stuff a pad, pack tightly".

The researcher also focused on some ordinary verbs that acquire Ideophonic qualities when reduplicated. In 4.1.3 the researcher divides this type of verbs into two. The first is the one that its base form is still in use and had clear meaning in Hausa. For example, words like *vallàa,* "to break", *varkàa* "to tear", *civàa* "to lift" are words which when reduplicated acquire ideophonic quality. The word *vallàa* changes to *vavvàllaa, varkàa* changes to *varvàrkaa, civàa*, changes to *ciccìvaa.*

The second type of ordinary verbs that acquire ideophonic qualities when reduplicated is the one that its base form is no longer in use therefore, has no clear meaning. Words like *duldùlaa* "pour fluid from a small-mouthed vessel", *balbàlaa* "set bright fire" are words whose base form has no clear meaning.

In 4.2 and 4.2.1 the researcher analyses the relationship between sound and sense in ideophonic verbs. In this section, six groups of ideophonic verbs are selected and the words in each group are phonetically and semantically related to each other. For example: *birk ìxa* "roll about on ground", *hankàxaa* "lift up edge of mat or something", *tankàxaa* "propel or force something or someone along", *jirkìtaa* "change in appearance" are in one group. Words in this group phonetically have velar sounds /k/ or /g/ in the middle and the last sounds are alveolar

sounds /x/, /t/ or /z/. The verbs convey the sense of an action done in an untidy and forceful manner.

Other group of words put forward by the writer is: *mintsìlaa,* "pinch or pinch off", *tsungùlaa* "pinch or pinch off", *tsikàraa* "tickle", *gutsùraa* "to break a bit off". These words phonetically have two common sounds; voiceless alveolar ejective /s'/ and alveolar sounds /t/, /r/ or /l/. Semantically, the group suggests the act of cutting or pinching an object in small size.

Words like *hantsàlaa* "to somersaulting", *bantsàlaa* "to scatter", *fantsàlaa* "to splash water" and *tuntsùraa* "fell over and roll into something" are in another group. Phonetically these words have two common sounds; alveolar ejective /s'/ and alveolar sound /l/ or /r/. Semantically the words in this group suggest action done in a somersaulting order or upside down or scattered.

The researcher put forward another group of words that has only one sound in common, that is voiced alveolar elective /s'/. Semantically the words in this group suggest an action of forcing in or out of something for example, *burtsoo*, "to exude from a container", *kuutsoo* "to penetrate out of something by force" *maatsee* "to squeeze something out of something by force".

Another group of words put forward is *hambùxaa* "to throw into the mouth anything in form of powder", *gumbùxaa* "to throw or put a large amount of powder into something",

turdùxaa "to push into sand or ashes or anything powder". Phonetically words in this group have two common sounds: a voiced bilabial plosive /b/ at the middle of the words and voiced alveolar implosive /x/. Semantically words in this grop suggest action done on or with something powder.

The last group of words phonetically has two sounds in common, the first is voiced velar plosive /g/ and a voiced alveolar sound/r/. Semantically the word in this group suggests an action that is sudden

CONCLUSION

Ideophonic verb in Hausa is an area in the study of Hausa language that is new in term of the number of researches conducted. As a matter of fact, none has yet presented a satisfactory and comprehensive study on ideophonic verbs. Most researches conducted were on either verbs or ideophones, non narrowed down to ideophonic verbs. The area is a wide area that requires the attention of many scholars so that it can be developed and can have a substantial body of literature.

This notwithstanding, the study has made a significant contribution in language study especially in the area of Hausa language which was the subject of the research.

The study concludes that:

2.0 Ideophonic verbs in Hausa are verbs whose sounds suggest their meaning.

3.0 The action in this type of verbs is an action that is woven neatly with an intensifier.

4.0 Ideophonic verbs in Hausa are semantically of two types. The first type is that that expresses manner of action and the second is that that expresses the degree of action.

5.0 Ideophonic verbs are of two types: The first type is onomatopoeic ideophonic verbs. These types are verbs whose sound formation imitates the sound of the real action. And the second type is non-onomatopoeic ideophonic verbs. This type is usually action that does not convey any sound that indicates the action is non-onomatopoeic.

6.0 Some ordinary verbs acquire ideophonic qualities when reduplicated. These are two types: The first is the type whose base form is still in use and the second type is that whose base is not currently in use.

7.0 The connection between sound and sense is motivated rather than arbitrary. There are connections between sound and sense in this type of verb.

RECOMMENDATIONS

Most researchers in the grammar of Hausa language dwell much on ideophones with syntactic behaviours of modal nouns or adverbs or adjectives. Lots of the researches conducted on ideophones only studied the syntactic features of Hausa

ideophone. The relationship between the sound of the ideophone and the sense or meaning it conveys is also another area that was not given proper attention.

These problems, among others, called for this research on ideophones and verbs. It was shown in this present study that the findings are significant and help to most linguists who either did not put their sport light on this area or did not notice it at all. It is in the light of all these problems that the researcher recommends this study to linguists and students of Hausa language in order to improve on their knowledge of the language.

Generally, the ideophonic verbs in Hausa were identified and examined. Onomatopoeic ideophonic verbs, non-onomatopoeic ideophonic verbs and ordinary verbs that acquire ideophonic qualities when reduplicated, as were analyzed, are words that are used daily. Through this study, language researchers will be in a position to identify these words and differentiate between them. The study also exposed the relationship between sound and sense in these type of verbs. The sounds of the verbs always convey their meaning, and these types of verbs are not ordinary verbs, they are verbs that are woven with intensifiers.

From the foregoing discussions, it is assumed that the study can be used as a reference material for both Hausa and non-

Hausa language theachers and researchers on Hausa and other languages.

Hausa language teachers and planners in Nigerian Universities and other higher Institutions of learning should incorporate this type of verbs in their syllabi. Under this topic, items such as the type of verb, its phonology and semantics could be thought.

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APPENDIX I

A list of Hausa verbs extracted from the two reknown Hausadictionaries (Bargery 1934, Abraham 1946 and Skinner 1959).

afàa	Alkàntaa	azzàmaa	varkàa	bulcèe
aikàa	allahee	abooracee	bartàa	vùlla
amar	allàqaa	albarkàtaa	varzàa	vùra
amsàa	àmarà	àlkawàartaa	vàta	burgàa
àraa	amarta	àlmaajìrtaa	vaatàa	burkàa
arcèe	amàayee	àrìiriitàa	vaatàa	vurmàa
askèe	àmbatàa	azazzalaa	vaatsèe	burmàa
aukàa	ambùlaa	aziiziitaa	bauxàa	burtsèe
àuraa	ambùtaa	baa	bautàa	buusàa
ayau	amfàanaa	bai wa	baayar	vùuya
azàa	amìntaa	bad da	bazàa	ba'antàa
àbautà	angàzaa	bar da	vazgàa	baabàncee
abàrcee	anìitaa	bar	beecèe	babbakaa
àddabàa	ànkarà	bi(i)	bicèe	babbakaa
aadànaa	antàyaa	vaavèe	bìxaa	bàavuràaa
adàntaa	àralà	vaaci	billàa	bàaburtàa
àgartàa	armàsaa	bavàa	binnàa	bàdalà
aagàzaa	arrahee	baagèe	vintàa	badàltaa
aibàtaa	arzàutaa	baitàa	bishèe	baddàlaa
aikàtaa	àsirtà	vallàa	biyàa	baagàyaa
aiwatar	assàfaa	vamàa	biya	baibàitaa
àjalà	assàkaa	bandàa	vooyèe	baibàyaa
ajàltaa	awatar	bankàa	buuxàa	baqàntaa

ajàyee	ayautar	bàra	buxèe	bàakantàa
akàstaa	ayyàna	vaaràa	bugàa	baakàtaa
al'àlaa	azàbtaa	varar	vuga	bakìntàa
alàmtaa	azàntaa	varèe	buukàa	bàqiita
	azàmtaa	barii	vuulàa	baaqùntaa
baqyàlcee	baatàyaa	booqàraa	valaulàutaa	ciràa
balbàlaa	baatsètsee	booràcee	bàmbàqaràa	cirbèe
valvàltaa	battàlaa	bukàataa	vàrarràkaa	cirjèe
valgàtaa	baubàucee	bulbùlaa	bàrarràza	ciizàa
ballàqee	bauràraa	vulgùtaa	bùduddùkee	cookèe
ballàraa	bayyànaa	bullàshee	bututtùkee	cuudàa
bambànkaa	bazàmaa	bumbùntaa	cee	cuunàa
bambàntaa	beebàntaa	bundùmaa	ci	cuuràa
vamvàraa	beegànta	vungùlaa	cii da	cuusàa
bandàtaa	biibìyaa	bùnguràa	cim ma	caabùlaa
vangàlee	bìdiyàa	bunqàasaa	caavàa	càffatàa
vangàaraa	bìjirà	buntsùraa	càvaa	cafkàtaa
bangàzaa	biikàtaa	vuntùnaa	cafàa	caakìnee
bànjamà	vìkintà	bùraaxà	càfkaa	caakùbaa
bankàxaa	vìkiità	buràaraa	cakàa	caakùdaa
banqàraa	bilbìitaa	burbùraa	càmfa	caakùlaa
vantàlaa	billàree	burkùtaa	canèe	caakùnaa
vantàraa	bincìkaa	bursùnaa	cànkaa	cambàlaa
banzàntaa	vincìkaa	burtsàatsaa	canzàa	cancànaa
vàrakà	vincìnaa	burtùmaa	caràa	cancàntaa
baràncee	vincìraa	burùntaa	carnàa	ceefànaa

baràataa
baaràtaa
barbàxa
bàrkatàa
varnàtaa
baasàntaa
baatàyaa

vingìraa
bintsìraa
bìrbistàa
birkìxaa
birkìtaa
bisbìstaa
biyàntaa

butùlcee
buzgùtaa
buzumà

badandàmee
bajajjàgaa
valaakùucee

caasàa
caudàa
cibràa
cikàa
cinnàa
cinyèee

ceekàdee
ciccivàa
ciccìxaa
ciccìgaa
cigìitaa

cikàsaa
cìmmantà
cinkìsaa
cìnkunàa
cinùutaa
cukùmee
cunkùsaa

cabalbàlee
cakalkàlee
cakwalkwàlee
cikinkìnee
cikirkìshee
cinikàntaa
cukurkùdee
cukuwiikwìyaa

D
dam ma-

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dankàa
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dantsàa
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darbèe
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darsàa
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dasàa

diibàa
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digàa
dimàa
dingàa
dinkàa
diràa
dirkàa
dirtsàa
dirzàa
disàa
dishèe
doobàa
doofàa
dookàa
doonàa
doonaa
dooràa
doosàa

daadàraa
daddàakaa
dàddarà
daadùmaa
daadùraa
daadùraa
dàfaafàa
dàfkakàa
dàagalàa
dàagaràa
dàagazàa
dàagulà
daagùmaa
dàaguràa
dàagwiyàa
daidàitaa
xaidàitaa
daidàyaa
daajìnee

dàmaasà
dàmbatàa
dambàraa
dàmbazàa
damfàmee
dàmfaràa
damfàraa
damsàsaa
daamùkaa
daamùlaa
daamùtsaa
dandàbaa
dandàkaa
dandànaa
dandàntaa
dandàsaa
dandàtsaa
dangàtaa
dangàfee

dau	daasàa	duubàa	dakàakaa	dangànaa
dabàa	daatsàa	duukàa	daakàlee	dangànta
daacèee	datsèe	dumàa	daakàtaa	dangàshee
dadàa	daujèe	dumàa	daakìlee	dangàzaa
daadaa	daukàa	dundèe	dàakiràa	dangwàlaa
dafàa	daunàa	duntsàa	dàakumàa	dangwàraa
daafàa	dauràa	duuràa	dàakunàa	dankàfee
dafèe	daurèe	duusar	daakùsaa	dankàraa
dafkàa	daushèe	dushèe	dàalayàa	dankwàfaa
daagèe	daayàa	duuzàa	dallàfaa	dànkwaràa
dagàa	daawo	dabàrcee	dallàjaa	dànkwasàa
dainàa	daazàa	dabànaa	dallàraa	dansàsaa
daajèe	dazgàa	daabùrcee	dallàsaa	danyàtaa
	deebàa		dallàzaa	dàararà
dàrattà	dinnìkaa	duskùraa	fanyèe	fìntaa
darnàcee	dirkàakaa	dàbaibàyaa	faaràa	fiira
darràshee	doobànaa	dabalbàlee	farxàa	firèe
darsàashee	doodànaa	dàgàrgazàa	farga	firjèe
dàrwayàa	doodànaa	dàgwagwàlaa	farkàa	firtsaa
darzàazaa	doogàcee	dàkàikayàa	fartàa	fìta
daasèshee	doogàraa	dàmàamusàa	fasàa	fizgàa
daskàree	duddègee	dàranjàtaa	faasàa	foofèe
dakwànaa	duddùkaa	dàrarràsaa	fatsàa	furtaa
daasùnaa	duddùlaa	dararràshee	faucèe	furzàa
dàudayàa	dùhuntàa	xawainiyar		
daukàkaa	dùqufù	dùgùnzumà		

dàuratà
dàuraràa
dàurayàa
dausàshee
daawàyaa
dàwwamà
dayàntaa
xibìyaaa
xixxìga
didìkaa
xiixìitaa
xìkaakàa
ximautaa
ximxìmta
diimùntaa
xìnggimàa
xingìsaa
dingìzaa

duldùlaa
dulmùyaa
dùluntàa
dumàamaa
dumbùlaa
dumbùzaa
dùmfaaràa
dundùmaa
dungùmaa
dungùraa
dungùzaa
dunqùlaa
durbùnaa
durkùsaa
durmàyaa
durmùsaa
dùrwatà
dusàashee

dùqunqùnaa
dùmùrmusùa

F
fad da
far ma
fi
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faadàa
faxii
faadi
faafàa

falkàa
fallàa
faamàa
fànsaa
fantsàa

faudàa
faulàa
fautàa
faye
feecèe
feexàa
feefèe
feeràa
feesàa
feetsàa
fiigaa
fiikaa
fillaa

fyaacèe
fyàadaa
fyaucèe
fàaxaxàa
fàxaxà
fàxakà
faxaata
fàafakàa
faafaraa
faafàataa
fàhartà
fàhimtàa
faifàicee

fallàlaa
fallàsaa
famfàraa
famfàtsaa
fanxàkaa
fanxàraa
fangàraa

fixìyee
fiifiitaa
fiffiigee
fiffiikee
fiilatàa
fincìkaa

fàràngità
fàrarràutaa
fàtantànaa
fàtattàkaa
G
ga

gartsàa
garzàa
gasàa
gautsàa
gaudàa
gauràa

girkàa
girma
girmee
girtsàa
gittàa
gizdàa

fankàmaa	fìnjirà	gai da	gauzàa	googàa
fantsàmaa	firfìitaa	gabdàa	gayàa	gootàa
fantsàraa	firgìtaa	gàbtaa	gayar	gooyàa
faràacee	fìtinàa	gàada	gazàa	gubràa
faràltaa	fìtintàa	gadèe	gèegaa	gudàa
faràntaa	fitsàaraa	gajàa	gèetsaa	gudu
farràkaa	fìyaayà	gaji	giftàa	gulèe
fartàkee	funjùmaa	gakàa	giiga	gullàa
fasàltaa	fùrfuràa	galla	gillàa	gulmàa
faskàraa	fùrfurtàa	gamàa	gilmàa	gumaa
faskàtaa	fùrgaagàa	gàmsaa	gìmsaa	gumràa
fassàraa	furmùtsaa	gaanàa	gimtsèe	gùntaa
fawwàlaa	fùrtumàa	ganii	ginàa	guntsàa
fayyàcee	fusàataa	gannu	gìnsaa	gunzàa
feeràyaa	fuskàntaa	garàa	gintsèe	gurdàa
feetànaa	fàa'ìdantàa	garbàa	gìrbaa	gùrtaa
feetàraa	fàralàntaa	garkàa	girdàa	gurzàa

gusàa	gyaatsèe	garkàmaa	girìbcee	gwaggwàafee
gwabàa	gàbaatàa	garnàkaa	gizgàyaa	gwaagwàxaa
gwàabaa	gàbtaràa	garzàyaa	gooràntaa	gwàagwiyàa
				gwaalìtsaa

gwabràa
gwabsàa
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gyaaràa
gyartàa
gaadàntaa
gaddàntaa
gaafàrtaa
gaftaraa
gàagaràa
gaagàataa
gàggabà
gaggàutaa
gàigayàa
gajàrtaa
gajìyaa
gàllabàa
gallàzaa
gàmbasàa
gangànxaa
gangàraa
ganjàraa
gantsàraa
gardàntaa
gàrgadàa
gaskàtaa
gaatsànaa
gaatsìraa
gauràyaa
gàawurtàa
gayyàraa
gàyyatàa
geewàyaa
gicìyaa
gidàncee
giigàraa
giigìitaa
gijìrcee
gimgìmtaa
gìncirà
gingaata
ginshìkee
girbunà
girgìdaa
girgìzaa
gubàntaa
guggùbaa
guugùutaa
gumbùdaa
gundùlle
gundùmaa
gùnduràa
gungùmaa
gungùraa
gùntutsàa
gùntulàa
gurvàataa
gurfàanaa
gurgùntaa
gùrguràa
gurmùdee
gurmùzaa
gutsùraa
guzùrtaa
gwaadàdaa
gwalmàdaa
gwaamàntaa
gwammàcee
gwaamùntaa
gwamùtsaa
gwanàncee
gwandàcee
gwandàraa
gwaaràncee
gwàasalàa
gwaasìlee
gwìigwiyàa
gyaabùcce
gyaagìjee
gyangyàxaa
gyangyàree
gyaazàjee
gàlaabàitaa
gàrarràntaa

J

ja

jaa da

je

ji

jii da

javà

janyèe

jaayàa

jeefàa

jeemàa

jeeràa

jìvaa

jibxàa

jibgàa

jìdaa

jìixaa

jiqàa

jimàa

jìmqaa

jimrèe

jingaa

jiraa

jirxaa

jirgàa

jitàa

jiizàa

juuràa

juuyàa

jabgàraa

jaagàlaa

jàahiltàa

jaajàataa

jaajìbaa

jàajirtà

jalàutaa

jam'àntaa

jandàlaa

jangwàlaa

jaràbtaa

jarràbaa

jeewàyaa

jìgaatà

jikkàtaa

jimìltaa

jìngatàa

jingìnaa

jinjìnaa

jinkìrtaa

jinyàtaa

jìraatàa

jàgwaggwàvaa

jàgwalgwàlaa

jàgwargwàvaa

jàkaadàntaa

K

kai

kam ma

kas

kau

qi

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kabràa

kaxàa

kaaxàa

kafàa

kaftàa

qagaa

qaagàa

qaaqàa

kallaa

qallàa

kaamàa

qamèe

kàmtaa

kamtsàa

kangàa

kannèe

karàa

kaaràa

qaaràa

qaarèe

kàrvaa

karyàa

kasàa

kaasàa

katar

kàtsaa

kaatsaa

kaucèe

kaudàa

kauraa

qaura

kaawo

kaayàa

keevàa

keelàa

keemàa

keeree

qeeràa

keesàa

keetaa

qibtàa

kifàa

jinxàa	jivìntaa	kavàa	kartàa	kikèe
kìlaa	kooyàa	kurzàa	kwantàa	kyautàa
kìllaa	kubcèe	kusa	kwaaràa	qyautàa
killèe	kuxèe	kuushèe	qwàraa	kabbàrtaa
kimàa	quugàa	qutàa	kwaaràa	kacàacee
kimsàa	kukèe	kuutsàa	kwarmàa	kaxàitaa
kintsàa	kukee	kuuzàa	qwàrtaa	qaddamar
kira	quuqèe	kwavàa	kwaasàa	qaddàraa
kiràa	kulàa	kwaavàa	kwatàa	kaafîrtaa
kirvàa	qulèe	kwaaxàa	qwàataa	qàagarà
qirgàa	qullàa	kwafàa	kwaasàa	qàgautà
kirmàa	qullèe	kwaafàa	kwatàa	kaifàfaa
kirsàa	kumàa	kwaakèe	qwàataa	kaikàitaa
kiyàa	qumàa	qwaalàa	kwatsàa	qàaqabàa
qiyàa	kumsàa	kwalvàa	kwauràa	kaakàacee
kooxàa	kunnàa	qwaalàa	kwaayàa	qàaqaràa
qoofàa	kunsàa	kwàlfaa	kwaazàa	kaikàitaa
kookàa	kuntàa	qwàllaa	qyaafàa	qàaqabàa
kookèe	quràa	qwallàa	qyalàa	qàakaaràa
qoolàa	kurxàa	kwamtsèe	qyaalàa	qaaqàataa

koomàa	kurmàa	kwaana	qyallàa	kàkkavàa
qoonàa	kurmàa	kwanxèe	kyaaraa	qaaqùmaa
qootàa	kurtàa	kwanqèe	qyastàa	kàalatàa
kootsàa	kùru	kwàntaa	qyatàa	qalqàlaa

qalqàlee	qaràataa	qauràcee	kinkàmaa	kuukùutaa
kakkafaa	qàaraatà	kauràraa	kintàataa	kullàtaa
kàllatàa	kàrayà	kauràyaa	kìraayàa	kumàntaa
kalmàxaa	kàrdadàa	kàusasàa	kirvùnaa	kumbùraa
kaalùmaa	kàrxaaxàa	qauyàcee	kirdàadaa	kundùmaa
kamàntaa	kardàadaa	kàwaità	kirkìntaa	qundùmee
kambàmaa	qarfàfaa	qawàataa	qirqìraa	kùniità
kàmfatàa	qargàmaa	qaawàtaa	kirmìtsaa	kunkùmaa
kammàlaa	karkàraa	qawwàmaa	kiiwàtaa	quntàtaa
kàndarà	karkàtaa	qawwàmee	kiyaashee	kuntùkaa
kangàraa	karmàxaa	qàayatàa	qiyàstaa	kunyàtaa
qanjàmee	karmàshee	qayyàdee	kiyàayaa	qunzègee
qanqàmee	kàrmatsàa	qazàntaa	kookwàntaa	kunzùmaa
qanqàntaa	qaayàataa	keevàantaa	koomàxaa	qùraasàa
kànkaràa	kàsadà	keevàantaa	kubcìkkee	kurkùraa
qansàsaa	kasàftaa	keemàntaa	kùvutà	kurmèancee

kantàraa
kantsàmaa
qànwatàa
kàravà
qaràacee
karàntaa
qaaràsaa
kuttùkaa
kutùrtaa
kwaabàtsee
kwaxàitaa
kwadàntaa
kwaftàraa
kwàikwaiyàa
kwakkwabtaa
kwakkwàfaa
qwàaqulà
qwàaqumàa
qwàaquràa
qwàaqutàa
qwaaqwàlaa
qwaaqwàtaa
qàasaitàa
kasàncee
kaasàyee
qasqàntaa
qasqàstaa
kàtartà
qàunatàa
qwàmbaràa
qwàmmatà
kwànantà
qwandàfaa
qwandàsaa
qwangwàraa
kwankwàxaa
qwanqwàsaa
kwankwàtsaa
qwantàlaa
kwantàraa
kwantsàmaa
kwaranyaa
kwaràaraa
qeetàraa
keewàyaa
kìcimà
qidàayaa
kixìmaa
killàcee
kiimàntaa
kwarzàntaa
kwaasàraa
kwaashìkkee
kwàntantà
qwàzzabàa
qyàafatàa
qyaaqyàataa
qyalqyàlaa
qyalàalaa
qyàalatàa
kyaalàyee
qyalqyàtaa
qyallàraa
qyaamùshee
kùduvàa
quduraa
qudùrtaa
kùfulà
kùkkuvàa
quqùmee
quuqùutaa
qàdandànee
qàlailàitaa
kàlàllamàa
kànannàxaa
kàrangàtsaa
kàrankàtsaa
kàrkacìkkee
kicincinee
qìdiddìgaa
kìniinìyee
qìriirìicee
kìshingìdaa
kùcincìnaa
qùdundùnaa
kurmùsaa
kurmùtsaa
kurtùkaa
kurùntaa
qurzùnaa
kusàntaa
kùskurà L
lavà
labxàa
labtàa
lafàa
laqàa
lamcèe
làasaa
laatsàa
lautàa
lauyàa
leeqàa
liiqàa
loovàa

kwalbàtaa	qwàrfatàa	qyandàlaa	kùruurùutaa	lootsàa
qwàlqwalàa	qwàrqwaràa	kyangyàree	kùsumbùudee	lubcàe
kwalkwàshee	kwarkwàrtaa	kyankèenee	kwàlvalvàlee	luulàa
qwallàfaa	kwarmàxaa	qyanqyàsaa	kwàrangwàtsaa	lumàa
qwàllàtu	kwarmaàaa	kyautàtaa	kwàrarràsaa	lumshèe
kwalmàxaa	kwarmàtaa	qyàzganàa	kwàrarràtsaa	lùntaa
kwamvàlaa	qwàrzabàa	kacaccàlaa	kyàrarràbee	lùura
là'antaa	qwarzànaa laalùbaa	kacancànaa lullùvaa	mazgàa	luutsàa maaqàraa
lavàavaa	laalùmaa	lumfàasaa	miiqàa	maqatoo
laabartaa	lamvànaa	luntsùmaa	millàa	màakautà
labxàntaa	làamusàa	luntùmaa	mòoxaa	maaqìlaa
laavùnaa	langàvaa	lùgwiigwìitaa	mòoraa	màkkanà
laavùtaa	langàraa	lùqwiiqwìyaa	mootsàa	maaqùraa
ladàbtaa	lanqàfaa		muuxàa	maakùre
lafkàcee	lanqàyaa	M	mùuqaa	malàalaa
laagùvee	lanqwàsaa	mai da	mùula	mallàkaa
laagùudaa	lanyàtaa	macee	murxàa	màamayàa
lahàntaa	laasàftaa	maxee	mùrsaa	mancìkkee
la'ìftaa	laatsùnaa	mafàa	murzàa	mangàraa
lailayaa	làatunàa	maidoo	muskàa	mànyantà

làimatàa
lakàxaa
laaqùmaa
laalàbaa
laalàataa
lallàvaa
lallàftaa
lallàmaa
lallàntaa
làllaasàa

mintsìnaa
mirgìnaa
misàltaa
mookàxaa
muugùntaa
mugùntaa
mulmùlaa
muunùnaa
mukàntaa
mukùsaa

laumàcee
laayàcee
layyà'aa
layyataa
laazàmtaa
laazìmtaa
lissàafaa
lissàftaa
lizìmtaa
loovànaa

muzgùnaa
màgaagàataa
màqalqàlaa
màràiraitàa
mìrirrìxaa
muqaddasantar

N
nan
naacee
naxàa

maakàa
maqàa
mannàa
mantàa
maaràa
matsàa
maatsàa
mauxàa
maujèe
mayèe

nitsàa
nooqèe
noomàa
nùfaa
nukàa
nùuna
nuunàa
nuusar
nutsàa
naqàltaa

mutu

magàntaa
maagàntaa
maagàxaa
maimàitaa
makàakaa
maqàlaa
makàntaa
màkarà

niisàntaa
nùfaatàa
nukàakaa
numfàasaa
nùqurqùsaa

R
ram ma-
rau da
rabàa

maràitaa
markàxaa
marqàyaa
màrmartàa
màrmasàa
marràraa
mautàraa
mayàataa
maagàyaa
mazgàyaa

ranyàa
rasàa
raashèe
raatàa
ràusaa
rawar
rayàa
raayàa
razgàa
rèexaa

murdùnaa	naanàa	naqàsaa	raavàa	reedàa
murgùxaa	narèe	naqàataa	raxaa	reegàa
murmùraa	narkàa	naqqàlaa	raaxaa	reenàa
murtsùkaa	nasàa	naanàataa	rafkaa	reeràa
murtùkaa	nàasaa	naanìqaa	ragàa	rixàa
musànyaa	natsàa	nannàgaa	raagàa	ribxàa
musàayaa	nausàa	nauyàyaa	rainàa	rìbkaa
muskàkaa	nèemaa	nàwaatàa	raajèe	rìbtaa
muskèexee	niqàa	nàzartàa	rakàa	ribzàa
muskùxaa	ninkàa	nìgirtàa	raanaa	rìidaa
muskùtaa	niisàa	ni'ìmtaa	randàa	rìixaa
mutùntaa	niskèe	niqàataa	ràntaa	riddar
muzgùxaa		ninqìraa	rancèe	rifxàa
rifkaa	rùfkaa	rambàxaa	reefàtaa	rùmbumàa
rìtaa	ruugàa	ràmbasàa	reegàxaa	rumbùzaa
rifzaa	rùngu	ràngaxàa	reewàyee	rungùxee
rigaa	ruugàa	rangamar	riibàata	rùngumàa
rìqa	rùngu	rangwàxaa	rivànyaa	rungùtsaa
riqa	runtsàa	rankàtaa	riibàtaa	rungùzaa
riqàa	ruuràa	rankàyaa	rivìyaa	runqàaqaa
rimàa	ruusàa	ranqàyaa	rìgaayàa	rùnqumàa

rinàa	ruutsàa	ranqwàsaa	rikìxaa	runtùmaa
rinqaa	ruuzàa	rankwàtsaa	rikìtaa	ruurùmaa
rintsàa	ravàkaa	rantàvaa	rincàavaa	ruurùutaa
rinzàa	raavàkaa	ràarakàa	rìnjaayàa	rusùnaa
rìskaa	ràbbantà	rarràfaa	rinqàasaa	rutsùkkee
ritsàa	ràbautà	ràarumàa	roogàzaa	
rizvàa	ràfkanà	raatàyaa	rubàabaa	ràvavvàkaa
ròoqaa	raagàxaa	rattàbaa	ruvànyaa	ràvàrvasàa
ròoraa	raagàitaa	raunànaa	rùubatàa	ràfaffàkaa
rootsàa	ragwàntaa	rauràwaa	rubùutaa	ràgargàzaa
rubàa	rahàmshee	ràurayàa	rugùzaa	ràgwaggwàvaa
ruvàa	ràirayàa	rausàyaa	rùqumàa	ràgwargwàzaa
ruuxàa	ràja'à	rausàsaa	rumàamaa	ràkakkàva
rufâa	raakàvaa	raazànaa	rumbàcee	
ratattakaa	safâa	sàyaa	shirgàa	saavùlaa
ràazànzanàa	saftàa	shavàa	shirmàa	saabùntaa
rìdiddìgaa	sagèe	shabtàa	shiryàa	saxàaxaa
rìgingìntaa	saajèe	shaaxàa	shuuxàa	sadaukar
rùgungùntaa	sakàa	shaafâa	shuukàa	sàduudà
rùguntsùmaa	saakàa	shaidàa	shuunàa	saafâcee
rùgurgùzaa	saaqàa	shaaqàa	shuuràa	sagàlaa

rùmùrmusùa	sakii	shallàa	siqèe	saisàitaa
	sàlaa	shanyàa	sillàa	sàisayàa
S	sàamaa	shanyàe	sirkàa	saaqàlaa
sa	saamuu	shaaràa	sookàa	saakàtaa
saa	sanii	sharvàa	soomàa	sàkatà
sai da	sàncee	shaatàa	soosàa	saakàyaa
sam m-	sànxaa	shauxàa	sooyàa	saakùtaa
shaa (da)	saanèe	sheexàa	suqèe	sakkwàtaa
shii da	sanyàa	shèeqaa	sulvèe	sàqwartàa
shuu da	sàraa	sheemàa	suuma	sallaxaa
soo	saaràa	sheeràa	sùngaa	sallàmaa
saabàa	sarqàa	shibtàa	sunqàa	sàllatàa
savàa	sàrtaa	shìixa	sùntaa	sallatsaa
saavàa	sàataa	shìgaa	sùuraa	saalùvee
sacèe	saukàa	shiiqàa	surfàa	sàlwantà
saadàa	sauyàa	shinàa	surkàa	sàmantàa
sammàcee	saasùmee	sharàxaa	sulmìyaa	sadaukantar
saamùqee	sauqàqaa	shàrafà	suumàncee	sakankànce
sandàree	sauqàsshee	sharhàntaa	sùmbantàa	sakwarkwàcee
sangàrtaa	sàurantà	shaashàntaa	sumbùxee	shaamakàntaa
				shiriirìicee

sanqàmee
sansàamaa
sansànaa
sànsancèe
sansànqee
sanyàyaa
sàraqà
saràaraa
saràutaa
sàrayà
sarqàfaa
sarràfaa
saasàntaa
sàssabàa
sassàqaa
sàssaràa
sassàutaa
sàasuqàa

sauràaraa
sàwayà
sawwàqaa
sàayantàa
sayàayaa
shà'afà
shaftàree
shàgalà
shàgaltà
shaagìxaa
shagwàvaa
shàharà
shallàkee
shamvàraa
shammàataa
shaamùqee
shankàvaa
shantàkee

shasshàutaa
shaawàrtaa
shaawùxaa
shèekarà
sheelàqee
sheelàntaa
shimfìxaa
shirvùnaa
shu'ùmtaa
siffàntaa
sinqàaqaa
suuvàlee
sùvutà
sukwàanaa
sulàalaa
suulàntaa
sulhùntaa
sullùvaa

sumbùraa
sùndumà
sùngumàa
sunqàaqaa
sunqùmaa
sùnkutàa
sunkùyaa
sunnàntaa
sunnàtaa
sunsùnaa
sùntuvàa
sùntumàa
suràacee
surfàanee
suusàntaa
sussùkaa
suusùucee
sutùrtaa

shuugabàntaa
siiriiràntaa
sukurkùucee
sùmùlumulàa
suuruuruùcee

taa da
tai
tam m-
tar da
tsai da
tud da
tavàa
taaxàa
taafàa
tafi

tafkàa
tagàa

tàunaa
tausàa

tooyàa
tsaafàa

tsimàa
tsìinaa

tuxar
tufkàa

taakàa	tauyàa	tsàgaa	tinkàa	tùugaa
taalàa	tayàa	tsaagàa	tsìntaa	tuukàa
tànxaa	taayar	tsàamaa	tsìraa	tumàa
tangèe	tazgèe	tsanaa	tsiira	tumbee
tankàa	tifèe	tsaràa	tsìiraa	tunàa
tanyàa	tiiqàa	tsaaràa	tsìrgaa	tunnàa
taràa	tikèe	tsargàa	tsiri	turàa
taaràa	riqèe	tsarmàa	tsirtar	tuuràa
tarbàa	tilàa	tsarsar	tsoofèe	turzàa
tarfàa	tìmaa	tsartàa	tsoomèa	tùuzaa
tàrkaa	tiràa	tsaatsèe	tsoonèe	tabbàtaa
tarsàa	tirkàa	tsaucèe	tsòotsaa	taavàkaa
tartsàa	tisàa	tsayàa	tsùucee	taagàzaa
tartsàa	titsèe	tseefèe	tsuufa	taimàkaa
tàryaa	tizgàa	tseeràa	tsuugàa	tàitayàa
taasàa	toofàa	tsibàa	tsuulàa	taajìrtaa
taashi	tòohu	tsicèe	tsullàa	taqàitaa
tàskaa	toonaa	tsìigaa	tsuuràa	taqàaqee
tàataa	tooshèe	tsìkaa	tuuba	taakàlaa
tàatsaa	tootsàa	tsillàa	tuuvàa	taakàmtaa

taakùnnee
taakùraa
talàutaa
tallàbaa
tallàfaa
taltàlaa
taamàyaa
tambàyaa
tamfatsaa
taamùlee
tàanadàa
taanànaa
tandàraa
tankàxaa
tankàraa
tankwàvaa
tanqwàraa
tanqwàsaa
tantàxaa
tantàlaa
tantàncee

tànyatàa
tarìkkee
tarkàtaa
tarmàjee
tarnàqaa
tarwàtsa
taskàtaa
taatìkee
tàttagàa
tàttalàa
tattàraa
tausàsaa
taawaidaa
tayyàcee
tazgàxaa
tijàaraa
tiilàsaa
tiilàstaa
tinjìmaa
tirsàasaa
tirtsàatsaa

tittìxaa
tookàraa
toozàvee
toozàntaa
toozàrtaa
tsaabàcee
tsabtàcee
tsadàntaa
tsagàitaa
tsaahìrtaa
tsakàitaa
tsakàntaa
tsaakàree
tsàakuràa
tsalàala
tsallàkaa
tsallàtaa
tsaamàmaa
tsambàree
tsàmmàataa
tsanàntaa

tsàntsantàa
tsarkàkaa
tsaatsàataa
tsàttsagàa
tsattsàree
tsauràraa
tsaawàtaa
tsaiwàitaa
tsawàntaa
tsawwàlaa
tseegùntaa
tsibìrcee
tsìikaràa
tsillùmma
tsiinànaa
tsiinàncee
tsinkàyaa
tsiràitaa
tsirfàntaa
tsiyàataa
tsiyàayaa

tsòokatàa
tsooràtaa
tsubbàtaa
tsubùrcee
tsugùnaa
tsuulàalaa
tsamàamaa
tsùmaayàa
tsumbùraa
tsundùmaa
tsùngulàa
tsùukunàa
tsuutsùucee
tùubaltàa
tuvùncee
tugùnyaa
tufàataa
tuhùmtaa
tuqàaqaa
tullùkaa
tùmanyà

tantàunaa
tìtsiyàa
tsantsàlaa
tsookànaa
tùmbaatsà

tùmbuxà
turbùxaa
tàkwakkwàvee
wàftaa
wùlgaa

tumvùkaa
turvùnaa
tàkwarkwàsaa
waagèe
wùllaa

tumbùlaa
turxàaxaa
tàttarmàkaa
wàigaa
wunar

tumvùree
turmùsaa
tsàgalgàlee
waakàa
wurgàa

tumfàayee
turmùtsaa
tsàgwangwàmaa
waalàa
wà'aztàa

tumfùsaa
turnùqaa
tsùruurùucee
walqàa
wadàataa

tunguvoo
turzàazaa
tùkukkùvee
waanàa
waxàrtaa

tungùlee
turkùxaa
tùkurkùsaa
wankàa
wàhalà

tungùmaa
tuskùnaa
tùkwiikwìyaa
wanyèe
wahàltaa

tùnguzàa
tuttùxaa
tùmùrmusàa
wanzar
wàhimtà

tunkàaraa
tuttùlaa
waràa
waiwàyaa

tunkùxaa
tùturtà
U
waaràa
wàjabà

tunqùmaa
tùzgunàa
ufèe
warkèe
wajàbtaa

tunkùraa
tà'àllaqà
ukùntaa
wàrtaa
waqàftaa

tùnkuyàa
tà'àzzarà
uumàrtaa
wàsaa
waakàtaa

tunnùqaa
tàvarvàree
ùurintàa
waasàa
wakiltaa

tuntsùraa
tàgangànee
uzùrtaa
waatsàa
waakìtaa

tuntùvaa
tàgayyàrra
wautar
wakkàlaa

tùnzumà
tagwangwansar
wàayaa
wallàcee

tagwangwantar

tunzùraa	tàkàrkarà		wàzgaa	wandàraa
turàaraa	tàkarkàshee		woonèe	wangàxaa
turàaraa			wùtaa	wangàlee
wàniitàa	wucìkkee	yaanèe	yankwàxee	zàavaa
wankàxaa	wuntsìlaa	yàntaa	yànqwanà	zabgàa
wantsàlaa	wurkìlaa	‘yantàa	yantsàrra	zabkàa
wàrakà		yaaràa	yanyànaa	zabtàa
wargàzaa	wàcaccàkaa	yarvàa	yarvàlaa	zaagàa
wartàkaa	wàjajjàgaa	yàrda	yarvànaa	zagèe
wartsàkee	wàlaakàntaa	yarfàa	yargàlaa	zaka
warwàraa	wàtsattsàkaa	yàasaa	yaatsìnaa	zàqaa
wasàltaa	wùjijjìgaa	yàayaa	yaudàraa	zalàa
waasàntaa	wùlaakàntaa	yifàa	yauqàqaa	zama
waasàshee		yimkèe	yausàsaa	zàamaa
wàsiitàa	yaa da	yinyèe	yawàitaa	zaanàa
waskàtaa	‘yam m-	yìwu	yaawàtaa	zanqèe
wassàfaa	yar/s	yaabùxaa	yayyàfaa	zantàa
waatàyaa	yi	yaafàtaa	yunqùraa	zaràa
waawàkaa	yabàa	yaagùnee	yunwàta	zàaraa
wàawaràa	yaavàa	yàakusàa	yàgalgàlaa	zargàa

wàawasàa	yaacèe	yaakùtaa		zarmàe
wàawuràa	yaaxàa	yalwàtaa	zaa	zartàa
waayàncee	yaafàa	yaamùtsaa	zam	zàtaa
wazìrtaa	yaagàa	yàanakà	zoo	zauxàa
woofìntaa	yaaqàa	yangàraa	zub da	zaunàa

zautàa	zaagàyaa	zaawàyee	
zawwàa	zagwànyee	zàawutà	zàvavvàkaa
zillèe	zaizàyee	zayyànaa	zàgaigàitaa
zoovàa	zaaqàqaa	zazzàvaa	zàqàlqalàa
zòozaa	zaaqàlaa	zazzàgaa	zàqwàiqwaitàa
zubàa	zàaqiràa	zìyartàa	zùnùbantà
zugàa	zàakuxàa	zoolàyaa	zùrùrruvàa
zuugàa	zaaqùlaa	zoozàyee	
zuuqàa	zakkùwaa	zubùkkaa	
zuukàa	zallàqee	zukkùcee	
zuràa	zaalùntaa	zumbùxaa	
zuuràa	zalzàlaa	zumbùlee	
zurvàa	zàamanà	zundùmaa	
zurcèe	zamantoo	zungùmaa	
zurmàa	zambaxaa	zungùraa	

zurtàa	zàmbatàa	zunkùxaa
	zànkaxàa	zuràaraa
zavàkaa	zanqàlaa	zùraatàa
zàbtaràa	zànzamtàa	zurfàfaa
zaabùraa	zanzàree	zurgùmaa
zaafàcee	zàutarà	zurqùmaa
zaafàfaa	zàuzautàa	zurmùqaa

APPENDIX II

LIST OF THOSE INTERVIEWED IN SOME HAUSA CITIES

Daura:	Malama Ramlatu Jibrin	15th May 1995
Kano:	Malam Aminu Bello	19th May 1995
Katsina:	Hajiya Rabi Garba	22nd May 1995
Sokoto:	Malam Nuhu Adamu	14th June 1995
Zaria:	Alhaji Aliyu I. Suleiman	27th June 1995