METADATA

Project: “The Chadic Languages of Yobe State, Nigeria”, National Science Foundation Award Number BCS-0111289 (12/01/2001-11/30/2004), Russell G. Schuh, Principal Investigator

Document name: bole_sauna_03_Audu

Language: Bole (Fika dialect)

Speaker: The Honorable Audu Garin Ari†

Recorded by: Russell G. Schuh

Location: Potiskum, Yobe State, Nigeria; home of Madu Liman

Date: August, 2002

Equipment: Sony TRV10 NTSC camcorder (video 30 fps, audio 48.0 KHz); Sony WCS-999 Wireless Mic

Digitization: Final Cut Express HD 3.5

CODEC: NTSC QuickTime movie (video: 320 X 240, Sorensen Video 3 Compressor @ 15 fps; audio: QDesign 16 bit stereo, sampled @ 44.1 kHz/second); compression by Cleaner 6.5

Composite movie: LiveStage Pro 4.0

“PROP”: Cartoon Strip for Narration

TRANSCRIPTION AND FREE TRANSLATION

SAUNA GA LAWO KUYANGA

Audu Garin Ari


SAUNA AND THE GIRL

One time, Sauna got dressed up in modern style and was walking along self-importantly. Well, he met up with a girl and she had made herself prettily. Well, then he stopped to talk to her. While he was talking to her, he started walking with his eyes looking behind him. Before he knew what happened, he ran into a tree so hard that his cap came off and fell down. The girl, the young woman who had made herself up so beautifully, she turned around and started laughing at him.
SAUNA GA LAWO KUYANGA  
Sauna and child young woman

narrated by  
The Honorable Abdullahi Garin Ari  
videotaped in Potiskum August, 2002

ICP intransitive copy pronoun  
IO indirect object  
ipf imperfective (= incompletive)  
pf perfective (= completive)  
prog progressive  
sjn subjunctive  
tot totality extension (usually give sense of being done to the full extent possible)  
vent ventive extension (gives sense that action was done/ initiated at a distance)

1 Shèkè mòdī, Sàuna ngor-tù gàmà-nì  
time one Sauna tie(pf)-tot waist-his  
One time, Sauna dressed up like a modern guy

2 à jì èkkè cè cè kókkòl,  
ipf aux prog walking acting self-important  
and he was walking, satisfied with himself.

3 Dàshiti, ishi tâ gòmì l lâwò kùyângâ,  
then he eat(sjn) meeting of child young woman  
Well then, he met up with a young woman,

4 ita kë i-n-tù-n gùnyò-to,  
she top do(pf)-vent-tot-vent prettiness-her  
and she, she had made herself up to look very pretty.

5 Dàshiti, ishi kòni ’yòrì i-to mûsà,  
then he “take” stop(sjn) do(sjn)-her(IO) talking  
Well, he then stopped to talk to her.

6 À gâ inà-to mûsà,  
at in doing-her(IO) talking  
While talking to her,

7 ishi zàlì mecè cî-dî-nì à boi-nì,  
he begin(sjn) walking eye-his at back-his  
he started walking while looking behind him.

8 Ko gâ ishi mûnù sà,  
from in he know(pf) not  
But without knowing it,

9 dàshiti ishi ìì gòngomi gà rëwë  
then he do(sjn) collision with tree  
well then he crashed into a tree

10 har tàgivà-nì pètë sôrë,  
until/even cap-his go out/off(sjn) fall(sjn)  
so hard that his cap came off and fell.

11 Ita lâwò mûndù,  
she child female  
She, the girl,

12 kùyângâ lâ ìllù-n-tù-n gùnyò-to ye  
young woman who soak-vent-tot-vent beauty-her the  
the young woman who had soaked herself up so beautifully,
she turn around(sjn) ICP-she begin(sjn) laughing-him

she turned around and began laughing at him.

Comments

General comment on Tense/Aspect/Mood (TAM) use: In narrative, the subjunctive (sjn) marks punctual events that follow sequence one after the other. Not surprisingly, most of the events in this narrative are expressed in the subjunctive, since it is basically a linear story of what happens in the pictures. The perfective (pf) marks events that preceded that point in the sequence and are often translatable with a pluperfect. Examples are in 1, 4, 8, 12. The one in 8 is a negative stative verb, and it is in a clause providing background. All these factors call for a perfective rather than a subjunctive.

1:  *ngörtù gàmànì:* Literally, “he tied up his waist”. Refers to tucking one’s shirt into the pants, giving the impression of having a narrow waist. Traditional northern Nigeria men’s clothes are loose-fitting.

2:  *à ã …:* Imperfective (= incompletive) with the progressive auxiliary, derived from the word for ‘body’.

3:  *dâshitì* (also dâshit, dâshi): From Kanuri *daji* ‘it stood’, indicating completion of a preceding set of events. Very common in narrative. It can usually be translated ‘well, well then, then’, but often it is best left untranslated.

*tàï gò mí n X:* Literally “eat meeting of X” is an idiom meaning ‘meet up with X’. In the text *n* ‘of’ has assimilated to the following *l*-. The translation of this preposition is questionable. There are at least two, possible three prepositions with the form syllabic */n/, one marking independent genitive nouns (“Sauna’s”), one marking indirect object nouns, and one meaning ‘via’.

4:  *kè:* Topicalizing particle, often translatable as ‘too’, though that doesn’t seem quite right here.

*i-n-tu-n:* The verb has both the ventive (*-n-*…-*n*) extension and the totality (*-tu-* extension. The ventive indicates that an action was done or had its inception at a place distant from the end point or place which is affected. This sense fits here, i.e. the girl beautified herself elsewhere. The meaning of the totality extension is harder to pin down, but it often means ‘done well, done to completion’, which again seems to fit the context here.

5:  *kônì:* This is the subjunctive form of *konù* ‘pick up, take’. In narratives, this verb form has become “bleached” of its base meaning and is merely a clausal connective meaning ‘then, and then’. This verb could, of course, also be used as a substantive verb, but here the literal meaning would make no sense.

*î mbòsà:* Literally ‘do speaking’. This is the way ‘to talk’ is expressed.

6:  *à gà + nominalized expression:* Literally, ‘at the inside of ACTION’.

7:  *îdìnì à bòinì:* Literally, ‘his eye [was] behind him’.
8: *Ko gâ ishi monû sa:* It is hard to give a literal translation that works in English. The perfective clause *ishi monû sa* ‘he didn’t know’ is embedded in an adverbial clause introduced by ‘from in …’.

9: *ài gôngomi:* Literally, ‘do collision’. The word *gôngomi* is a reduplicated form of *gòmi* ‘meeting’ seen in line 3.

10: *har:* This is a preposition ~ conjunction found in nearly all northern Nigerian languages. Ultimately it comes from Arabic *hatta* ‘until, even’, but it is probably borrowed into most northern Nigerian languages via Hausa. It’s base meaning is “up to and including”, but given the context, it may be translated as English ‘until, even, so much that’.

11: *mòndù* means ‘woman’, but it can also be used as an adjective meaning ‘female’.

12: *lâ = yâ* is the conjunction used to introduce relative clauses of any kind.

*àllu-n-tû-n gûnyô-to:* Literally, ‘she soaked her beauty’, is an idiom. The verb has both the ventive and totality extensions. See line 4 for an explanation of a comparable construction with these extensions.

13: *bôngire jî-to* ‘turn around+ICP’: The Intransitive Copy Pronoun (ICP) in Bole consists of *jî* ‘body’ plus a possessive pronoun reflecting the subject. In this sentence, a literal word-for-word translation ‘she turned her body’ would also make sense, but the ICP can be used with purely intransitive verbs, e.g. *ndaj jî-to* ‘she went away’, where such a translation would be nonsense. The ICP is the intransitive counterpart of the transitive totality extension, seen in lines 4 and 12, and usually gives a sense of definitiveness or irreversibility of the action. A possible translation in line 13 reflecting the meaning that the ICP adds might be ‘she turned clear around’.