

## Cohesive Devices in Yoruba Texts: A Study of *Ó Le Kú*

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### Abstract

Cohesion is a relation that occurs on the semantic level of communication which links sentential elements together into a unified whole. There are several cohesive relations that link the sentences into a text. The essence of this study is to examine the extent to which Halliday and Hasan (1976) model of cohesion (precisely cohesive devices) is used to achieve unity, meaning, understanding and readability in Yoruba literary texts, using *Ó le kú* as a case-study. *Ó le kú* is a prose text written by Akinwumi Isola, a renowned Yoruba literary artist. The data for the study consisted of Yoruba sentences selected from the novel. The data was extracted from the novel by reading through the text severally to note the different types of cohesive devices used by the author and their effect on the interpretation of the text. The paper investigates the extent to which the author of *Ó le kú* uses the textual resources of cohesion and cohesive devices to link ideas in the sentences used in the text and examines the effect that the cohesive devices used have on the quality of message passed across in the novel. In this paper, we deal with reference, ellipsis and conjunction. These mechanisms of cohesion, common to all languages, make a series of sentences coherent, so they do not seem to occur randomly. The purpose of ellipsis and reference is to avoid the burdening repetitions within the text, and to make the whole text cohere. Coordinating conjunctions were used as joining or linking devices in the text. The author based on the outcome of the study used intermixed styles to convey his message to the readers.

**Keywords:** Cohesion, ellipsis, conjunction, reference, cohesive devices

### Introduction

Language is not realized by some unconnected sentences but by varying number of utterances. Cohesion therefore is the glue that holds words together. In other words, if a text is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. We can tie sentences or paragraphs together by using references and words called connective devices. Linguistic analysis is interested in analyzing sentence sequences in order to understand how meanings reflect mutual dependence in a text. It is generally believed that a text, whether written or spoken is only meaningful when the various segments are brought together to make a unified whole. Osisanwo (2005:31) remarks that a text is said to be cohesive when the linguistic means by which a text function is held together as a single unit. Osisanwo (2005:43) explains that cohesion differs from coherence. He illustrates with these sentences:

- He phoned the police
- The midnight guests had come (Coherent)
- He phoned the police because the midnight guests had come (Cohesive and coherent.)

The cohesive device used in the above text is 'because' it gives the reason why the police was phoned. Thus, this makes a complete text. The parts are well connected and it's meaningful. Cohesion is the glue that holds words together in a language. In other words, if a text is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. Connective devices are used to tie sentences or paragraphs together. Cohesion is a device under the textual metafunction of language as identified by Halliday and Matthiessen (2014). Skilful use of thematic choices results in a text which appears to hang together and make sense. This is corroborated by Peterson and McCabe (1991) who listed cohesion as part of the three aspects of a narrative that make it comprehensible: the other two are content and staging. Cohesion according to Peterson and McCabe (1991) is the meaningful connection between sentences. They further observe that the choices of how events are presented and who presents them are what make a story

cohesive and understandable. It is the cohesive devices that link the elements of a story together in such a way that it makes sense. Also, cohesive devices are what bring relationship to what could otherwise be disjointed or unconnected aspects of a narrative. The overall accounting of events in a story is the chief objective of a narrator and cohesive devices are what help make this happen.

The essence of this study is to investigate the extent to which Halliday and Hasan (1976) model of cohesion and cohesive devices is used to achieve unity, meaning, understanding and readability, using, *Ó le kú* as a case-study. *Ó le kú* is a prose narrative written by one of the foremost Yoruba. The paper investigates the extent to which the author of *Ó le kú* uses the textual resources of cohesion and cohesive devices to link ideas in the novel. It also examines the effect that cohesive devices have on the novel.

### **Theoretical Background**

Halliday and Hasan's (1976) and Halliday and Matthiessen (2014) concept of grammatical cohesion were used to analyze the novel. According to them, cohesion can be grammatical or lexical. Reference, substitution and ellipsis and conjunctions are the types of grammatical cohesion or cohesive relation because they involve syntactic terms while lexical cohesion refers to the use of the same similar or related words in successive sentences. This study focused only on grammatical cohesion and did not analyze lexical cohesion so as to carry out a thorough investigation.

Halliday and Matthiessen (2014) identify three functions of language. These are ideational, interpersonal and the textual functions.

- Ideational Function: This function is realized through the expression of our experiences of the external world and the internal world of our own consciousness.
- Interpersonal Function: This involves the participation of the speaker in the speech situation. That is our use of language to interact among ourselves, to ask, to relate, and to exclude and so on. Interpersonal function of language helps to maintain and establish social relations, as well as influencing people's behaviour and get things done.
- Textual Function: Textual function is used to create text. It is through this function that the speaker/writer is able to communicate with his/her audience/reader. Textual function helps to provide texture to what is said, and quality of coherence and cohesion to what is said. Without texture, text cannot be created. Thus, these three functions help to express three independent semantic choices. For the purpose of this work, we shall dwell on an aspect of the textual function of language as it concerns the use of language to organize the text itself so as not to make the study too voluminous for this paper. We hope other aspects of language function will be taken care of in subsequent work.

### **Previous Studies on Cohesion**

The concept of cohesion observed by Fontaine (2013) is semantic. This notion is supported by Kafes (2012: 85) when he says that cohesion is a matter of the semantic relation that establishes cohesive device and enables a passage of speaking or writing to function as a text<sup>1</sup>. It can be found within and between sentences since it is a semantic relation. According to Halliday and Hasan (1976), cohesion is recognized when 'the interpretation of some element in the discourse is dependent on that of another'. It refers to the resources within language provided by clause structure and clause complexes. Hence, cohesive relations are non structural relations which work to 'help a text hang together' (Halliday 2014).

Cohesion means the connection of ideas at the sentence level which makes ideas coherent. It refers to relations of meaning that exist within the text, and that define it as a text. Halliday and Hasan (1976) opine that cohesion expresses the continuity that exists between one part of a text and another. Cohesion is all about the relation of meaning in a text analyzed in the form of sentences. It is because a sentence is the highest grammatical structure and tends to determine how cohesion is expressed. For example, when the same entity is being referred twice, there are rules governing whether the second entity will be named again or referred by pronoun. These rules are determined by the sentence structure.

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<sup>1</sup> According to Halliday and Hasan (1976: 1), 'The word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. Therefore, we can say that the text is not just a grammatical unit, such as clauses or sentences, and does not have to be of a clear-cut length. A text can be considered everything from one sentence to the entire novel; it can be written or spoken, dialogue or monologue.'

Cohesion is important both to the reader in constructing the meaning from a text and to the writer in creating a text that can be easily comprehended. Furthermore, cohesion refers to the linguistic features which help make a sequence of sentences a text. It occurs in a text through the use of devices that link across sentences. According to Connor (1984), it is defined as the use of explicit cohesive devices that signals relations among sentences and parts of text. Cohesion is concerned with the ways which the components of text are connected. In short, it is a relationship between lexical items and structures which are put together to construct a unified text. The sentence structure can also reveal the way cohesion is expressed in the whole text. It is because a text generally consists of multiple sentences. Thus, by showing how semantic relation is established in a single sentence, it can show how structure of each independent sentence (or elements in a single sentence) can reflect the structure of higher level (text). All texts (written or spoken) are based on cohesion in the course of their formation. The text becomes a structural unit when its elements are connected with one another. This means that the cohesion of a text relies on a system of relations that support cohesion. These relations are evident at the structural level of a language use, and they are seen as the properties of a text. Cohesion creates continuity between one part of the text with another. This continuity is essential for the reader of the text in order to obtain all necessary information and presuppositions necessary for interpretation. In this paper, we refer to cohesion as a relation that occurs on the semantic level of communication which links sentential elements together into a unified whole.

Three types of textual cohesion will be discussed in this section: reference, ellipsis and conjunction. Each of these will be described briefly below by looking at their examples in *Ó le kú*.

### Text Analysis: Reference

This implies referring expression. These are words whose meaning can only be discussed by referring to other words in the text. Halliday and Hasan (1976: 31) define reference as ‘a type of cohesive relation in which a linguistic item, having no semantic interpretation of its own, refers to a thing or place. These linguistic items as noted by Fontaine (2013) make REFERENCE to something else for their interpretation.’ This refers to expressions which take their meaning from elsewhere. Reference is defined as a particular type of cohesion which has specific meaning of information that is referred to. It carries specific meaning that can be achieved through context of situation which is found in reference. Also, the item that is being referred to should have the same or similar semantic properties, e.g. similar part of speech. For example:

1. For he is a jolly good fellow. And so say all of us. (Halliday & Hasan, 1976: 32)  
Although *he* is implicit, his identity is clear to those who are present.

There are two types of cohesive reference identified in literature: endophoric reference, where the item takes its interpretation from within the text and exophoric reference, where the interpretation is found in the situational context, external to the text. In the extract from the text, *Ó le kú* in example (2) below, every instance of a personal pronoun is an example of reference.

2. Àjàní n wá ẹ̀rọ̀ agbòrọ̀so tí àròfọ̀ nàà wà, Ó ní, níjọ̀ tí Àsàkẹ̀ alára kókò gbọ̀ àròso yíi, ojọ̀ lojọ̀ nàà (1). Mo kàn so fún un pé kí ó fetisilẹ̀ ni ò(2). Mo wá tẹ̀ ẹ̀rọ̀ nàà(3). Ó farabalẹ̀, ó wá n ẹ̀jọ̀ pépẹ̀, ó n ẹ̀rín-in músẹ̀, èmi nàà jókòò, mo tejúmọ̀ on.(4) Nígbà tí ó gbọ̀ ọ̀ tán, ó wá wò mí lójú, inú rẹ̀ dùn gan-an.(5) Ní a bá dimọ̀ ara wa. (6). Àwọn obinrin n fẹ̀ àpónle o.(7). Ó yá, máa gbọ̀ o.(8) (pp 19-20)

(Ajani was looking for the tape recorder which contains the poem. He said, the day Asake herself first heard the poem, it was a great day.

I just told her to listen. I now played the recorder.

She was attentive, she was blinking her eyes, she was smiling lightly, I also sat, I was looking at her closely. After listening to it, she looked at me, she was very happy.

And so we embraced ourselves. Women like to be appreciated. Now, listen to it.)

For example, the uses of *mo*, *èmi* and *O* throughout the extract are examples of exophoric reference, creating a cohesive link between the text and the situation. There is no way to know who *ó* ‘she’ refers to unless you know who is being addressed. Similarly, *mo* and *èmi* have no meaning without knowing who is speaking. There is only one instance of endophoric reference, or text-internal reference, and this occurs in sentence (7) with the use of *àwọn* ‘them’, when *Àjàní* says, *Àwọn obinrin n fẹ̀ àpónle o* ‘women like to be appreciated’. This pronoun has no meaning of its own other than grammatical meaning such as plural.

This is an anaphoric reference. In the first sentence in the excerpt above, “ó” refers back to Ajani. The referential element “Mo” in the second, third and fourth sentences still refers back to Ajani while *un* in the second sentence is referring to Asake previously mentioned in the first sentence. The *Ó* in the fourth

sentence which occurs three times and also in the fifth sentence refers to Asake. While in the fifth sentence of the excerpt, the *mí* and *rẹ* refer to both Ajani and Asake respectively. The  $\emptyset$  in sentences (5) and (7) refers to the poem.

The protagonist is first introduced as non-identifiable by means of the non-specific nominal group *Àjàní*, allowing the reader to establish this character as a node in the network of meanings created in the course of the interpretation of the narrative. Having been introduced in this way, *Àjàní* is then presented as identifiable by means of the personal pronoun *Ó*, *mo*, *èmi* and possessive determiner *mi*. These latter are instances of reference. In the excerpt above, the reference items *Ó*, *mo*, *èmi* and *mi* presume the identity of the character, *Àjàní* by pointing backwards to the preceding text. This type of relationship has anaphoric function that contributes to the connection between these sentences and then to the interpretation of them as a whole. Therefore, we can say that these sentences together form a discourse. It is impossible to interpret the meaning of pronouns in the examples given if we do not rely on the relationship that exists between them, i.e. nouns and their pronouns in examples (1), (2) and (3).

Referring expressions as used in the excerpts above fulfil a dual purpose of unifying the text and of economy as it saves writers from having to repeat the identity of whom or what they are writing about over and over again and again.

### Ellipsis

Another system which serves to organise text into message and which is relevant to this study is the system of Ellipsis. In brief, the starting point of the discussion of ellipsis can be the familiar notion that it is something left unsaid..... ‘Unsaid’ implies ‘but understood nevertheless’... (Halliday and Hasan 1976). Ellipsis is a means of establishing semantic relation by using grammatical elements. Although it is almost the same with substitution, it has different structure and pattern. In ellipsis, something is understood without saying. Ellipsis represents complete omission of some categories. In other words, it is substitution by zero. Ellipsis means that something has been omitted. The item that has been omitted is typically an item mentioned previously (Halliday & Hasan, 1976). It simply refers to the idea of omitting part of sentences on the assumption that an earlier sentence will make the meaning clear. In addition, elliptical element is a relation within the text. The presupposed item is present in the preceding sentence. Ellipsis is an interesting phenomenon because it is identifiable by nothingness or absence within a bounded context, usually a clause. For example, if a person asks a friend, would you like another cup of coffee? The response might be yes I would like another cup of coffee but it is more likely to be simply ‘yes’, I would. This response is based on a particular understanding and that the speaker is confident that the addressee will be able to interpret the presupposition being made. We can use the null symbol,  $\emptyset$ , to indicate that something structural has been omitted. In the current example, we could write: yes I would  $\emptyset$ , where  $\emptyset$  represents the absence of ‘like another cup of coffee’. As Halliday and Hasan (1976) quoted by Fontaine (2013), ‘ellipsis occurs when something that is structurally necessary is left unsaid’. They further explain that Ellipsis creates texture because it forces a connection – or a tie, in Halliday and Hasan’s terms – between the point of ellipsis and another part of the text. Ellipsis has been described by Fontaine (2013) as a kind of structural ‘place-holding device’ that requires the addressee to recover or retrieve meaning from elsewhere in the text. For example:

3. Maa brainwash mi. Pg3 (don’t brainwash me)

The ellipsis found in the example above does meet this description of ellipsis even though, with imperative sentences such as this one, the subject (i.e. Ajani) is expected to be left implicit.

For the grammar analyst, based on the observation of Fontaine (2013) ellipsis is perhaps more important than any other type of cohesion because it is signified by an understanding based on the absence of some structure. In terms of the multifunctional analysis of the clause, the meaning obtained in the clause by ellipsis still expresses the same function as if it were expressed.

There are three types of ellipsis. They are nominal, verbal and clausal ellipsis. The names of the types suggest the items that are omitted.

### Nominal Ellipsis

Nominal ellipsis is a type of ellipsis in the nominal group. The nominal ellipsis links a word positioning as pre modifier (deictic, numerative, epithet, or classifiers) to head in a nominal group.

For example:

4. Kí ni Dọtun wí? (what did Dotun say?)

(Ø) Kò sòrò, ó kàn n wo àwòrán ni pg 57 (he did not say anything, he was just looking at the pictures)

5. Hèlò  
 Hèlòó  
 Ta ní? (who is that?)  
 Lọlá ni o. (it is Lola)  
 A, pèlẹ́ o, kín ni ǹnkan? (A, sorry , how are things)  
 Ø kò burú rárá o. (Ø not bad at all) Pg 72

The ellipsis is marked by (Ø) in both examples. The (Ø) is omitting the position of *Dotun* and *ǹnkan*.

### Verbal Ellipsis

Verbal ellipsis refers to ellipsis within the verbal group. The verbal group before presupposes the next verbal group which is not fully expressed in its systemic features. The interpretation is made within the verbal group system. For example:

6. E jòwò, nibo lẹ̀ sùn? (please, where did you sleep?)  
 (Ø) lódò ọ̀rẹ́ mi obinrin. Pg 10 (at my female friend's place)  
*lódò ọ̀rẹ́ mi obinrin* can be interpreted as stands for *mo sùn lódò ọ̀rẹ́ mi obinrin*.

### Clausal Ellipsis

Ellipsis in the clause is related to mood, and specifically, it is related to the question-answer process in dialogue; and this determines that there are two kinds: (a) yes/no ellipsis, and (b) content word question (CWQ) - ellipsis. For examples:

7. Àsàkẹ́ ní, Sẹ́ ó lóun kò jó ní? (Asake said, did she say she is not dancing?)  
 Dẹ̀pò ní, Ẹ̀n. (Ø: ó ní òun kò jó). Pg 2 (Depo said, Yes.)
8. Ogbón la máa dá si nítorí mo fẹ́ kí o wá rí mi lóla o. (we have to be wise about it because I want you to see me tomorrow)  
 A, iyẹn á le diẹ́ o. (that will be a bit difficult)  
 Báwo? (Ø: ni iyẹn á ẹ́ le diẹ́). Pg 11 (how?)

Again, ellipsis is primarily a grammatical relation. They hold the words and structures rather than relating them through their meanings. They are purely textual.

### Conjunctions

Another system which serves to organise the text into a message is the system of conjunction. Conjunction is one of the systems in the grammar which is non structural and serves to contribute to the texture or cohesion of discourse. These elements, whether they are single words, groups or segments of a text, establish relationships between clauses, sentences and text. Conjunctive elements are primary devices to create cohesion by the virtue of their specific meanings. It means that they by themselves express certain meanings and their meanings enable them to presuppose the presence of the other elements. They can relate to the preceding or following text. In the point of view of cohesion, conjunction is seen from their actual sequence in the text. It is because in connecting the sentences, sentences of a text can only follow one after the other. Hence, the focus is not semantic relation, but it is their function in relating linguistic elements that occur in succession (sequence). Again, conjunction is not only a matter of connecting two sentences, but also relating two events semantically. According to Halliday and Hasan (1976), conjunctions 'express certain meanings which presuppose the presence of other components in the discourse'. Examples of conjunctions include but, or, and, consequently, because and many others. When conjunctions are used at the beginning of a clause, they function as textual Theme in the textual meaning of the clause and serve to relate the clause to a neighbouring clause. In this sense, they 'constitute a cohesive bond between the two clauses' (Halliday, 2014) and are explicit markers of relevance.

The most general categories of the system of conjunction are that of appositive and clarifying, additive, adversative and varying, and spatio-temporal, manner, causal-conditional and matter. (Halliday and Matthiessen 2014). While Halliday and Hasan (1976) identified only four types of conjunction. They are additive, adversative, causal, and temporal. They have different signal words and they relate sentences in

different ways based on their actual meanings. This work will follow the classification of conjunctions as found in Halliday and Hasan (1976).

### Additive

Additive refers to a type of cohesion that structurally appears and coordinates each other. It means that it depends on the structure of the sentence. It functions to add the existing information by the virtue of coordination. They are tied to structural coordination and express the succession of two independent elements. Under this heading, the source of cohesion can be derived from the comparison of the semantic similarity between what is being said and what has gone before.

#### The Summary of Conjunctive Relations of the Additive Type (Halliday & Hasan, 1976: 249)

Classification	Type	Example
Simple additive relation (external and internal)	Additive	<i>and; and also, and...too</i>
Negative		<i>nor; and...no, not either, neither</i>
Alternative		<i>or; or else</i>
Complex additive relations (internal): emphatic	Additive	<i>further(more), moreover, additionally, besides that, add to this, in addition, and another thing</i>
Alternative		<i>Alternatively</i>
Complex additive relations (internal): de-emphatic	Afterthought	<i>incidentally, by the way</i>
Comparative relations (internal)	Similar	<i>likewise, similarly, in the same way, in (just) this way</i>
Dissimilar		<i>on the other hand, by contrast, conversely</i>
Appositive relations (internal)	Expository	<i>that is, I mean, in other words, to put it another way</i>
Exemplificatory		<i>for instance, for example, thus</i>

For example:

9. Àjàní parí ìgò sítáòtù kan tán, ara rẹ wálẹ gbáà, orí rẹ wá pé bí orí alájo Sómólú tó fòdún mèta gbàjo lówó egbèrún èniyàn láikòrúko ènikankan sílẹ bèẹ ni kò sí ùwó san fènikankan. Pg 1  
(Ajani finished a bottle of stout, he is very relaxed, his head is as correct as the Somolu daily contributor manager that collected contributions from thousands of people for three years without writing their names and he did not made any mistake in payment).
10. Hun, o tún dé o, onikántan-kántan. ọ̀rọ̀ gidi là ń sọ lówó o. Ọ̀we ni mo sì ń pa o. Bẹ̀ẹ̀ nàà ni, bí ọ̀we bí ọ̀we là á lùlù ògídìgbó o, ọ̀lọ̀gbọ̀n ní í jó o ọ̀mọ̀ràn ní í mọ̀ ọ̀n. Pg 3  
(hmmn, you have come again, we are talking about a serious issue. And I was only talking in parables. Likewise, ògídìgbó drum is like a proverb, only the wise dances, known by the knowledgeable)
11. Àjàní ní, Ìjàọlá, gbogbo ọ̀rọ̀ jówoni mà ti fọ́jú pọ̀. Ìjàọlá ní ọ̀rọ̀ wo? Àní ọ̀rọ̀ Àşáké àti Lolá. Fífọ́jú pọ̀ báwo? şèbí o ti sọ pé Àşáké làyò? Gbogbo ẹ̀ tún ti dàrú o, mo ti tọ̀rùn bokùn lónà méjèjèjì. Fúnmi nàà dá sí arọ̀ nàà, ó ní, àbí o ti lọ̀ mọ̀yá, mọ̀ baba wọ̀n ni?..... àti pe şe wọ̀n ti wá sọ̀ fún ọ̀ pé ó rí bèẹ̀ ni ?. PP 58-59  
(Ajani said, Ijaola, our last discussion has turned to confusion. Ijaola Said, which discussion? Asake and Lola's issue. Confusion like how? Have you not said Asake is the chosen?. Funmi also joined the discussion, He said or have you done introduction with both of them?..... and also, Have they come to tell you it is so? )

All the conjunctive elements in bold in the examples above reflects how coordination is gained in each particular additive relation.

### Adversative

Adversative refers to the contrary expectation. The connection in the adversative relation is gained by contrasting expectation which is derived from what is mentioned before. The expectation can come from the text or speaker-hearer configuration. Examples of adversative are Sibẹ, Lóòótó, Şùgbọ̀n, nikan, bí ó tilẹ̀ jẹ̀ pé, àti, pẹ̀lú as exemplified below

12. Ká sọ tòótò n ò ní pẹ̀ mọ̀ ọ̀kọ̀ wà o. Mo máa n wò àwọn driver bí mo bá ti wonú ọ̀kọ̀ kan. Kò sòro láti wà kẹ̀! Kò sòro láti wà ná, bó bá ẹ̀ pẹ̀ tiyen ni. Àti bèrè ló sòro. Síbẹ̀ ẹ̀ a, kì í ẹ̀ ẹ̀ ikánjù.... Èwo ló dé- towó ni, àbí taya, àbí tişẹ̀, àbí ti mọtò? Èwo náà ni ò tó rò nìbẹ̀? Şùgbón kì í ẹ̀ towó, Ọ̀lórùn ní í fún ni lówó, kì í ẹ̀ ti mọtò, ẹ̀gbón bàbá mi ti fún mi ní mọtò kan. Nipa taya, ó wà lówó Ọ̀lórùn.. Pg 73  
(*Honestly, it won't take long before I learn driving. I use to look at the drivers whenever I enter a vehicle. It is not difficult to drive at all. Truly, it is not difficult to drive. However, it is not a hasty work....what happened- is it about money, or wife or work, or car? Which is not worthy to think about? But it is not about money, it is God that gives money, not about car, my uncle has already given me a car. As for the issue of wife, it is in God's hand..* )
13. Àşàkẹ̀ gba ọ̀rọ̀ mọ̀ Àjàní lẹ̀nu, ó ní, wò ó má tan rẹ̀ ẹ̀. Kò sí ẹ̀ni tó n şimi lónà. Mo sì ti ro ohun tí mò n ẹ̀ dáadàa. Bí o bá máa gbọ̀ ọ̀títọ̀ , jẹ̀ kí á parí ọ̀rọ̀ náà síbẹ̀. Lóòótọ̀, mo ti fẹ̀ràn rẹ̀ rí, şùgbón báyii, kò sí ifẹ̀ kankan nìbẹ̀ mọ̀. Pg 76  
(*Asake said, don't deceive yourself. Nobody is misleading me. And I know what I am doing very well. If you will listen to the truth, let us put an end to this issue. Actually, I have loved you before, but now, there is no love there again.*)

The connectives in bold in the examples above connect the information mentioned before by means of connecting the meaning. At first, from example (12), the expectation that is derived from the first sentence is that driving is not a difficult feat to be achieved. Then, the correction comes that despite not being difficult, it is not a task to be done in a haste. The word *síbẹ̀* (*however*) clearly shows that there is a contradiction in terms of expectation and it connects the sentences by means of correcting the meaning.

### Causal

Causal relation represents one of cause and consequence (Nunan1993: 27). It means that one clause becomes the cause and the rest is the consequence. It has to do with the readers interpreting the text to distinct them. That is why the clear-cut is difficult to be presented. In fact, causal relation includes result, reason, and purpose to form a cohesive chain. Causal conjunctions include words and phrases such as *àti* and, *şùgbón/àmọ̀* but, so, *nítorí/ nítorí náà, nítorí idí ẹ̀yí* 'because', *lẹ̀hin náà* 'after that', 'in conclusion' etc.

For example:

14. Àşàkẹ̀ dide, ó tú aşọ̀ rẹ̀ ró, ó sì n wé gèlè rẹ̀ náà, nítorí Àjàní ti tú gèlè náà lẹ̀kkan, ó ti n fowọ̀ ra irun tí Àşàkẹ̀ sẹ̀sẹ̀ kó. Pg 5  
(*Asake stood, re-ties her wrapper and also ties her head-gear because Ajani removed the head-gear earlier while touching Asake's newly made hair.*)
15. Ọ̀rọ̀ yii bá mi lẹ̀kùfu şùgbón n ó máa ronú sí i, ọ̀rọ̀ náà gba irònú nítorí ohun tí ẹ̀ fẹ̀ gan-an kò tí yé mi. Pg 27  
(*this issue surprises me but I will think about it because I don't understand what you want exactly.*)

The word *nítorí* (*because*) connects the two sentences by means of showing their causal relation. The first sentence is the consequence that occurs because of the effect of the Ajani's action of removing the head-gear.

### Temporal

Temporal relation represents the sequence of time. It exists when the events in the text are related in terms of timing of their occurrence (Nunan1993). The relation can be determined by the particular stage that communication process has reached. What makes temporal relation different from all types of conjunction is its occurrences in correlative form. It means that it can occur with cataphoric expressions in one sentence. Cataphoric expressions refer to the way of referring by means of pointing forward. It is best represented by the words such as "first", "first of all", "to begin with", and so forth. (Nunan, 1993). Temporal connectives express sequence and simultaneity (Halliday & Hasan, 1976). Sequence is when one event follows another while simultaneity is when events happen at the same time. Examples are *nígba tó yá, láipé, lẹ̀hin náà, şáájú, lẹ̀kkan náà, ní iparí* etc.

For example:

16. Láipé, onítòjújù aláisàn ẹ̀ẹ̀kan pe Àşàkẹ̀. Pg 76 (*very soon, the nurse called Asake*)
17. Bí kò bá fẹ̀ gbà, o ó máa sọ ọ̀rọ̀ didùn sí i létí. O máa kóşẹ̀ sí lórí. Kẹ̀kẹ̀ bèè, ètò á tò. Lẹ̀yin náà, o ó wáá sọ̀ fun un pé kó ó jẹ̀ kí ẹ̀ ẹ̀ iyàwó. Pg 13 (*if she does not want to agree, you will keep petting her. With that, all arrangement will be successfully made. After that, you will now tell her to marry you*)

Connectives are used to indicate causal or temporal relationships between two or more items (Halliday & Hasan, 1976). The conjunctions highlighted above give a sort of inter-sentential cohesion to the text under consideration and this enhances interpretation and also helped to relate what is said to what has been said earlier to create textuality.

### Findings and Conclusion

Akinwumi Isola has succeeded in conveying his message across to his readers through the use of the appropriate lexical terms and semantic relationship that relate to the object of discourse. The use of the appropriate words, phrases and sentences and their sense of connectivity have helped to give the text a good interpretation. The sentences are well connected in order to achieve cohesion. Semantic relationship exists between a sentence and a succeeding one in terms of content and message. This implies that successive sentences in a paragraph can be found to be expatiating, explaining, describing, repeating or providing alternative that are connected to a joint content. Meanwhile meaning interpretation is more realistic when successive sentences show some relationship through their vocabulary.

In conclusion, this section has attempted to explore the various grammatical cohesive devices in *Ó le kú*. The analysis of the cohesive devices used in the text under study revealed that a text can only be meaningful if various segments are brought together to form a unified whole. Therefore, for a text to be cohesive, it must be held together by some linguistic devices. Therefore, considering Halliday's idea, the various cohesive devices identified in this text are lexically and grammatically related to the discourse as they provide cohesion, which is the linguistic means through which a text functions as a single unit.

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## Morphosyntactic Analysis of Fulfulde Voice and Tense in Adamawa Dialect: A Case Study of Yola South

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### Abstract

Voice is a relationship between subject and object with reference to verb in a sentence. Fulfulde verbs have three types of voices: active voice, middle voice and passive voice. The three voices also mark tenses such as past, present, habitual and future. In Fulfulde language, voices are attached with tenses and marked on verbs. This paper intends to look at the voice and tense affixes that are attached to verbs, with the aim to identify which affixes are frequently used, which are less frequently used and which are not used in today Adamawa dialect. The paper will then describe the productivity of these affixes and how some are lost over time, which is probably an evidence of 'language change in progress'.

**Keywords:** *Fulfulde Dialects, Language Change, Fulfulde Morphology, Voice and Tense.*

### Introduction

Fulfulde language is a family member of Niger Congo, under West Atlantic group of African languages classification (Greenberg 1963). It has six dialects across West Africa, which are: Fuuta Tooro, Fuuta Jaaloon, Masina, Sokoto and Western Niger, Central and Eastern Northern Nigeria, and Adamawa. Great majority of Fulfulde dialects are extra-ordinarily uniform throughout the Fulaphone area as regards to the voice and tense suffixes. Where there are differences, the variants may be presumed to have a common origin (Arnott 1974:14). Example: the general future active suffixes can be –at, -an, or -ay, the general past middle can be –ake, -oke, or –ike, and the general past passive can be –ima, –iima or aama.

Prominent among the scholars in Fulfulde morphology are Arnott (1970), Palletier and Skinner (1981), McIntosh (1984) and Mukoshy (1991), to mention but few. These scholars discussed much on noun and verbal system of the language; thus far, they could not capture the slow diffusion of voice in Adamawa dialect. The recent works of Girei (1999), Usman et al (2016), and Goshe (2016) on Adamawa dialect could not also single out voice and tense in the dialect and make it a case of study. Although Girei (1999) made an attempt to describe some of the lost features of the dialect but he could not address the case of voice and tense in the dialect. This paper will therefore attempt to describe the 'diffusion' in Adamawa dialect in respect to voice and tense. Diffusion across communities shows weakening of the original pattern and a loss of structural features of a language, as a result of the difference between the learning abilities of children and adults (Labov 2007:344). Factors such as social, cognitive and physiological are contributing to the language change over a period of time.

Adamawa dialect is a dialect which is spread across the boundaries of Nigeria and Cameroun. Is a dialect which is progressively being simplified, fast losing its widely acclaimed grammatical richness and complexity as a result of the loss of some features of the language (Girei 1999:72). Adamawa dialect and the spoken variety in Yola in particular have lost almost two out of the three voices (active, middle and passive) found in Fulfulde language. Only the active voice (such as the general future active –an) is used predominantly by young and middle ages.

Example: general future active: 6e 6ornan limsere 'they will wear cloth'. General past middle: 6e 6ornake limsere \*(6e 6ornii limsere). General past passive: limsere 6ornaama.

However, very few of the old ages, mostly in villages can be found using the middle and passive voices in Yola town. The aim of this paper is to find out the voice and tense suffixes that are attached to verbs in Fulfulde language. The objectives are 1) to identify which voice and tense suffixes are frequently used in Adamawa dialect. 2) Identify voice and tense suffixes that are less frequently used in the dialect and 3) which voice and tense suffixes are not used in today Adamawa dialect.

### Fulfulde Dialects

The same language with several names such as Fulfulde, Fula, Pulaar, Peul, is being spoken by Fulani all over West Africa and the world at large. The present day distribution of Fulani is as a result of three types of movements which resulted to dialectal variations (Arnott 1974:2). The first movement is a long ago apparently fairly large-scale movement from the North West of present day Mali to Fuuta Tooro in Senegal,

to Fuuta Jaalon in Northern Guinea, to the fertile Masina area and the western part of Niger bend, to Upper Volta towards West and South of Niamey, to Sokoto, Kano, Katsina, Bauchi area and via Borno to Adamawa.

The second movement is a recent movement on a small scale, northwards from Senegal into Mauritania, from Sokoto and Southern Niger into edge of Sahara, into Borno, from Sokoto and Katsina into Zaria and Jos Plateau, from Kano into Bauchi into Borno and Adamawa. The third movement is seasonal movements between wet season and dry season grazing grounds.

The extent to which a particular group intermingles with other Fulani groups and with other local peoples has its linguistic consequences. In some areas such as Adamawa, the speakers are sufficiently large and powerful for Fulfulde to become lingua franca, with corresponding interference from some of the local languages while in most of the Hausa states they are minor to the extent that the language gave way to Hausa. Consequently the above mentioned movements gave birth to six dialects across West Africa (Arnott, 1974). These dialects are: Fuuta tooro, Fuuta Jaaloon, Masina, Sokoto and Western Niger, Central Northern Nigeria and Eastern Northern Nigeria, and Adamawa. The three dialects found outside Nigeria are: Fuuta tooro, a dialect found in Senegal, Fuuta Jaalon found in Guinea, and Masina found in Mali. The three dialects in Nigeria are: Sokoto and Western Niger which is found in states, such as, Sokoto, Kebbi, Kwara, and Kogi. Central Northern Nigeria and Eastern Northern Nigeria which is found in states, such as, Borno, Bauchi, Yobe, Kaduna, Plateau, Kano, Katsina, Jigawa, and Gombe. Adamawa is found in Adamawa and Taraba, up to Adamawa of Cameroun. The epicenter of Adamawa dialect in Nigeria is Yola town, which is the capital of Adamawa state.

### **Yola Town**

The area of the Yola metropolis roughly lies between latitude 10° north and 9° south, established in 1841 as the permanent capital of the Emirate of Fombina (Adamawa of Nigeria and Cameroun). Its metropolitan area extended west to Mayo Belwa, Mayine, and the borders of the Bata chiefdom of Demsa. The borders of Yola extended to Vere and Alantika mountains to the South. To the North, it extended to the sub-emirates of Song, Zumo and Malabu, whose border was marked by the Wuro Bokki hills (Abba 2003:1).

The physical features of the area exercised considerable influence on the settlement pattern of the people. The riverine Bata people, who were actively engaged in fishing, settled in the Benue trough. Most of their settlements were actually located on the banks of river Benue. The Fulbe pastoralists, like the riverine Bata, were on the other hand attracted to the Benue valley because of its perennial pasture. The Benue trough therefore has a very high concentration of Fulbe pastoralists. The highlands on the other hand provided retreats or safe havens for smaller for smaller communities. The Vere for example were forced to retreat to the hills following the immigration of the Bata into the area in the 17<sup>th</sup> century. The Fulbe came into the area in significant numbers in the 18<sup>th</sup> century and settled within and occasionally side by side of the existing settlements, mainly among the Bata in the Benue valley. Bata, Vere and Fulbe pastoralists were politically the most important groups inhabiting the area (Abba 2003:3)

### **Methodology**

The primary source of data obtained in this paper is through introspection. The researcher being a native speaker of Fulfulde language, born and bred in Yola town, the competence of the language in him is adequately placed in analysis of the language. To avoid being bias on describing the language, a Participant Observation (socializing with the speakers of the language) is performed. The Representative Sampling of the native speakers of Adamawa dialect of Fulfulde language, of Yola town in particular is observed. Visits to various University libraries and Colleges of Education made it possible to consult books, journals, theses and lot of relevant materials which contributed to this paper.

### **Language change**

Language change can be universal, continuous and regular (Lyons 2009:179). Although some changes can be linked to major social changes caused by wars, invasions and other upheavals, the most general source of change in language seems to be in continual process of cultural transmission. Each new language user has to create for himself the language of the community, with a tendency to pick up some elements exactly and others only approximately. There is also occasional desire to be different. Giving this probable transmission process, it should be expected that languages will not remain stable (Yule, 1991:176).

These changes can occur at different levels of language, such levels as phonology, morphology, syntax and semantics. At the morphological level, the morphemes which are the building blocks of words

can either be shortening, missing or changed in shape. For instance the Adamawa dialect has shorten the possessive maa- + class to ma- + -n. Example maangol ‘for the rope’, maange ‘for the cow’, maango ‘for the river’, maanga ‘for the bigger one’ e.t.c to man ‘for it’(Girei 1999). In the case of missing morphemes, the middle and the passive voice morphemes that are found in other dialects are missing in Adamawa dialect. The missing morphemes are the middle voice suffixes such as Past -ake suffix, Habitual -(o)too suffix, Future -oto suffix. The missing passive voice suffixes are the Habitual -(e)tee suffix (Aminu 2015). The nominal class which is attached to the noun it belongs most often is changed with the neuter class dum or jum in the dialect. Example: maajum, ‘for it’, kanjum ‘is it’ e.t.c.

### Fulfulde Morphology

It is required in Fulfulde to change the suffix of a noun according to its noun class to form its plural (Aminu 2016). The Fulfulde noun classes includes: be, de, nge, ki, ngel, nde, di, ngo, ko, ngum, ndi, dum, ngol, kol, kal, ndu, nga, ngu, o, ko, dam, ngal, ka, nga, kon. Each class in Fulfulde is attaching to a noun that belongs to it. The classes are suffixed to its stem to indicate human class, non-human class, augmentative class and diminutive class. Nominal stems must be accompanied by a nominal class suffix (McIntosh 1984:43) and it is difficult to get an inseparable word in Fulfulde because of the noun class system (Ahmed, 2011). Besides the suffixing of a noun class to form plurals in Fulfulde, there is an initial consonant mutation. Consonant in Fulfulde changes depending on the environment which it occurs. An initial consonant mutation is a change in consonant in a word at the initial environment. Examples: f→p: fawru ‘hyena’ pobbi ‘hyenas’. s→c: sawru ‘stick’ cabbi ‘sticks’. h→k: hunduko ‘mouth’ kundude ‘mouths’. r→d→nd: reedu ‘abdoment’ deedi ‘abdoments’ ndeera ‘big abdoment’. w→b→mb: waandu ‘monkey’ baadi ‘monkeys’, mbeewa ‘goat, be’i ‘goats’. w→g→ng (before a, o, u only): wuro ‘town’ gure ‘towns’ ngaari ‘bull’ ga’i ‘bulls’. y→g→ng (before e, i only): yitere ‘eye’ gite ‘eyes’ ngito ‘big eyes’. y→j→nj (before a, o, u only): yaare ‘scorpion’ jahe ‘scorpions’ njamdi ‘iron’ jamde ‘irons’ (Aminu, 2015)

McIntosh (1984:154) discusses voice aspect and polarity suffixes in complex final position. She stated that the form of the suffixes is influenced by the verbal root and also by the morphs that follow it in the complex. She divided the voice into active, middle and passive, the aspect into completive and incomplete, and polarity into positive and negative as follows.

**Table 1: Voice, Aspect and Polarity**

ASPECT	ACTIVE	MIDDLE	PASSIVE
COMPLETIVE			
Emphatic	-u	-i	-a
Stative	-i	-ii	-aa
Relative	-i	-ii	-aa
Negative	-aayi	-aaki	-aaka
General	-ii	-ake	-aama
Imperative	-u	-a	-
INCOMPLETIVE			
Exhortative	-u	-oo	-
Subjunctive	-a	-oo	-ee
Progressive	-a	-oo	-ee
Relative	-(a)ta	-(o)too	-(e)tee
Negative	-(a)taa	-(a)taako	-(a)take
General	-ay	-(o)to	-(e)te
Vague	-(u)ma	-ooma	-eema
Imperative	-(a)tay	-(a)tay	-

McIntosh (1984:155)

Arnott (1956) described some detailed affixes that are found in tense and voice of Fulfulde verbs. Whereas A represents active voice, B represents middle voice, and C represents passive voice. He divided them into positive and negative series as follows:

**Table 2: Voice, Aspect and Polarity**

POSITIVE SUB-SERIES	A	B	C
PAST:			
1.(a)General	-ii	-ake	-aama
(b) Emphatic	ø/-u	-i	-a
2.Relative/narrative	-i	-ii	-aa
FUTURE/HABITUAL:			
1.(a)General	-ai	-oto	-ete
(b)Indefinite	-ma/-uma	-ooma	-eema
2.Relative	-(a)ta'	-(o)too'	-(e)tee'
IMPERATIVE/SUBJUNCTIVE			
1.(a)Imperative general	-ø/-u	-a	
(b)Imperative habitual	-atai	-atai	
2.Subjunctive	-a'	-oo'	-ee'
Stative	don...-i'	don...-ii	don...-aa
Progressive	don...-a	don...-oo	don...-ee
NEGATIVE SUB-SERIES			
A.(past and state)	-'aayii	-'aaki	-'aaka
B.(future,habitual,process)	-(a)'taa	-(a)'taako	(a)'taake
C.(quality)	-aa		

(Arnott 1956:131)

He points out some prefixes such as *don*, as in: *o don dar-i* 'he is standing', *o don loot-oo* 'he is washing'. There are also infixes in some infinitives as in: *loot-u-dø* 'one who has washed (something)', *loot-ii-dø* 'one who has washed himself', *loot-aa-dø* 'one who has been washed'

Radical extensions occur between radical and suffix, and are associated with certain aspects of meaning such as:

1. Reversive:

*ma66-ii* 'closed', *ma66-it-ii* 'opened', *taar-ii* 'circle', *taar-t-ii* 'uncircle'

2. Causative:

*o hul-ai yam* 'he fears me', *o hul-n-ai yam* 'he frightens me'

3. Celerative:

*dogg-a* 'running', *dogg-ilaw-a* 'running quickly'

Pelletier and Skinner (1981:143) discussed about the negative of the stative, stating that when negative statives do occur in Fulfulde, they take one and two forms: The *don* preceding the verb is dropped and the *-i* suffix is replaced by either *-aaki* or more rarely *-aay*.

Examples:

*o don waali* 'he/she is lying' *o waalaaki* 'he is not lying'  
*o don dari* 'he/she is standing' *o daraaki* 'he/she is not standing'  
*o don roondi* 'he/she is carrying' *o roondaay* 'he/she is not carrying'

Also, the *-no* suffix is used in a variety of ways to place actions back in time. When *-no* is used with continuous and statives, the result is what Palletier and Skinner call the "past continuous and past stative"

Example:

Continuous	Past Continuous
Alim <i>don</i> yaha 'Yola	Alim <i>don-no</i> yaha 'Yola
'Alim is going to Yola'	Alim was going to Yola
Stative	Past stative
Bello <i>don</i> daani	Bello <i>don-no</i> daani

‘Bello is sleeping’

‘Bello was sleeping’

Mukoshy (1984:88-89) identified ‘base morpheme’ as the morpheme to which other morphemes are added. The morphemes which are added to the base morpheme are of two types. These are: ‘post-base morpheme’ and ‘suffix morpheme’. The post-base morpheme is the type which can be followed by another morpheme after being added to the base morpheme. Example: nyaam ‘eat’ (base morpheme) nyaam-na ‘to feed’, nyaam-oy ‘eat at a distance’. The –na and –oy are the post-base morphemes. The suffix morpheme is the type which is always suffix to the base morpheme, with or without post-base morpheme, and followed by a juncture. They occur always at the end of a word. They are the tense/voice marker, the class/number marker, the concord and the mode marker.

Mukoshy (1991:21) further clarifies Fulfulde morphemes and their forms. He stated that “Fulfulde morphemes can be seen as base morphemes, which Arnott (1970:45) calls ‘root’ in the case of verbs and ‘stem’ in the case of nouns; post-base; or suffix morphemes...” In Fulfulde, base morphemes are of two types; free and bound. The free morphemes are the pronouns while the bound-base morphemes in Fulfulde are recursive. They can be followed by affixes. The bound morphemes are attached to verbs, nouns, some pronouns, adjectives, and ordinal numbers.

Example of bound morphemes of verbs:

	Past	Present/continuous	future
Active	-ii	-a	-an, -ay, -at
Middle	-ake/-ike	-oo	-oto
Passive	-aama	-ee	-ete

Daudu (2008:26-41) describes the morphological processes in Fulfulde which he gave more attention to derivation. Derivation uses affixes to create new words, however, only suffixes are identified in Fulfulde. Those forms that appear as infixes are described as post-base morphemes.

Example:

- Noun from basic noun: ree- (stem) –du (class) jo (class) \_reeduujjo ‘pregnant woman’
- Nouns derived from names of place denoting people of: kano: kanoo-jo/kan-ankeejo ‘kano man’
- Abstract noun derived from name of a place or tribe denoting character: Kano: Kanoo-ku ‘kano behavior’.
- Noun derived from verbs: fer (root) –ndam (suffix) \_ perndam ‘civilization’.
- Infinitives derived from verbs: war (root) –go/-ol/-ki (suffixes) \_ warugo/warol/waruki ‘coming’.

### Voice and Tense in Fulfulde

Voice is a relationship between the subject and object with reference to verb. There are three types of voices in Fulfulde. These are: the active, middle and passive.

**The active voice:** The active voice describes a sentence where the subject performs the action. Example: o senday be ceede He-share-will-them-money ‘he will share money to them. The following are the active voice suffixes that are attach to the verb roots with regard to tenses:

- a) Past: -ii or -i suffix (b) Present: -a suffix (c) Habitual: -(a)ta suffix (d) Future: -ay/-an suffix

**The middle voice:** an emphatic voice that is associated with reflexivity which has elements of both the agent (subject) and the patient (object). Example: ceede be cendoto Money-they-share-will-themselves ‘the money will be shared to themselves’.

The following are the middle voice suffixes that are attach to the verb roots with regard to tenses:

- a) Past: -ake suffix (b) present: -oo suffix (c) Habitual: -(o)too suffix (d) Future: -oto suffix .

**The passive voice:** The subject receives the action and the unspecified object performs the action. Example: ceede cendete money-shared-will-be ‘money will be shared’.

The following are the passive voice suffixes that are attach to the verb roots with regard to tenses:

- a) Past: -(aa)ma suffix (b) Present: -ee suffix (c) Habitual: -(e)tee suffix (d) Future: -ete suffix

**Table 3: Voice and Tense in Fulfulde**

TENSE	Active	Example	Middle	VOICE			Gloss
				Example	Passive	Example	
Past	-ii	wi'ii	-ake	wi'ake	-aama	wi'aama	Said
present	-a	wi'a	-oo	wi'oo	-ee	wi'ee	Saying
Habitual	-(a)ta	wi'ata	-otoo	wi'otoo...	-etee	wi'etee	Says
Future	-an	wi'an	-oto	wi'oto	-ete	wi'ete	will say

**Voice and Tense in Adamawa Dialect**

**The active voice:**

- a) Past: -ii or -i suffix. Example: mi jaḅ-ii 'I collected'
- b) Present: -a suffix. Example: ɓe ðon dill-a 'they are going'
- c) Habitual: -(a)ta suffix. Example: an jal-ata 'you are the one that laughs'
- d) Future: -an suffix. Example: o jang-an 'he will read'

**The middle voice:** The middle voice is missing in the dialect.

**The passive voice:**

- a) past: -aama suffix. Example: jaḅ-aama 'has been collected'
- b) future: -ete suffix. Example: jang-ete 'will be readable'

**Table 4: Voice and Tense in Adamawa Dialect**

TENSE	Active	Example	Middle	VOICE			Gloss
				Example	Passive	Example	
Past	-ii	jaḅ-ii	Ø	*jaḅ-ake	-aama	jaḅ-aama	Collected
Present	-a	dill-a	Ø	*dill-oo	Ø	*dill-ee	Going
Habitual	-(a)ta	jal-ata	Ø	*jal-otoo...	Ø	*jal-etee	laughs
Future	-an	jang-an	Ø	*jang-oto	-ete	jang-ete	will read

**Summary**

Fulfulde language is a family member of African languages, under West Atlantic of Niger Congo branch. It has six dialects across West Africa which we have three out of the six dialects in Nigeria. Adamawa dialect is a dialect among the three Fulfulde dialects found in Nigeria which has over a period of time lost some of its grammatical features in voice. The voice which is part of the verb also goes with tense with a suffix that is applicable and inseparable to either of the two. The voice which is active, middle or passive goes with past, present, habitual and future tenses. There are 12 suffixes in all for the 3 voices with 4 tenses to each voice. Out of the 12 suffixes, the dialect do not use 6 suffixes, less frequently use 2 suffixes and frequently use 4 suffixes. The not use suffixes are past middle -ake, present middle -oo habitual middle -otoo, future middle -oto, present passive-ee, and habitual passive -etee. The less frequently used suffixes are, past passive -aama, future passive -ete. The frequently used suffixes are all active voice and its tenses. These are the past active -ii, present active -a, habitual active -(a)ata and future active -an.

**Conclusion**

In the above morphosyntactic analysis of voice and tense in Adamawa dialect, it has been established that the variety of Fulfulde spoken in Yola town is losing some of its grammatical features at the morphological level by missing some of its voice and tense suffixes. By so doing, the future generation of Adamawa speakers may likely not speak or even understand the unsimplified variety of the language. If this continues to spread across the diatlossia, the survival of the language, particularly Adamawa dialect is being threatened.

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