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<th>著者</th>
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| 著者 (英) | みちや としげん |
| 部族 | 博物館 |
| 部族言語 | 日本 |
| 年 | 1979年2月10日 |
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INTRODUCTION

1. Purpose of Study

In 1976, on the occasion of my field research in North Cameroon, I collected a series of mbóoku poems by professional Fulɓe entertainers. This genre of Fulɓe oral literature is found only in Diamaré Prefecture of North Cameroon. While most of the poems have been transmitted orally from former mbóoku singers, some of them are contemporary compositions by a few soloists.

The purpose of the present paper is to introduce a lyrical poem, Beeda, composed and sung by one of the most well-known mbóoku singers in Diamaré Prefecture of North Cameroon. Utilizing five versions, the author outlines the social environment of the performance, as well as the compositional, prosodical and musical characteristics of the poem. The texts and translation follow the general introduction.

From the comparison of Aakal's four versions, an attempt has been made to check the consistency of the content of the poem when performed in different places on varying occasions.

Another version by a younger singer, Aadamu Daarifu, was added for the purpose of comparing form and content. This transcription will provide data on how a young singer learns his predecessor's poems.

1) The field research was sponsored by the Japanese Ministry of Education. I participated in the Scientific Mission to North Cameroon (1976) under the direction of Professor Shun'ya Hino of the Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies.

The programme was registered with the Institute of Humanistic Sciences (I.S.H.), National Office for Scientific and Technical Research (O.N.A.R.E.S.T.) for 1976–77, under the title: "Collection of the Fulɓe oral tradition in Diamaré Prefecture, and of ajamiiya manuscripts".

2) I am indebted to Mr. Eldridge Mohammadou, a specialist in Fulɓe history working for O.N.A.R.E.S.T. in Garoua, for his first introduction to the mbóoku poems. In 1974 he kindly permitted me to use his typed manuscripts of some mbóoku poems. Without his encouragement and recommendation, I could not have begun the present research.

3) For the genres of Fulɓe oral literature in Diamaré Prefecture, see Eguchi [1976].

4) The word 'lyrical' is used in the sense of 'a short poem, sung to express personal experience'.
posed by Aakal\textsuperscript{5}, one of the most well-known mbooku singers. I wish here to examine the textual differences and similarities among four of Aakal's versions, and to present for comparative purposes an additional text of Beeda as sung by Aadamu, a younger singer.

2. Materials

Taped recordings of five versions of Beeda were used for the present research. Four of these were recordings of Aakal's versions, while the fifth was the version by Aadamu, a younger performer.

Following is a list of these tapes:

1) Beeda (Bd 1), 242 lines, performed by Aakal, recorded by myself on Oct. 10, 1976, in Maroua.

2) Beeda (Bd 2), 171 lines, performed by Aakal, copied from Boonyo Teyla's cassette on July 17, 1976, in Maroua (date of recording not clear).

3) Beeda (Bd 3), 255 lines, performed by Aakal, copied from Hammadu Dalil's cassette on July 17, 1976, in Maroua (date of recording not clear).

4) Beeda (Bd 4), 241 lines, performed by Aakal, copied from Nassourou's cassette recorded in Jaarengol, Maroua (date of recording not clear).

5) Beeda (Bd 5), 73 lines, performed by Aadamu Daarifu, recorded by myself on Oct. 8, 1976, at Mbam near Bagalaf.

Additional materials for the interpretation and explanation of the poems were obtained mainly during my stay in Maroua and the surrounding area from 1969 to 1976.\textsuperscript{6}

3. Method

Transcription\textsuperscript{7} of the versions by Aakal and Aadamu which I recorded was carried out using the Fulfulde alphabet proposed at the UNESCO meeting of experts at Bamako.\textsuperscript{8}

\textsuperscript{5} No one refers to him with his official name, Hamman Juma, as inscribed on his Identity Card. According to Aakal, his name was derived from the Arabic root 'kl, meaning \textit{heba ko nyaama} 'obtain what to eat'.

\textsuperscript{6} I am deeply grateful for the wholehearted assistance of Mr. Abba Ulakdi (1906–1977) who had a vast knowledge of the Fulɓe culture and the Fulfulde language. Without his help, I would never have been allowed to delve into the Fulɓe tradition. I was deeply sorry when I heard the sad news of his death in a Yillaga village near Tawan Jutnde, where the principal character of this poem, Beeda, walked with Aakal. \textit{Allaa hisnu mo, njaafoo mo}.

\textsuperscript{7} The work of transcribing the texts from the cassettes was carried out in the compound in Dugoy, Maroua, where I had set up residence. At that time, the following people assisted me by explaining the difficult words, listening to the unclear parts, and providing both moral and physical support: Kaawu Madam, Ummahaani, Duudu Zaanini, Saali Maana, Maamudu Jamo, and Bappa Saale. I would like here to express my hearty thanks to those people.

\textsuperscript{8} This conference was held in February-March, 1966. The number of the official document on the results of the meeting is CLT/BALING/13.
The meaning of the text was examined with the help of an informant. One of Aakal’s four versions was adopted as the main text. The differences and correspondences among the four versions were noted in footnotes. Following Aakal’s text, Aadamu’s version was presented for comparison.

4. Performance

The mbooku poems are performed vocally by several male adult singers, without instrumental accompaniment. The performance usually begins with dooynaago, warm-up singing, which lasts for several minutes, possibly to regularize the voice level. The singing group consists of one or more soloists, and several chorus members. Following the dooynaago, the soloist (ardo) begins the poem with the correct introduction of the line (jabre) to be sung by the chorus. He then proceeds to sing the whole poem, while the chorus responds with the jabre after each line. This type of performance is said to have antiphonal form.

The soloist decides when the performance will begin and end. He does not improvise the whole poem, but parts of it, especially those consisting of greetings, may be improvised by combining various fixed expressions or clichés.

5. Performers

The present paper deals with performances by Aakal and Aadamu.

Aakal is the most popular mbooku singer in North Cameroon. In spite of the fact that he is about seventy years old and blind, he performs in many places throughout North Cameroon. He was born in Maroua, and now lives in the Maroua district of Bogo. In addition to having inherited several traditional poems, he has composed at least four of his own: Giwa maa naywa ‘May the chief have a long life’, De piirnaay Duamu ‘Birds did not fly over Bogo’, Haa mboyen Beeda ‘Let us cry for Beeda’, and Haa pelen Pella ‘Let us rebuke Pella’.

Aadamu Daarifu, who lives in Bogo Hiirnaangeewo, is a grandson of Buubakari, and great grandson of Alahiji Jama. At about age 50, he is the youngest soloist, and learned singing from Ardo Alhaji Aljani, the Hodaaande chief or jawro.9 Because of his geographical proximity to Bogo, he has accompanied Aakal many times. He does perform as a soloist, but is not as popular as the older soloists. He sings seven inherited poems, and has not yet composed any of his own.

6. Audience

The people who make up the audience of the above singers fall into three categories: Firstly, the singers are sponsored by prominent Bogo residents such as the chief, his important vassals, wealthy cattle owners and merchants, etc. Next, there are the inhabitants of Bogo who have occasional opportunities to listen to mbooku poems performed for the people mentioned above. These are the people who appear in Aakal’s poems, and live together in the same district or town. According to some

9) When a soloist is appointed as chief, pride leads him to stop singing, since performance of oral arts is considered a humiliating, debased profession.
informants, Aakal is often requested to sing in front of the homes of these commoners, which he does for fairly modest reward. The people in these two categories are the only ones who understand all the names of people and places in the Bogo area, which appear in the poems. Their pictorial associations with the places mentioned are important to their appreciation of the performance. Aakal, a Bogo resident himself, can laugh both at and with his fellow residents, as illustrated in the part of Bd 1. 50～54 in which he tells how the people of Bogo ate his goat.

Map of a part of Diamaré Prefecture
The third audience group consists of the Fulɓe of Diamaré Prefecture, who can understand the place names and appreciate the humour. In addition, Aakal’s poems are broadcast occasionally by the Radio Garoua station, and recorded cassettes of them are sold commercially by certain merchants.

7. Resume of Plot

<table>
<thead>
<tr>
<th></th>
<th>Bd 1</th>
<th>Bd 2</th>
<th>Bd 3</th>
<th>Bd 4</th>
<th>Bd 5</th>
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<tbody>
<tr>
<td>Lament for the lost Beeda</td>
<td>010)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Beeda’s genealogy</td>
<td>1~3</td>
<td>11~12</td>
<td>2~3</td>
<td>3~4</td>
<td>11~12</td>
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<td>(1)</td>
<td></td>
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<tr>
<td>Reason for lament</td>
<td>13</td>
<td>5~7</td>
<td>13</td>
<td>2~3</td>
<td></td>
</tr>
<tr>
<td>Eulogy of Beeda</td>
<td>14~15</td>
<td>4</td>
<td>14</td>
<td></td>
<td></td>
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<tr>
<td>Beeda’s rich wandering experience</td>
<td>4~8</td>
<td>32~37</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Aakal obtained Beeda at Dumru</td>
<td>10</td>
<td>18</td>
<td>38~39</td>
<td>16~17</td>
<td>4</td>
</tr>
<tr>
<td>Aakal brings Beeda from Dumru to Maroua, passing through many dangerous spots, without being attacked on the way</td>
<td>12~34</td>
<td>19~41</td>
<td>40~60</td>
<td>18~40</td>
<td>6~10</td>
</tr>
<tr>
<td>Safe journey of Beeda from Maroua to Bogo</td>
<td>35~50</td>
<td>42~54</td>
<td>61~74</td>
<td>41~55</td>
<td>11~16</td>
</tr>
<tr>
<td>The Bogo people steal Beeda and eat her</td>
<td>51~55</td>
<td>55~59</td>
<td>75~79</td>
<td>55~59</td>
<td>17~18</td>
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<tr>
<td>Aakal searches for Beeda in various remote places, bush lands, wet lands, low-lying grounds, etc.</td>
<td>56~135</td>
<td>60~136</td>
<td>80~150</td>
<td>60~132</td>
<td>19~32</td>
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<tr>
<td>Aakal thinks of going to the market, and looks for her there</td>
<td>136~153</td>
<td>138~155</td>
<td>151~166</td>
<td>133~153</td>
<td></td>
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<tr>
<td>Aakal’s expression of disappointment beside the Twin Ponds</td>
<td>154~158</td>
<td>156~160</td>
<td>167~171</td>
<td>154~158</td>
<td>33~35</td>
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<tr>
<td>Aakal searches for her again among the cattle-herders</td>
<td>159~179</td>
<td>161~171</td>
<td>172~193</td>
<td>149~181</td>
<td>45~56</td>
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<tr>
<td>Aakal laments the loss of Beeda, and thinks of all the wonderful things he might have obtained if she had not disappeared</td>
<td>180~222</td>
<td>194~237</td>
<td>182~223</td>
<td>36~42</td>
<td></td>
</tr>
<tr>
<td>Eulogy of Beeda</td>
<td>223~239</td>
<td>240~253</td>
<td>226~239</td>
<td>67~72</td>
<td></td>
</tr>
<tr>
<td>Poem concludes with lament for the lost Beeda</td>
<td>240~242</td>
<td>254~255</td>
<td>240~242</td>
<td>73</td>
<td></td>
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From this chart it can be said that Aakal’s four versions have the same plot except for the second, third and fourth items, which may be treated as interjections. The rest of the plot items can be considered the “common content” of the Beeda poem since they recur regardless of the difference in the time and place of performance.

10) This line was heard and written down by me, although there is no recorded evidence.
As for Aadamu's version, each plot item consists of a smaller number of lines than the corresponding item in Aakal's version. The number of plot items in *Bd 5* is three less than that of the "common plot". There are chronological misunderstandings. After lamenting beside the Twin Ponds, the sequence in the subjunctive mood appears. Then, the same incident of the Twin Ponds reappears, followed by the searching for *Beeda* among the cattle-herders.

Note that the numerical gaps indicate interjections between the plot items. The number in brackets shows the number of interjections. Phrases such as the following may be inserted between lines at any time: *Kadi mbadon jabre*. 'Now sing in chorus' which are used to call attention to the chorus; *Sewbe, kakkilanon jabre* 'Thin men, be careful of the chorus', by the same reason as above; and *Use mbanndiiga* 'Please, great friend', to ask the chorus to wait until the soloist is ready to sing again.

In addition to the above-mentioned phrases employed in any *mbooku* poems, there are more or less fixed expressions used only in the *Beeda* poem: *Kbaru (Habar) Beeda kollan-mi* 'I will tell you the story of Beeda' or simply, *Beeda kollan-mi* 'I will tell you about Beeda'; *Beeda cipor-mi* 'I am remembering Beeda'; *Kbaru Beeda bii Nadda taaniraawa Layajiiwa* 'The story of Beeda daughter of Nadda, granddaughter of Layajiiwa'.

8. **Comparison of Aakal's versions**

A comparison of Aakal’s four versions with regard to each plot item shows that they are the same except for the following two points:

1) There is a difference in the number of lines among the versions. This difference results firstly from omissions and mistaken repetitions, and secondly from additions. Most of the lines form improvised pairs, such as cause and result, subjunction and unrealized wish, etc., which contain an incident. Thus, a difference of two lines is that of one incident. In most plot items, the difference among versions does not exceed one or two lines. In the plot of 'visiting the market', a difference of five lines appear between *Bd 3* and *Bd 5*. Here, the difference is caused by the omission of the incident of visiting the pot stall in *Bd 3*, and the addition, apparently improvised, in *Bd 4* of two incidents, namely the visits to the stalls selling cooked cow legs and enamel ware.

2) The arbitrary usage of identical or synonymous expressions occurs at the beginning and end of the corresponding line. The relative past form of a verb followed by a subjectival element in the first person singular interchanges frequently with the subjectival element of the first person singular followed by the past participle. In the plot item where Aakal goes to look for Beeda, we find the following synonymous expressions, which are mutually exchangeable:

\[
\begin{align*}
Nden \ boo \ Beeda \ heftaaki & \quad \text{‘Even then Beeda could not be found’} \\
Nden \ boo \ Beeda \ nootaaki. & \quad \text{‘Even then Beeda did not answer’} \\
Nden \ boo \ Beeda \ huramaay \ yam. & \quad \text{‘Even then Beeda did not answer me’}
\end{align*}
\]
10. Composition

1) Title (Name of principal character)

*Beedo* is a eulogistic nickname given to a she-goat obtained by Aakal in Dumru, probably in exchange for a performance of *mbooku*. The association of this name is one of a domestic animal with a clear white colouring. The etymology of this word can be traced to *béda*, a Mandingue word signifying a white horse, ‘cheval albino’, [DELAFOSSÉ]. It seems that the word was employed first to denote a white horse, but has come to give the impression of ‘clear white’ when its suffix is altered to refer to other animals as well.

The true colour of the she-goat *Beeda* is described as being a mixture of white and grey, rather than clear white (*Bd I*, lines 226–227). Aakal calls attention to the difference between the name and the actuality, in order to produce a humorous effect.

A second reason for choosing this name might have been to exaggerate the value of the she-goat by using a word that makes one think of a horse. The actual expression for a clear white she-goat would normally be *mbeewa ndaneewa*, rather than *mbeewa mbeedaawa*, while a white horse is generally referred to as *puccu mbeedawu*. The nickname *Beeda*, however, is similar to the latter form, possibly to evoke the association of the she-goat’s value being as great as that of a horse. This impression is further supported in *Bd I*, lines 227–236, where it is emphasized that *Beedu* is not just an ordinary she-goat that defecates dung.

Finally, from a metrical point of view, a dissyllabic word such as *Beeda*, with a meter of long and short can be used more flexibly than a trisyllabic word.

2) Use of proper names

The poem contains series of place names, as follows:

—Dumru to Maroua (where mainly pagans\(^1\)) live)
—Maroua to Bogo (where mainly Fulbe live)

The poet mentions also the names of several bush lands and small villages familiar to the Bogo people, such as Basiya, Kuni Kurnoy, etc.

The distance between two points never exceeds what can be travelled on foot; the setting thus changes gradually at walking speed.

The text contains a total of seventy-four names of people and places, averaging about one proper name per four lines.

3) Use of subjunctive

The subjunctive expressions in the latter part of the poem consist of an extension and exaggeration of the words of Omaru, an entertainer, which appear earlier:

\(^1\) The Fulbe people identify themselves as one of the ethnic groups of *juulbe* ‘Moslems, literally, those who pray’. They regard the Kanuri, the Hausa and the Kotoko as their principal Moslem neighbours in North Cameroon. The rest of the population is classified as either *Nasaara’en* ‘Christians’ or *haaɓe* (plural of *kaaɗo*) ‘pagans’. Apparently there is a great social distance between Moslems and pagans.
"Na mbeewa nga to nga halkaayi,  
rima haa rima gaynaako."

'If this she-goat does not disappear,  
she will multiply her children, and bring you a cattle herd.'  (Bd 1. 46~47)

Building on this idea, the poet speculates in lines 180--222 about all the wonderful things he could have had if he had not lost Beeda. Omaru's last word, 'cattle-herder', is thus replaced by the right to be a village head, bridles, Maria Theresa dollar coins, gowns, chain armour, decorated cloth, car, guns, cloth, wives, bride, saddle cover, stirrups, sacramental ram, camels, goods from Garoua, cattle, a big bull, etc. This type of exaggeration is designed to provoke laughter in the audience.

Similar use of the subjunctive is found in other mbooku poems as well. The example is taken from Duudu Corkomla 'Duudu who enters everywhere without hesitation', sung by Mbala of Dammbay Seele, the country of Zumaya. Duudu has asked for, and received, money from the singer, who now regrets having given it to her.

120  Woore halki, bone waali.  
Ranwunde buri jaamarre.  
Loorne nde buri gursaare.  
Burnde pam saman seeda.  
Taro am to nde halkaay ni,  
soodan-no nde bukulayma,  
Faa mi faaronoro faadaajji,  
yara jold'e laamiiibe.  
Taro am to nde halkaay-no,  
soodan-no nde dillaaye,  
riiwa ngen mi wada yaayre.  
Taro am to nde halkaay-no,  
soodan-no nde layhaari,  
layha wadi, mi layhaaki.

120  'One threepence coin was lost,  
and difficulties remained.  
A white coin bigger than a German coin.  
One bigger than a Maria Theresa dollar.  
One bigger than a one-pound coin, with little value.  
If I had not lost my threepence coin,  
I would have bought a parasol,  
joined the courtiers,  
and visited the gates of chiefs.  
If I had not lost my threepence coin,  
I would have bought a milk cow,  
and gone with her to the wet plain.  
If I had not lost my threepence coin,
I would have bought a sacramental ram, 
for when the twelfth month came, I could not sacrifice a ram.'

11. Prosody

1) If CV is treated as \( \bigcirc \), and CVC and CVV(C) as \( \bigcirc \), the \( \bigcirc \bigcirc \bigcirc \) meter in the last four syllables can be scanned. For example, the first ten lines of Bd I can be formulated as follows:

\[
\begin{align*}
Kiczdi mbadon jabre. & \quad \bigcirc, \bigcirc \bigcirc \\
Beeda bii Nad'i & \quad \bigcirc \bigcirc \bigcirc \\
taaniraawa Layajijiwa. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Walaal e Beeda naataay-no. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Walaal ladde nga naataay-no. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Maaje kewde nga caalinga, & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
daga ndi juulbe bee haabe. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Nben boo Beeda maijaayi. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Kadi mbadon jabre. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Y'iwde maaga haan Dumru. & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
\end{align*}
\]

There are cases, however, which do not fit this meter, namely those in which the last syllable ends with \(-m\), and \(-l\).

\[
\begin{align*}
Lummbu-mi laddugel Jagurum (Bd I. 26) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Nden boo Beeda huranaay yam. (Bd I. 59) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Y'ewnii-mi nga huranaay yam. (Bd I. 65) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
na hikka mi heba jawraangal (Bd I. 181) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
\end{align*}
\]

In order to adjust to this meter, the verbal suffix for the negative past, which comes at the end of a line, changes from \(-aay\) to \(-aayi\).

\[
\begin{align*}
Nden boo Beeda maijaayi. (Bd I. 21) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Laara laari nga meemaayi. (Bd I. 19) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
\end{align*}
\]

2) Alliteration\(^{12}\)

Many alliterations can be observed. The alliteration employed in this poem consists of CV(V) (C) (V):

\[
\begin{align*}
Ngar-mi Kuusu. Be kuusaay nga. (Bd I. 13) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Ladde kam burataa Laara. (Bd I. 18) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Laara laari nga meemaay nga. (Bd I. 19) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Nani Kalu nani meemaay nga. (Bd I. 32) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
Dugoy dugaaki yam Beeda. (Bd I. 37) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
\end{align*}
\]

There is a case of alliteration between the homorganic consonants.

\[
\begin{align*}
Nga wari Duumu nga ruumaayi. (Bd I. 51) & \quad \bigcirc \bigcirc \bigcirc, \bigcirc \bigcirc \\
\end{align*}
\]

\(^{12}\) I have adopted the term 'alliteration' in the sense of 'repetition of the same sound combinations at the beginning of words', as in Ахманова [1966].
3) Nominal chain
Like in ordinary narrative forms, nominal chains\(^{13}\) are employed, which assure
the rhyming of at least one vowel, or at most one consonant and one vowel.
e.g.
\[\text{Beeda naatnga ngurtiinga. (Bd 1. 23)}\]

4) Transformation of verbal forms
One can be never bored by the transformation of verbal forms in the poem,
although the meaning is the same:
e.g.
\[\text{Buuba Jamje ngiili-mi. (Bd 1. 82)}\]
\[\text{Monngol Naaru mi giiliido. (Bd 1. 88)}\]
\[\text{Mizil Weendu mi daaroydo. (Bd 1. 74)}\]
\[\text{Luggol Mhana ndaaroy-mi. (Bd 1. 116)}\]

12. Music
As can be seen in the following musical notes\(^{14}\) for the first ten lines of \textit{Bd 1} and
\textit{Bd 5}, the melody of each meter remains almost the same while the words change. In
other words, ostinato melody is employed. From the rhythmic point of view, the
poem is performed poly-rhythmically, that is the soloist sings six quarter notes to a
measure, and the chorus four quarter notes to a measure. The performance has an
antiphonal form. The soloist begins the singing with the chorus phrase, and then
enters into the story. The soloist is followed after each phrase by the chorus, who
repeat the fixed chorus phrase originally introduced by the soloist.

TEXT AND TRANSLATION
For the sake of economy, \textit{Bd 1} and \textit{Bd 5} have been adopted as texts. Although
there are almost no differences with regard to plot items among \textit{Bd 1}, \textit{Bd 2}, \textit{Bd 3}, and
\textit{Bd 4}, there are correspondences and differences in the words within each plot item.
Such differences have been noted in footnotes indicating the line number. Inter-
jections, and mutually exchangeable expressions, however, have not been marked.
For convenience I have adopted the following variation signs: \([\overset{r}{r}],[\overset{\cdots}{r}],[\overset{\cdots}{r}]\), \(T\),
and \(\Box\ldots\Box\). The signs \(r\) and \(\overset{\cdots}{r}\) \(T\) respectively signify that instead of the following
word of the text, and instead of the following words thus enclosed, something has
been substituted. The form \(\overset{\cdots}{r}\) is used if this case occurs a second time in the
same verse. \(T\) signifies that other versions have an interpolation. \(\Box\ldots\Box\) signifies that
the following words thus enclosed have been omitted.

\(^{13}\) 'Nominal chain' which is Professor D. W. Arnott's term, means 'a chain of nominals
in agreement with one another' [ARNOTT 1970: 20-2].

\(^{14}\) My colleague, Mr. T. Sakurai, was kind enough to make musical notations of the first
ten lines of \textit{Bd 1} and \textit{Bd 5}. He also gave me some advice on the nature of the \textit{mbooku}
music.
Beedo: a Fulɓe Mbooku Poem

Aakal's version (Bd I)

Solo

Beedo bii Nod-do,

Solo

Chorus

Hoo mbo-ye-n Beeda.

Chorus

Haa mbo-ye-n Beeda.

Chorus

Da-ga di juul-ɓe bee hoo-ɓe.

Chorus

Haa mbo-ye-n Beeda.

Chorus

--da maj-jaai-ji.

Chorus

Haa mbo-ye-n Beeda.

Chorus

Yi-w de maa-ɓa hoo Du-m-ru.

Chorus

Haa mbo-ye-n Beeda.

Chorus

Da-ga Du-m-

-o mbo-ye-n Beeda.

Chorus

Hoo mbo-ye-n Beeda.
Note: The actual sound is one octave lower than as written.
Beeda: a Fulbe Mbooku Poem

Beecia: a Fu16e Mbooku Poem

-Te Be see-loa-nga
Bi6-Be Ta-le Be ta-loa-nga.

Haa mbo-yen Beeda.

Note: The actual sound is one octave lower than as written.
BEEDA (Bd I)

by Aakal

[Haa mboyen Beeda.]a
Kadi mba'don ja'bre.b
(‘Beeda bii Nadda',

taaniraawa Layaaaji'wa.d,T
Walaa e Beeda naataay-no.
Walaa ladde nga naataay-no.
Maaje kewde nga caaliinga,
(‘daga ndi' juu'lbe bee ha'ai.e
Nden boo Beeda majaayi.
Kadi mba'don ja'bre.T

Yiwde maaga haa Dumru.f,T
□Daga Dumru mi dow Beeda,\nNden boo Beeda meemaaka. 
Ngar-mi Kuusu. Be kuusaay nga.
Biiseele be ceelaay nga.T
Mi tayiru maayo Sa'gunaare,
e kaadon Mbana ngaancan-no.
Ben boo pasaaki nja'bi Beeda.
Ladde kam burataa Laara.
Laara laari nga meemaay nga.
Nga njarga maayo Kaareehi.
Nden boo Beeda majaayi.
Tayiru-mi laddugel Dooyan.
Beeda naatnga ngurtiinga.
□Nga tayiru Dir nga halkaayi. \nTawan Juutnde' (be meemaay nga.)

---

a. The expression in brackets was witnessed by my ears, but was not tape-recorded.
b. ja'bre (‘jaba 'receive') refers to the chorus sung in response to the soloist's words.
c. Nadda (‘nadda 'be concave') a nickname given to a hollow-backed she-goat; cf. 
   naddu, naddiingu 'a hollow-backed horse' [TAyLOr 1932: 144].
d. Layaaaji'wa, a nickname given to a she-goat which had a wattle on her neck. Layaaaji 
   (pl. of layaaru) also is given to horses as well as human beings.
e. ndi refers to lesdi.
f. Now Dumru is ruled by Chief Aamadu. It was founded by Waakaane.
g. Tawan is a sharp rock with an altitude of 769 meters, situated by the Mindif village of 
   the Yllaga clan. Tawan has epithets such as Juutnde or Juunnde 'long, tall', Siwre 
   'striped with eagles' droppings', saaraande jigaaje 'covered by vultures' diarrhoea'. 
   Incidentally, it is called Deni de Mindif in French.
[Let us cry for Beeda.]

Now, sing in chorus.

Beeda, Nadda's daughter,
Layaajiwa's granddaughter.

There were no places where Beeda did not go.
There were no bushes into which she did not go.
She passed through rivers full of water,
in the Moslem land and the pagan.
Even then she did not disappear.
Now, sing in chorus.

She came from Dumru.

From Dumru I accompanied Beeda.

Even then she was not touched,
I came to Kuusu. They did not slaughter her.
In Biiseele, they did not cut her meat into strips.
I crossed the Sangaare river,
where the Moundang pagans were wandering.
She was not carried off by them either, and they let Beeda pass.
There is no bush like that of Laara.
The Laara people saw her, but did not touch her.

She drank the water of the Kaareehi river.

Even then, Beeda did not disappear.
I crossed the small bush of Dooyan.
Beeda went into it, and came out.
She crossed Dir but she did not disappear.
In Mindif, they did not touch her.
Lummbu-mi laddugel Jagurum,
e Koona Laagu yiiloto-no.
Ben boo pasaki njaɓi Beeda.
Maayo Zumaya d'ón heewi.
Beeda naatnga ngurtiinga.

□Luggi Yim³⁴ boon nga halkaayi.
Nani Kalu nani meemaay nga.
Nyannde Salaasa nga wari Marwa.
Nasaara yi'i nga doylii nga.
Beeda nde awi⁵ fuunaange.

□Alarba kooy⁻mi buuwaangol.
Dugoy¹ dugaaki yam Beeda.
Kodek Daywa be meemaay nga.

□Yaranɓe giya⁶ boo meemaay nga.

Fiyanɓe caca boo njaɓtaay nga.
Use mbanndiiiga.
Use mbanndiiiga.
Lummbu Balaza Moodibbo.
Omaru Maaba nde maayaay-no.
Maaba¹ yi'i nga jobbiim nga:
"Na mbeewa nga to nga halkaayi,
rima haa rima gaynaakoⁿ.
" Digir Meremre meemaay nga.
Madakaaje poraay Beeda.

Magumajye poraay Beeda.
Bogo⁷ Gariire⁸ nga ruumaayi.
Nga wari Duumu⁹ nga ruumaayi.

h. ↑ marks a word which could not be indentified.
i. awa=yaha ‘to go’
j. Dugoy, the Dugoy district in the eastern part of Maroua, which used to be called Dugoy Casafe ‘Dugoy with Acacia albida trees’ in oral literature. There is a popular expression, Dugoy dugootirɓe ‘Dugoy of those who are indifferent to each other’. The expression stems from the fact that there is a municipal cemetery in this district and those coming back from burying would not likely communicate with each other there. Note the existence of alliteration of dug- and Dag-.
k. On market days female brewers prepare millet beer and sell it mainly to non-Fulɓe customers who come to the market.
l. maaba, a kind of entertainer, who carries out his/her performance on the occasions of wedding ceremonies, naming ceremonies, fund raising parties (dubdo), rites of circumcision, graduation ceremonies from Qur’anic schools, etc., in the neighbourhood community.
m. jobbaago means ‘to eulogize, panegyrize’. Etymologically, maaba is connected with ma’abbta ‘beggar who recites panegyrics (kiɗar bàakii) but has no drum’ of Hawsa [ABRAHAM 1962: 675], and mabo, ‘chanteur et musicien’ [DELAFOSE 1929: 492].
I went into the middle of the small bush of Jagurum,
where Koona Laagu used to wander.
She was not carried off by them either, and they let Beeda pass.
The Zumaya river was full,
but she went into it and came out.
In Luggi Yim’ she did not disappear either.
The people of Nani Kalu heard of her, but did not touch her.
On Tuesday she came to Maroua.
A European looked at her, but ignored her.
Beeda then went to the eastern part of Maroua.
On Wednesday, I took the road.
The people of Dugoy did not annoy me because of Beeda.
In Kođek Daywa they did not touch her.
Those who were drinking beer did not touch her either.
Those who were gambling did not grab her either.
Please, great friend.
Please, great friend.
I went into the middle of the village of Balaza Moodibbo.
Omaru the entertainer was then not yet dead.
The entertainer saw her, and eulogized her.
“If this she-goat does not disappear,
she will multiply her children, and bring you a cattle herd.”
The people of the Meremre district in Digir did not touch her.
The people of the Madaka districts did not seize Beeda.
The people of the Magumay districts did not seize Beeda.
In the big town of Bogo she did not stay till the end of the rainy season.
She came to Duumu, and did not stay to the end of the rainy season.

n. gaynaako literally, ‘cattle herder’; rima gaynaako figuratively, ‘to produce a large cattle herd which requires a cattle herder’.
o. Bogo is the town where Aakal has been living for most of his life. Aakal used to sing for Chief Hammadu. He eulogizes him in Giiwa maa naywa ‘May the great chief live long’. Bogo has been ruled by the following chiefs: Ujiri, Umara, Sammbo, Gaare, Usmaanu, Hammadu, Buuba.
p. Gariire borrowed from Hawsa (gàrii) is a kind of epithet given to big towns such as Bogo, Maroua, Garoua etc.
q. According to an informant, Duumu came from duum- ‘last, endure’, and signifies ‘eternity, longevity, endurance’ of the town as well as the river running in the north of Bogo which always has water in it, and never dries up.
Moo6ti muuri' 6e ndawrani nga.
Muuri 6enndi 6e njari Beeda.
'Be nyaamdu' Beeda bee muuri.
'Kakuyaaro' mi daaroyɗo,
yewnii-mi nga nootaaki.
Luggi Basiya beautifully.
Nden boo Beeda huranaay yam.

'Kaaw Daara' mi daaroyɗo,
yewnii-mi nga huranaay yam.
Yam-mi 'Mohamna' wuro Jawro,
nden boo Beeda he6taaki.
Njaa-mi Mamzala Dow Maayo,
yewnii-mi nga huranaay yam.
Mbeela Guje nga wuro Baare,
yewnii-mi nga huranaay yam.
Mi jaado Yaaya Baldaama,
yewnii-mi nga huranaay yam.

r. muuri 'Pennisetum typhoidem'; considered to be the most nourishing of all millet
[EGUCHI 1975: 141].
s. According to an informant, Basiya means Sigasiya in a secret language (ganoore), and
is located near Papata.
t. hurana=woyana 'to cry in answer'
u. Probably =Mohamma
v. Baldaama, Balda 'a village founded by Hayaatu, Shaykh Uthman dan Fodio's grandson.
-ma seems to be a Kanuri suffix, attached to place names, such as Manndarma 'Mandara'.

Kumi Kurnoy ngiilii-mi,
nden boo Beeda he6taaki.
Kubaru Beeda kollan-mi.

Jaado Humsu' mi daaroyɗo,
Kubaru Beeda kollan-mi.
Na yaayre 'Mororo ngiilii-mi,
Buuba Jamje ngiilii-mi,
Luggol Laga haa Bawli,
After gathering millet, they plotted to steal her.
The millet ripened, and they drank Beeda’s milk.
They ate Beeda with the millet.
I went to Kakuyaaro to look for her.
I called her, but she did not answer.
I rambled near the deep pools of Basiya.
Even then Beeda did not answer.
I went to see Uncle Daara.
I called her, but she did not answer.
I asked Mohamna of the hamlet of Jawro.
Even then Beeda could not be found.
I went to the Mamzala Dow Maayo village.
I called her, but she did not answer.
At the big pond of Guje in the hamlet of Baare,
I called her, but she did not answer.
I went to Yaaya Baldama’s place.
I called her, but she did not answer.
I came to Abayni, and wandered around.
Even then Beeda could not be found.
In Kumi Kurnoy I wandered.
Even then Beeda could not be found.
I went to see the Mizil pond.
Even then Beeda could not be found.
I went to the elevated plain of Battaare.
I called her, but she did not answer.
I will tell you the story of Beeda.
I went to the Humsu pool, and looked for her.
Even then Beeda could not be found.
I will tell you the story about Beeda.
In the wet plain of Mororo I wandered.
Even then Beeda could not be found.
I wandered up to Buuba Jamje’s place.
Even then Beeda could not be found.
In the low-lying ground of Laga in Bawli,

62: ‘Muhamma, Bd 2; Muhamma, Bd 3; Hammadu, Bd 4.
70: ‘Waddi, Bd 2; ‘Woyla Abayni ‘the north of Abayni’, Bd 3.
79: ‘Wendu Humsu, Bd 2; ‘Yaayre Mororo, Bd 3.
82: ‘Humsu, Bd 3; It is noted that yaayre seems to be placed by misunderstanding.
yewnii-mi nga huranaay yam.
Monngol Naaru mi giiliido.
Nden boo Beeda he6taaki.
Koo yaayre Zawaye giili-mi,
yewnii-mi nga huranaay yam.
Budu sukkunde sonngooY, 
nden boo Beeda wurtaaki.
'Mbeela Koole' mi daaroy'do,
na yewnii-mi nga huranaay yam.
Na ladde 'Dodo6e'ngii-mi, 
nden boo Beeda he6taaki.
'Mazamaare mi daaroydo,
yewnii-mi nga nootaaki.T
'Njaa-mi Yoolde Boolaade.' 
Na yoolde Alaji Boolaade, 
ladde pobbi nder muudum.
Na gasde pobbi mi juurniido, 
na yewnii-mi nga wurtaaki.
□Njaa-mi luggi Suuddingo, 
nden boo Beeda huranaay yam.
Mi ja6df Yoolde Tankiiru, 
nden boo Beeda he6taaki.
Luggol Jula ngii-mi, 
nede jawdi baali nder muudum, 
nden boo Beeda huranaay yam.
'Luggol Came cammoy-mi.
Nden boo Beeda wurtaaki.
Anay Seehu mi giiliido, 
nden boo Beeda huranaay yam.
Luggol Mbana ndaaroy-mi, 
nden boo Beeda wurtaaki.)
Sew6e, kakkilanon ja6re.

w. Probably = Jejebe.
x. sewe ('<sewa 'to be thin') literally means thin men. This is a humiliating word, but expresses the intimacy. Here it signifies the chorus singers. There is a similar expression meaning the chorus members: buuli yammbayru 'mbooku slaves'.

94: 'Yaayre Zawaye, Bd 2; 'Luggol Laga, Bd 3.
96: 'Monngol Naaru, Bd 3; 'Jejebe, Bd 4.
98: 'Mbeela Koole, Bd 3.
I called her, but she did not answer.
To the pond of Mongol Naaru I wandered.
Even then Beeda could not be found.
I wandered even as far as the wet plain of Zawaye.
I called her, but she did not answer.
In the thick bush of Budu where bandits abound,
there, too, Beeda did not appear.
I went to look at the big pond of Koole.
I called her, but she did not answer.
In the bush of Dodo6et I wandered.
Even then Beeda could not be found.
I went to look in the Maza hamlet there.
I called her, but she did not answer.
I went to the elevated plain of Boolaade.
To Alaji's elevated plain of Boolaade,
the bush where hyenas lived,
I looked into the hyena's dens.
I called her, but she did not appear.
I went to the low-lying ground of Suuddingo.
Even then Beeda did not answer.
I went to the elevated land of Tankiiru.
Even then Beeda could not be found.
I wandered in the lowland of Jula,
with its wealth of ewes.
Even then Beeda did not answer me.
I went to tap the trees in the lowland of Came.
Even then Beeda did not appear.
I wandered to Anay Seehu.
Even then Beeda did not answer me.
I went to look in the lowland of Mbana.
Even then Beeda did not come out.
Thin men, be careful with the chorus.

100: "Yaayre Zawaye ngiili-mi, Bd 3.
105: " Bd 3.
120. Na yoolde Mbay mi gilliido,
nden boo Beeda heftaaki.
Mi jaado weendu Dunndeere',
yewnii-mi nga huranaay yam.
'Harde Bamdo' mi gilliido,
guube jaabe mi cammoydo.
Loogo leikki njuurnii-mi.
Nden boo Beeda wurtaaki.
Mi jaado Arfo Lawwarru.
Use mbanndiiga.
Use mbanndiiga.
... 'Arfo Lawwarru.
Nden boo Beeda wurtaaki.

120. Nder manaafe yiilliibe,
yewnii-mi nga huranaay yam.
'Koo Wasaande ngiilli-mi.'
Nden boo Beeda wurtaaki.
'Nden nii ndullu-mi luumoore,
na luumo na'i mi gilliido.
Nden boo Beeda wurtaaki.
Na luumo pucci ngiilli-mi.

123. Yewnii-mi nga huranaay yam.
na luumo bamdo ngiilli-mi.
Nden boo Beeda wurtaaki.
Hakkunde be'i bee baali,

y. Dunndeere< dunndeeshi, Ficus asperifolia, or sandpaper tree.
z. ...marks the intervention by the soloist's coughing.

119: Bd 3.
123: *Yoolde Mbay, Bd 3.
132: Bd 2.
136~153:

Luumo be'i mi gilliido.
Nden boo Beeda heftaaki.
Yewnii-mi nga nootaaki.
Nden boo Beeda huranaay yam
Yewnii-mi nga nootaaki.
Hakkunde kese bee kild'e.
Sewe kakkilanon jabre.
Nden boo Beeda hurannay yam.
Yewnii-mi nga hurannaay yam., Bd 2;
Luumo na'i gilliido.
Luumo pucci ngiilli-mi.
I wandered to the highland of Mbay.
Even then Beeda could not be found.
I went to the pond of Dunndeere,
I called her, but she did not answer.
I went to the unfertile land of Bamde.
I went to shake the shrubs of the jujube trees.
I looked into the hollow of a tree.
Even then Beeda did not appear.
I went to Ardo Lawwal’s hut.
Please, great friend.
Please, great friend.

...Ardo Lawwal’s hut.
Even then, Beeda did not appear.
Among the entertainers I wandered.
I called her, but she did not answer.
Even to Wasaande I wandered.
Even then Beeda did not come out.
Then I thought about the market.
I wandered among the cattle stalls.
Even then Beeda did not appear.
I wandered among the horse stalls.
I called her, but she did not answer.
I wandered among the donkey stalls.
Even then Beeda did not appear.
Between she-goats and ewes,

Note that kelce in Bd 4, means ‘cooked cow legs’ a dish believed to be good for women after giving birth. In the kelce stall, snacks are sold mainly for workers.
yewnii-mi nga nootaaki.
Njaa-mi luumo wanngarbe, yewnii-mi nga huranaay yam.
Luumo lumce ngiilii-mi,
hakkunde kese bee kidde,
nden boo Beeda wurtaaki.

Luumo gawri mi giiliido,
yewnii-mi nga huranaay yam.
Luumo payande ngiilii-mi,
nden boo Beeda wurtaaki. ¹

Beeli Ciwti ciwttii-mi,
njimmittii-mi kiiii-mi,
njurinii-mi, giton njuri,
yeeso lootodii ngodam.
Jam jogaaki yam Beeda.
Nden ni teftu-mi waynaa6e.

Mi yamdo Buuba bii Bello.
Buuba wi'immii yi'aay Beeda. ²
Na Buuba Eli mo wuro jawro,
o bii Googe yi'aay Beeda.

¹Mi yamdo¹ Uurdi bii Borni,
bë fuu mbi'immii ng'i'aay Beeda.
Yam-mi Emma bii i Jaara.
²Be'e fuu mbi'i-mi ng'i'aay Beeda¹.

Njaa-mi yam-mi Jibirilla,
bii Garga yi'aay Beeda.

Ndii ngartu-mi Marwaare.
Mi yamdo Saali bii Buuba.
Saali wi'i nga saalaaki.
Mi yami Mogoldu e Abbaasi.
Be'e fuu mbi'i-mmi ng'i'aay Beeda.

¹Aduwa Paanyo nde maayaay-no, nde yam-mi Aduwa Marwaare.
²On boo wi'i "Mi anddaa nga."³
Nde 'yam-mi muuka bii Sayhu,
mo yiili hoore jaa6aaki.

³Beeda am nga, to nga¹ halkaay-no,
aa hikka mi heba jawraangal.
Beeda am nga, to nga halkaay-no,

161: ¹ Buuba daga nde dillaay-no, mi yami Buuba yi'aay Beeda. 'Buuba was not then dead.
I asked Buuba and (he said) he had not seen Beeda', Bd 3.
164: 'Njaa-mi yolnde 'I went to the gate', Bd 3.
167: 'Oon boo wi'; "Mi yi'aay Beeda." 'He too said: I did not see Beeda', Bd 3.
I called her, but she did not answer.
I went to the meat stalls.
I called her, but she did not answer.
I wandered around among the clothing stalls,
between the new clothes and the old.
Even then Beeda did not appear.

Now I wandered around the millet market.
I called her, but she did not answer.
I wandered among the pottery stalls.
Even then Beeda did not appear.
I took a rest by the Twin Ponds.
I looked down, and remembered.
I sat with my head bowed in my hands, my eyes swelled.
My face was washed with tears.
My good fortune did not hold out concerning Beeda.
Then I looked for herdsmen.

I asked Buuba, Bello's son.
Buuba told me he had not seen Beeda.
Buuba Eli of the village of Wuro Jawro,
Gooje's son, had not seen Beeda.
I asked Uurdi, Borni's son.
They all said they had not seen Beeda.
I asked Emma, Jaara's son.
And they all told me they had not seen Beeda.
I went to Jibiriila and asked him.
He, Garga's son, had not seen Beeda.

Then, I came back to the Marwa district.
I asked Saali, Buuba's son.
Saali said she had not passed by.
I asked Mogoldu and Abbaasi.
They both told me they had not seen Beeda.
Aduwa Paanyo was then not yet dead.
I asked Aduwa in the Marwa district.
He too said: "I don't know anything about her."
When I asked the deaf, Sayhu's son,
he shook his head, and did not answer.

If my Beeda had not disappeared,
I could have had the position of village head this year.
If my Beeda had not disappeared,
Beeda am to nga halkaay-no, gursaaje nga waddantam.
Nga waddana-mmi girkaadi,
® na sulke cewe nga soodantam. \
Labbasje mi daddan dum.
Beeda am to nga halkaay-no, na koo moota nga soodantam.
Beeda am, to nga halkaay-no, bunndugaaji nga waddantam.
Beeda am, to nga halkaay-no, şaraageeji nga soodantam.
Nga waddana-mmi kabbaadea®.
Beeda am, to nga halkaay-no, na koreeji® nga soodantam.
Beeda am, to nga halkaay-no, labbasje mi daddan dum.
Mi wada bisir e bisiirat®.
Na panngamje mi wa’orto.
Fakat hikka mi hoowan-no, bannda willuße fuunaange, caka mawße e hoowaaße.
Na Beeda am, to nga halkaay-no, mi ruumtataa, mi layhaaki, layha mi yeeda banndam’en.
Na Beeda am to nga halkaay-no, nga waddana-mmi geeloodi®.
Koo kaafaaje nga soodantam.
Na Beeda am, to nga halkaay-no, mi sooda wamnde mi yaa Garwa.
Hikka mi laato kacallaajo®.
(Na Beeda am, to nga halkaay-no, mi sooda nagge mi yaha yaayre®.

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a. kabbaade, probably embroidered clothes.
b. koreeji, pl. of kore ‘wife’.
c. bishir, bishirii ‘type of red and white saddle cover’ [Abraham 1962: 105].
d. geeloodi, pl. of ngeelooba ‘camel’. Camels can be seen in the Bogo market area.
e. kacallaajo is the one who precedes a caravan, and leads it. Usually a chief has a kacalla (-ajo) who leads his envoy or messengers. Cf. head of ‘yam bbindigà (band of gunmen), title of several slave-positions in former days [Abraham 1962: 440].
f. The yaayre expands mainly from the 11th degree parallel north to the 12th, and the greater part of it is not cultivated. It is inundated every year, with rare exceptional surfaces. See the map.
she could have brought me a hundred bridles.
If my Beeda had not disappeared,
she could have brought me Maria Theresa dollars.
She would have brought me gowns.
She would have brought me suits of chain armour.
I would have put a decorated cloth on her.
If my Beeda had not disappeared,
she would even have bought me a car.
If my Beeda had not disappeared,
she would have brought me guns.
If my Beeda had not disappeared,
she would have bought me red cloths with a white border.
She would have brought me embroidered clothes.
If my Beeda had not disappeared,
she would have brought me suits of chain armour.
I would have put a decorated cloth on her.
If my Beeda had not disappeared,
she would have bought me wives.
If my Beeda had not disappeared,
I would have put a good decorated cloth on her.
I would have put beautiful numnah on her.
I would have ridden on a horse with flat stirrups.
Surely I would have taken a new bride this year,
from the beautiful women of my kinsmen in the east,
from either the divorced or the virgins.
If my Beeda had not disappeared,
I would not spend the wet season without sacrificing a sacramental ram,
and I would have distributed a share of the ram to my kinsmen.
If my Beeda had not disappeared,
she would have brought me camels.
She would even have bought me swords.
If my Beeda had not disappeared,
I would have bought a donkey, and gone to Garoua.
I would have become a caravan leader this year.
If my Beeda had not disappeared,
I would have bought a cow, and gone to the wet plain.

183: 'waddana-mmi baytalji, wadda 'would have brought me horses, and', Bd 3; 'Na Beeda am to nga halkaay-no, sulke maaje nga soodantam., Bd 4.
187~210: The following items correspond to the part, in Bd 3: koreoji, baraageeji, kaɓɓaaɗe, labbasje, pannganje, moota, bunndugaajji, kaafaaje, sulke cowe, geeloodi, layhaari (<layha), yeedaare (<yeeda), kaafaaje, koowaadol (<hoowa). The following items correspond to the part, in Bd 4: gaɓlaaɗe, koreejji, koowaadol (<hoowa), bunndugaajji, moota, baraageeji, layhaari, (<layha).
213: In Bd 3, the portion, corresponding to Bd 1. 210~214, comes after Layha mi yeeda bánndam’en.
214: 'to nduumtingu halkaay-no, Bd 3.
Hikka mi laato kaydaljo,
rima rimare, rima uure,
rima kalhali nder maaji.
Ngoori mi wada inndeeri.
Ngoori mi wada ngarwordi.
Akiiri maari ngiraabeewu.
Kubaru Beeda 6ii Nadfa,
taaniraawa Layajaawi.
Nga beeda 6anndu, pura daande.
Na Beeda pura nga laabdaayi.
Na kanga bu’ata ajjaari.
Mbu’oowa dabaar karmaaji.
Be’i fuu mbu’a bordooode.
Na Beeda am bu’e kaanjeeri.
Na Beeda bu’ata luuluuri,
yawa dum, bu’a gursaaje.
Kanga sillata kaynaadam.

Nga endi didi nga waynaaki,
ndamunga juuta saafaango,
saafaango ba luuyaango.
No watta mi woyataa Beeda?
Na Beeda 6irdude okoloore.
Nga lebbi didi nga dillori-no.
Na bojji Beeda nna timman.

Na bojji Beeda sey maayde.
Haa mboyen Beeda, heey.

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g. rimare (<rima ‘to bear seed, produce offspring’) ‘cow which has left off bearing’, cf.
hudiinge (<hud’a) ‘cow which has never given birth’ and rimordinge ‘a cow which has
given birth once’.
h. ngarwordi, ox for a cart. In Northern Cameroon, this kind of ox is always a steer (tap-
paandi), whose nasal bone is pierced with a string.
i. akiiri, the modern synonym of which is hayya (<hire, English).
j. ngiraabeewu is equal to forty muudoore-ful, and one muudoore, four agoda. Thus, a
ngiraabeewu is equal to 160 agodas.
Beeda: a Fulɓe Mbooku Poem

I would have been a master herdsman this year.
My cattle would have multiplied till there were an old cow, a white cow, and a big bull in the herd.
I would have sacrificed an ox for the naming ceremony.

I would have used an ox for carrying loads.
Hiring him out would have brought forth forty calabashfuls of millet.

The story of Beeda, Naɗɗa’s daughter,
Layaaijiwa’s granddaughter.
Her body was white, and her neck, dust-coloured.
She was a mixture of white and dust colours, and was not clear-coloured.
She would defecate beads.
She was the defecator of women’s beads.
All the she-goats defecate dung.
My Beeda would defecate gold.

Beeda would defecate pearls.
When tired of pearls, she would defecate Maria Theresa dollars.
It is she who would urinate melted butter.
With two udders, she could fill up a calabash with milk.
Short she-goat who gave long streams of milk.
Streams of milk that came out with a whistling sound.

Why should I not cry for Beeda?
Beeda was a milking calabash as big as a pool.
She used to give birth in two months.
My cries for Beeda will not end.

My cries for Beeda will end only with my death.
Let us cry for Beeda.

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k. *beeda pura nga laaɓdaay* ‘a mixture of white and dust colours, and not clear-coloured’.
This kind of she-goat is called *pura duuleewa*.

233: □ *Bd 3*.
239: □ *Bd 4*. 
BEEDA (Bd 5)

by Arďo Aadamu

Haa mboyen Beeda.
Ko hatta, mi woyataa Beeda?
Bojji Beeda sey maayde.
Iwde maaga haa Dumru.
Biiseele ɓe ceelaay nga.
Biɓɓe Talle ɓe tallaay ngaá.
Yaaɓi maayo Sańanaare,
don boo Beeda meemaaka.
Minndif boo bee maaga.

Ngarnga Ngasa nga meemaaka.
Dugoy dugaaki yam Beeda.
Maaba yi'i nga jobbii nga:
"Mbeewa nga to nga halkaay,
rima haa rima gaynaako."
Ko hatta mi woyataa Beeda?
Wuro Baare foraay Beeda.
Wari Duumu nga ruumaayi.
Nyaamdu Beeda bee muuri.
Min walaa e mi laaraayi.

Njaa-mi Yaaya Baldaama,
yewnii-mi nga nootaaki.
Yaayre Humzu njaa-noo-mi,
yewnii-mi nga nootaaki.
Luggol Laga haa Bawli,
yewnii-mi nga nootaaki.
Yaayre Zawaye ngiilii-mi.
Maldamaare† ngartoy-mi,
yewnii-mi nga nootaaki.
Luggol Jula ngiilii-mi,
yewnii-mi nga nootaaki.
Luggol Came cammooy-mi.
Don boo Beeda heɓtaaki.
Beeli Ciwti ciwtii-mi.
Jimmitii-mi kiisii-mi.
Jam jogaaki yam Beeda.
Beeda nga to nga halkaay-no,
rima haa rima gaynaako.
Rima haa rima gaynaako.
Godďum rima kalhaldi.

Sooda mi waaɗa ngarwordi.
Let us cry for Beeda.
What can stop me from crying for Beeda?
My cry for Beeda will end only with my death.
She came from Dumru.
In Biiseele, they did not cut her meat into strips.
The children of Talle did not follow about her.
We stepped into the Sānjaare river.
Even here Beeda was not touched.
Even to Mindif I was with her.
When she came to Ngasa, she was not touched.
The Dugoy people did not annoy me because of Beeda.
An entertainer saw her and eulogized her:
“If this she-goat does not disappear,
she will multiply her children, and bring a cattle herd.”
What can stop me from crying for Beeda?
In the Baare village, they did not seize Beeda.
When she came to Duumu, she did not stay till the end of the rainy season.
They ate Beeda with the millet.
There were no places where I did not look.
I went to Yaaya Baldaama’s place,
I called her, but she did not answer.
I went to the wet plain of Humzu.
I called her, but she did not answer.
In the low-lying ground of Laga in Bawli,
I called her, but she did not answer.
In the wet plain of Zawaye I wandered.
I came back from there to the unfertile land of Maldamaaret.
I called her, but she did not answer.
In the low-lying ground of Jula, I wandered.
I called her, but she did not answer.
I went to shake the trees in the low-lying ground of Came.
Even here Beeda could not be found.
I took a rest by Twin Ponds.
I looked down, and remembered.
My luck had not held out concerning Beeda.
If Beeda had not disappeared,
she would have produced so many offspring that I could have been a herdsman.
She would have produced so many offspring that I could have been a herdsman.
Some cow would have brought forth a big bull.
I would have bought an ox, and made him carry loads.
Fuu boneeji bone Beeda.
Walaay e mi laaraayi.
Beeli Ciwti ciwtii-mi.
Jimmitii-mi kiisii-mi.
Nden teftu-mi waynaa’fe.
Njaa-mi yam-mi Jibiriila.
Bii Garga yi’aay Beeda.
Buubayel mi yamnoodo.
On booyi’i-mmi annaay nga.
50
Yam-mi Emma bii Jaaara.
On booyi’i nga saalaaki.
Nden ngartu-mi Marwaare.
Yam-mi Aduwa Marwaare.
On booyi’i nga saalaaki.
Meem-mi muuka bii Sayhu.
Yiihoore jaabaaki.
Mbeewa nga to nga halkaay-no,
fakat hikka mi hoowan-no.
Banndaa willu’fe fuunaange.
60
Mbeewa nga to nga halkaay-no.
Sooda nagge mi yaha yaayre.
Hikka mi laato kaydaljo.
Rima kalhali nder maaji.
Ngoori mi wada ngarwordi.
Ngoori mi wada kalhaldi.
Fuu boneeji bone Beeda.
Beeda birdude okoloore.
Lebbi didi nga dikkori-no.
70
Saaafaango ba luuyaango.
Endi didi nga waynaaki.
Ndammunga juuta saafaango.
Beeda birdude okoloore.
Bojji Beeda sey maayde.

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a. The expression *Fuu boneeji bone*... appears frequently in “Famine(Weelo)”. Aakal, however, never uses this expression, although he says *Jam jogaaki yam Beeda* ‘My good fortune did not hold out concerning Beeda’; *No watta mi woyataa Beedo?* ‘Why should I not cry for Beeda’; *Na bojji Beeda naa timman* ‘My cries for Beeda will not end’; *Na bojji Beeda sey maayde* ‘My cries for Beeda will end only with my death’; and *Haa mboyen Beeda* ‘Let us cry for Beeda’.
All my difficulties have come from the problem of Beeda.
There were no places where I did not look.
I took a rest by Twin Ponds.
I looked down and remembered.
Then I looked for herdsmen.
I went and asked Jibiriila.
Garga’s son had not seen Beeda.
I had already asked Buubayel.
He too told me he did not know about her.
I asked Emma, Jaara’s son.
He too said she had not passed by.
Then I came back to the Maroua district.
I asked Aduwa in the Maroua district.
He too said she had not passed by.
I touched the deaf man, Sayhu’s son.
He shook his head, and did not answer.
If the she-goat had not disappeared,
surely I would have taken a new bride this year,
from the beautiful women of my kinsmen in the east.
If the she-goat had not disappeared,
I would have bought a cow, and gone to the wet plain.
I would have been a head herdsman this year,
and produced a big bull in the cattle herd.
I would have used an ox for carrying loads.
I would have raised one to be a big bull.
All my difficulties have come from the problem of Beeda.
Beeda was a milking calabash as big as a pool.
She used to give birth in two months.
Her splashing milk made sounds like a whistle.
With two udders she could fill a calabash with milk.
Short she-goat giving long streams of milk.
Beeda was a milking calabash as big as a pool.
My cries for Beeda will end only with my death.
CONCLUSION

A comparison of Aakal’s four versions revealed a remarkable consistency in the order of plot items and the content, notwithstanding the chronological and geographical differences of the performances. This can be considered a good evidence that a skillful and experienced professional entertainer can reproduce the same piece repeatedly with little change in the main elements.

Although Aakal composed a new poem, he utilized techniques which are common to other traditional mbooku poems, such as enumeration of proper names, subjunctive expressions, meter, alliteration, nominal chains, and so forth.

A comparison of musical notation of Aakal’s and Aadamu’s versions shows that while Aadamu learned Aakal’s expressions, he did not utilized his tune. This is an evidence that the tune and expressions are transmitted separately.

It can be seen that Aadamu’s version is much shorter than that of Aakal. The record of this incompleteness will provide data for future study of the stages in which a young entertainer gradually masters the art of the older singers.

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