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Beeda: a Fulbe *Mbooku* Poem

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The present paper aims at presenting a lyrical poem, *Beeda*, composed and sung by one of the most well-known *mbooku* 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.

INTRODUCTION

1. Purpose of Study

In 1976, on the occasion of my field research in North Cameroon,¹⁾ I collected a series of *mbooku* poems²⁾ performed by professional Fulbe entertainers. This genre of Fulbe oral literature is found only in Diamaré Prefecture of North Cameroon.³⁾ While most of the poems have been transmitted orally from former *mbooku* singers, some of them are contemporary compositions by a few soloists.

The purpose of the present paper is to introduce a lyrical poem⁴⁾, *Beeda*, com-

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 Fulbe oral tradition in Diamaré Prefecture, and of *ajamiya* manuscripts".

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

3) For the genres of Fulbe 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 Aakal⁵⁾, 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 1976.⁶⁾

3. Method

Transcription⁷⁾ 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.⁸⁾

- 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 *heba ko nyaama* 'obtain what to eat'.
- 6) I am deeply grateful for the wholehearted assistance of Mr. Abba Ulakdi (1906-1977) who had a vast knowledge of the Fulbe culture and the Fulfulde language. Without his help, I would never have been allowed to delve into the Fulbe tradition. I was deeply sorry when I heard the sad news of his death in a Yillaga village near *Tawan Juutnde*, where the principal character of this poem, *Beeda*, walked with Aakal. *Allaa hisnu mo, njaafoo mo*.
- 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.
- 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 (*arɗo*) 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 Cameroun. 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: *Giiwa maa naywa* 'May the chief have a long life', *De piirnaay Duumu* 'Birds did not fly over Bogo', *Haa mboyen Beeda* 'Let us cry for Beeda', and *Haa pelen Pella* 'Let us rebuke Pella'.

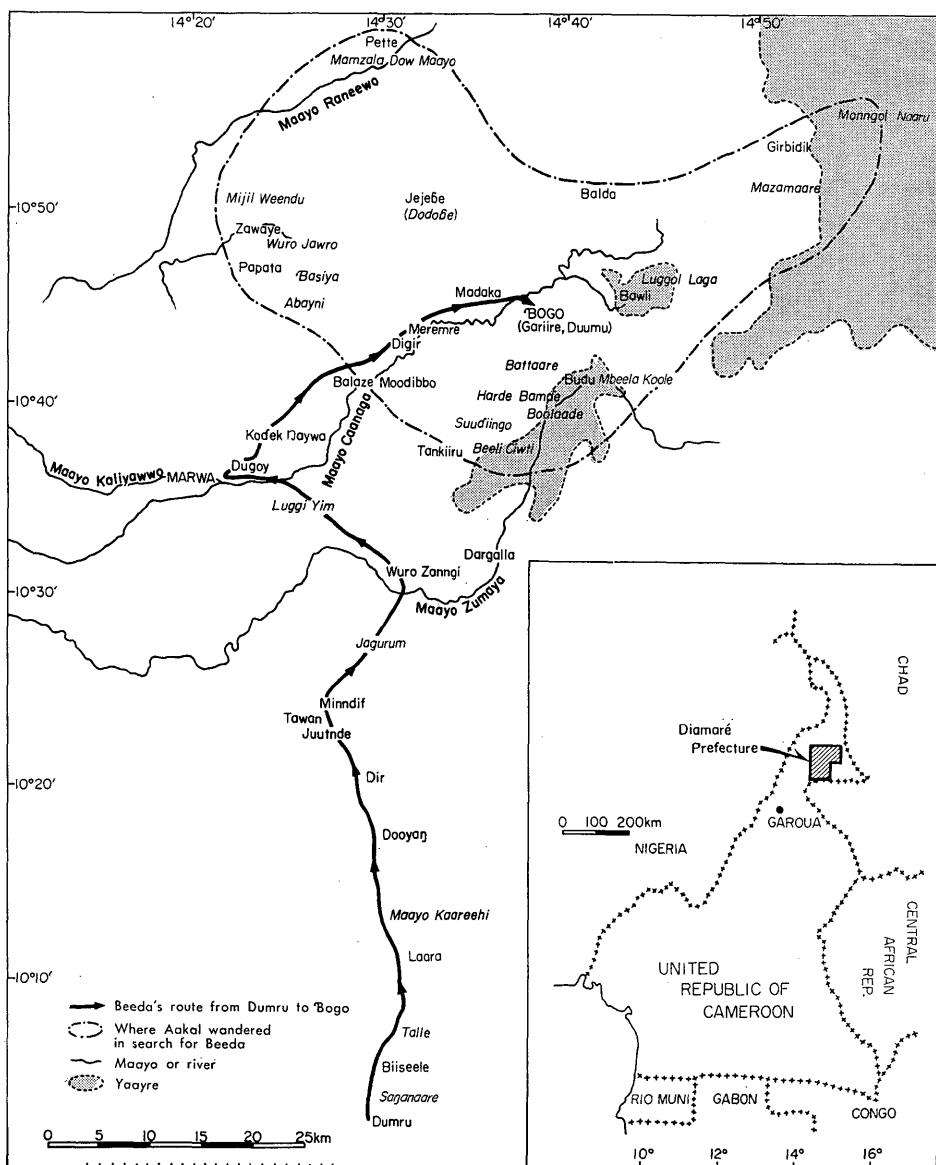
Aadamu Daarifu, who lives in Bogo Hiirnaangeewo, is a grandson of Buubakari, and great grandson of Alahiji Jama. At about age 50, he is the youngest soloist, and learned singing from Arɗo Alhaji Aljani, the Hodaande chief or *jawro*.⁹⁾ Because of his geographical proximity to Bogo, he has accompanied 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 Fulbe 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. Resumé of Plot

	<i>Bd 1</i>	<i>Bd 2</i>	<i>Bd 3</i>	<i>Bd 4</i>	<i>Bd 5</i>
Lament for the lost Beeda	0 ¹⁰⁾	1	1	1	1
Beeda's genealogy	1~3 (1)	11~12	2~3	3~4 11~12	
Reason for lament		13	5~7	13	2~3
Eulogy of Beeda		14~15	4	14	
Beeda's rich wandering experience	4~8		32~37		
Aakal obtained Beeda at Dumru	10	18	38~39	16~17	4
Aakal brings Beeda from Dumru to Maroua, passing through many dangerous spots, without being attacked on the way	12~34	19~41 (2)	40~60	18~40	6~10
Safe journey of Beeda from Maroua to Bogo	35~50 (2)	42~54	61~74	41~55 (1)	11~16
The Bogo people steal Beeda and eat her	51~55	55~59	75~79	55~59	17~18
Aakal searches for Beeda in various remote places, bush lands, wet lands, low-lying grounds, etc.	56~135 (6)	60~136 (4)	80~150	60~132 (2)	19~32
Aakal thinks of going to the market, and looks for her there	136~153	138~155 (1)	151~166	133~153	
Aakal's expression of disappointment beside the Twin Ponds	154~158	156~160	167~171	154~158	33~35 43~44
Aakal searches for her again among the cattle-herders	159~179	161~171 (1)	172~193	149~181 (1)	45~56
Aakal laments the loss of Beeda, and thinks of all the wonderful things he might have obtained if she had not disappeared	180~222		194~237 (1)	182~223	36~42
Eulogy of Beeda	223~239 (3)		240~253	226~239	67~72
Poem concludes with lament for the lost Beeda	240~242		254~255	240~242	73

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 recurred 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 mbaɗon 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: *Kubaru (Habaru) Beeda kollan-mi* 'I will tell you the story of *Beeda*' or simply, *Beeda kollan-mi* 'I will tell you about *Beeda*'; *Beeda ciftor-mi* 'I am remembering *Beeda*'; *Kubaru Beeda bii Nadda taaniraawa Layaajiiwa* 'The story of *Beeda* daughter of *Nadda*, granddaughter of *Layaajiiwa*'.

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:

<i>Nden boo Beeda hebtaaki</i>	'Even then <i>Beeda</i> could not be found'
<i>Nden boo Beeda nootaaki.</i>	'Even then <i>Beeda</i> did not answer'
<i>Nden boo Beeda huranaay yam.</i>	'Even then <i>Beeda</i> did not answer me'

10. Composition

1) Title (Name of principal character)

Beeda 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 *bèda*, 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 *Beeda* 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 pagans¹¹⁾ 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:

11) 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 *haabe* (plural of *kaado*) '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.
Loornde nde buri gursaare.
Burnde pam saman seeda.
Taro am to nde halkaay ni,
soodan-no nde bukulayma,
Faa mi faaronoro faadaaji,
yaara jold'e laamiibe.
Taro am to nde halkaay-no,
soodan-no nde diilaaye,*
130 *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,
130 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 \cup , and CVC and CVV(C) as $\bar{\cup}$, the $\cup\bar{\cup}\bar{\cup}\cup$ meter in the last four syllables can be scanned. For example, the first ten lines of *Bd 1* can be formulated as follows:

<i>Kadi mbadon jabre.</i>	$\cup\cup, \cup\bar{\cup}\bar{\cup}$
<i>Beeda bii Nad'da,</i>	$\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>taaniraawa Layaajjiwa.</i>	$\bar{\cup}\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>Walaa e Beeda naataay-no.</i>	$\cup\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>Walaa ladde nga naataay-no.</i>	$\cup\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>Maaje kewde nga caaliinga,</i>	$\bar{\cup}\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>daga ndi juulbe bee haabe.</i>	$\cup\cup\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>Nben boo Beeda majjaayi.</i>	$\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$
<i>Kadi mbad'on jabre.</i>	$\cup\cup, \cup\bar{\cup}\bar{\cup}$
<i>Yiwde maaga haa Dumru.</i>	$\bar{\cup}\bar{\cup}, \cup\bar{\cup}\bar{\cup}$

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

Lummbu-mi laddugel Jagurum (Bd 1. 26)
Nden boo Beeda huranaay yam. (Bd 1. 59)
Yewnii-mi nga huranaay yam. (Bd 1. 65)
na hikka mi heba jawraangal (Bd 1. 181)

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*.

Nden boo Beeda majjaayi. (Bd 1. 21)
Laara laari nga meemaayi. (Bd 1. 19)

2) Alliteration¹²⁾

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

e.g.

Ngar-mi Kuusu. Be kuusaay nga. (Bd 1. 13)
Ladde kam burataa Laara. (Bd 1. 18)
Laara laari nga meemaay nga. (Bd 1. 19)
Nani Kalu nani meemaay nga. (Bd 1. 32)
Dugoy dugaaki yam Beeda. (Bd 1. 37)

There is a case of alliteration between the homorganic consonants.

e.g.

Nga wari Duumu nga ruumaayi. (Bd 1. 51)

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 chains¹³⁾ are employed, which assure the rhyming of at least one vowel, or at most one consonant and one vowel.

e.g.

Beeda naatnga ngurtinga. (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.

{*Buuba Jamje ngiilii-mi. (Bd 1. 82)*

{*Monngol Naaru mi giiliido. (Bd 1. 88)*

{*Mizil Weendu mi daaroydo. (Bd 1. 74)*

{*Luggol Mbana ndaaroy-mi. (Bd 1. 116)*

12. Music

As can be seen in the following musical notes¹⁴⁾ for the first ten lines of *Bd 1* and *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, *Bd 1* and *Bd 5* have been adopted as texts. Although there are almost no differences with regard to plot items among *Bd 1*, *Bd 2*, *Bd 3*, and *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. Interjections, and mutually exchangeable expressions, however, have not been marked.

For convenience I have adopted the following variation signs: ' , '...', [...], †, and □...\. The signs ' and '...' 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 [...] is used if this case occurs a second time in the same verse. † signifies that other versions have an interpolation. □...\. 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 *Bd 1* and *Bd 5*. He also gave me some advice on the nature of the *mbooku* music.

Aakal's version (Bd 1)

$\text{♩} = c.160$

Solo

Bee-da bii Naaf-da, taa-ni-raa-- wa La-yaa-jii - wa,

Chorus

Haa mbo-ye-n Bee--da. Ha-

Wa-----laa e Bee-da naa-taay-- no. Wa-----laa laa-de

-a mbo-ye-n Bee--da. Haa mbo-ye-n. Bee-da.

nga naa-taay- no. M_1 kew-de nga caa-lii-nga.

Haa mbo-ye-n Bee-da. Ha-

Da-ga ndi juul-be bee. haa--be. Nde-n boo Bee-

-a mbo-ye-n Bee---da. Haa mbo-ye-n Bee-da.

--da maj-jaa-yi. Ka-di. mba-do-n ja-6-re.

Haa mbo-ye-n Bee-da. Ha-

Yi-w-de maa-ga haa Du-m--ru. Da-ga Du-m-

-a mbo-ye-n Bee--da. Haa mbo-ye-n Bee-da.

-ru mi dow Bee---da, Nde-n boo Bee---da mee-maa---ka.

Haa mbo-ye-n Bee---da. Ha-

Ngar-mi Kuu-su be kuu--saa-y nga. Mi ta-yi-

-a mbo-ye-n Bee-da. Haa mbo-ye-n Bee-da. etc.

Note: The actual sound is one octave lower than as written.

Aadamu's version (Bd 5)

$\bullet = c180$

Solo

Haa mbo-yen Bee-da. Ko hat-ta mi

Chorus

Haa mbo-yen. Bee-da.

wo-ya-taa Bee-da? Boj-ji Bee---da se-y maa-y-de.

Haa mbo-yen Bee-da. Haa

I-w-de maa-ga haa Dum-ru. Bii-see---

mbo-yen Bee-da. Haa mbo-yen Bee-da.

-le 6e see--laa-y nga Bi6-6e Tal-le 6e ta-l-laa-y nga.

Haa mbo-yen Bee--da. Ha-

Yaa---fi ma-a--yo Sa-ga-naa--re. Do--n boo Bee-

-a mbo-yen Bee-da.

--da mee-maa-ka. Min--ndif boo 6e mee-maa-ka.

Haa mbo-yen Bee-da. Ha-

Ngar-nga Nga-sa nga mee--ma-a-ka. Du----go--y du-ga-

-a mbo-yen Bee-de Haa mbo-yen Bee-da.

-a-ki ya-m Bee-da. Maa-ba yi-'i nga job-bii nga.

Haa mbo-yen Bee---da. Ha- etc.

Note: The actual sound is one octave lower than as written.

BEEDA (*Bd 1*)

by Aakal

- [Haa mboyen Beeda.]^a
 Kadi mbaɗon jaɓre^b.
 'Beeda bii Naɗɗa^c,¹
 taaniraawa Layaajjiwa^d.[†]
 Walaa e Beeda naataay-no.
 Walaa ladde nga naataay-no.
 Maaje kewde nga caaliinga,
 'daga ndi^e juulɓe bee haaɓe.¹
 Nden boo Beeda majjaayi.
 Kadi mbaɗon jaɓre.[†]
 10 Yiwde maaga haa Dumru^f.[†]
 □Daga Dumru mi dow Beeda.\
 Nden boo Beeda meemaaka.
 Ngar-mi Kuusu. Be kuusaay nga.
 Biiseele ɓe ceelaay nga.[†]
 Mi tayiru maayo Saɗanaare,
 e kaadon Mbana ngaancan-no.
 Ben boo pasaaki njabi Beeda.
 Ladde kam ɓurataa Laara.
 Laara laari nga meemaay nga.
 20 Nga njarnga maayo Kaareehi.
 Nden boo Beeda majjaayi.
 Tayiru-mi laddugel Dooyan.
 Beeda naatnga ngurtiinga.
 □Nga tayiru Dir nga halkaayi.\
 Tawan Juutnde^g 'ɓe meemaay nga.¹

a. The expression in brackets was witnessed by my ears, but was not tape-recorded.

b. *jaɓre* (<*jaɓa* 'receive') refers to the chorus sung in response to the soloist's words.

c. *Naɗɗa* (<*naɗɗa* 'be concave') a nickname given to a hollow-backed she-goat; cf. *naɗɗu*, *naɗɗiingu* 'a hollow-backed horse' [TAYLOR 1932: 144].

d. *Layaajjiwa*, a nickname given to a she-goat which had a wattle on her neck. *Layaaji* (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 Yillaga clan. *Tawan* has epithets such as *Juutnde* or *Juunnde* 'long, tall', *Siwre* 'striped with eagles' droppings', *saaraande jigaaɓe* 'covered by vultures' diarrhoea'. Incidentally, it is called *Dent de Mindif* in French.

[Let us cry for Beeda.]

Now, sing in chorus.

Beeda, Nadfa's daughter,

Layaajiiwa'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.

10 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 Sanaanaare 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.

20 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.

2: 'Kubaru Beeda bii Nadfa' 'The story about Beeda, Nadfa's daughter', Bd 2.

3: 'Beeda moyeteenga' 'Beeda, the favorite one', Bd 3; 'No watta mi woyataa Beeda? Beeda birdude okoloore. Lebba didi nga dikkori-no.', Bd 2; 'Ko hatta mi woyataa Beeda? Nga lebba didi nga dikkori-no.', Bd 4.

7: 'Ladde kukkunde boo min tayri, daga nde juulbe bee haafe. 'We crossed also bushes where the Fulbe live and the non-Fulbe live', Bd 3; Note that *nde*, means *ladde* 'bush'.

9: 'Beeda bii Dumru' 'Beeda, Dumru's daughter', Bd 4.

10: 'Ke6-mi Beeda haa Dumru' 'I obtained Beeda in Dumru', Bd 3.

11: □ Bd 2, Bd 3.

14: 'Bi66e Talle tallaay nga' 'The children of Talle did not follow about her', Bd 2, Bd 3, Bd 4.

24: □ Bd 2.

25: 'nga tamtaaka' 'she was not seized', Bd 3, Bd 4.

- Lummbu-mi laddugel Jagurum,
 e Koona Laagu yiiloto-no.
 Ben boo pasaaki njaɓi Beeda.
 Maayo Zumaya don heewi.
 30 Beeda naatnga ngurtinga.
 □Luggi Yim^{†h} boo nga halkaayi.\
 Nani Kalu nani meemaay nga.
 Nyannde Salaasa nga wari Marwa.
 Nasaara yi'i nga d'oylii nga.
 Beeda nde awi[†] fuunaange.
 □Alarba kooy-mi buuwaangol.\
 Dugoy[†] dugaaki yam Beeda.
 Kodek Daywa ɓe meemaay nga.
 □Yaranɓe giya^k boo meemaay nga.\
 40 Fiyanɓe caca boo njaɓtaay nga.
 Use mbanndiiga.
 Use mbanndiiga.
 Lummbu Balaza Moodibbo.
 Omaru Maaba nde maayaay-no.
 Maaba[†] yi'i nga jobbii^m nga:
 "Na mbeewa nga to nga halkaayi,
 rima haa rima gaynaakoⁿ."
 Digir Meremre meemaay nga.
 Madakaaje poraay Beeda.
 50 Magumayje poraay Beeda.
 Bogo^o Gariire^p nga ruumaayi.
 Nga wari Duumu^q nga ruumaayi.

h. † marks a word which could not be identified.

i. *awa*=*yaha* 'to go'

j. *Dugoy*, the Dugoy district in the eastern part of Maroua, which used to be called *Dugoy Casɗe* '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 *Dug-*.

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, panegyricize'. Etymologically, *maaba* is connected with *ma'abba* 'beggar who recites panegyrics (*kiirār bàakii*) but has no drum' of Hawsa [ABRAHAM 1962: 675], and *mābo*, 'chanteur et musicien' [DELAFOSSÉ 1929: 492].

I went into the middle of the small bush of Jagurum,
 where Koonaa Laagu used to wander.
 She was not carried off by them either, and they let Beeda pass.
 The Zumaya river was full,
 30 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 Kodek Daywa they did not touch her.
 Those who were drinking beer did not touch her either.
 40 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.
 50 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, Usmaan, Hammadu, Buuba.
 p. *Gariire* borrowed from Hawsa (*gàrri*) 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.

31: □ *Bd 2*.

36: □ *Bd 4*.

39: 「*Yaroobe* 'drinkers' *Bd 3*; □ *Bd 2*.

43: 「*Lummbu-mi*, *Bd 2*; 「*Mi lummbi* *Bd 3*, *Bd 4*.

- Mooḡti muuri^r 6e ndawrani nga.
 Muuri 6enndi 6e njari Beeda.
 'Be nyaamdu^l Beeda bee muuri.
 'Kakuyaaro^t mi daaroyḡo,
 yewnii-mi nga nootaaki.
 Luggi Basiya^s ngiilii-mi.
 Nden boo Beeda huranaay^t yam.
 60 'Kaaw Daara^l mi daaroyḡo,
 yewnii-mi nga huranaay yam.
 Yam-mi 'Mohamna^u wuro Jawro,
 nden boo Beeda heḡtaaki.
 Njaa-mi Mamzala Dow Maayo,
 yewnii-mi nga huranaay yam.
 Mbeela Guje nga wuro Baare,
 yewnii-mi nga huranaay yam.
 Mi jaado Yaaya Baldaama^v,
 yewnii-mi nga huranaay yam.
 70 'Mi wadⁱ Abayni^l ngiilii-mi,
 nden boo Beeda heḡtaaki.
 Kumi Kurnoy ngiilii-mi,
 nden boo Beeda heḡtaaki.
 Mizil Weendu mi daaroyḡo,
 nden boo Beeda heḡtaaki.
 Mi jaado Yoolde Battaare,
 yewnii-mi nga huranaay yam.
 Kubaru Beeda kollan-mi.
 'Jaado Humsu^l mi daaroyḡo,
 80 nden boo Beeda heḡtaaki.
 Kubaru Beeda kollan-mi.
 Na yaayre 'Mororo ngiilii-mi,
 nden boo Beeda heḡtaaki.
 Buuba Jamje ngiilii-mi,
 nden boo Beeda heḡtaaki.
 Luggol Laga haa Bawli,

r. *muuri* 'Pennisetum typhoideum'; 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'.

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.

60 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 Baldaama's place.
 I called her, but she did not answer.
 70 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.
 80 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,

55: ' *be nyaamdi*, Bd 3.

56: ' *Kabidaara*[†], Bd 2, ' *Kabi'aaro*[†], Bd 3.

60: ' *Zaki'aarame*[†] Bd 4.

62: ' *Muhamma*, Bd 2; *Muhamma*, Bd 3; *Hammadu*, Bd 4.

70: ' *Wad'i*, Bd 2; ' *Woyla Abayni* 'the north of Abayni', Bd 3.

79: ' *Weendu 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 heβtaaki.
 90 Koo yaayre Zawaye ngiilii-mi,
 yewnii-mi nga huranaay yam.
 Budu sukkunde sonngoobe,
 nden boo Beeda wurtaaki.
 'Mbeela Koole' mi daaroydo,
 na yewnii-mi nga huranaay yam.
 Na 'ladde 'Dodoβe^w ngiilii-mi,
 nden boo Beeda heβtaaki.
 'Mazamaare mi daaroydo,
 yewnii-mi nga nootaaki.^T
 100 '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 Suudiingo,\
 nden boo Beeda huranaay yam.
 Mi jaado Yoolde Tankiiru,
 nden boo Beeda heβtaaki.
 Luggol Julia ngiilii-mi,
 110 nde 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.¹
 Sewβe^x, kakkilanon jabre.

w. Probably = *Jejeβe*.

x. *sewβe* (<*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 yammabayru* 'mbooku slaves'.

94: 'Yaayre Zawaye, Bd 2; 'Luggol Laga, Bd 3.

96: 'Monngol Naaru, Bd 3; 'Jejeβe, Bd 4.

98: 'Mbeela Koole, Bd 3.

I called her, but she did not answer.
 To the pond of Monngol Naaru I wandered.
 Even then Beeda could not be found.
 90 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 Dodoŋe† 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.
 100 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 Suud'iingo.
 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,
 110 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.

99: † *Njaa-mi yoolde Tankiiru. Yewnii-mi nga nootaaki. Njaa-mi luggi Suud'iingo., Bd 2.*

100: † *Yaayre Zawaye ngilii-mi, Bd 3.*

105: □ *Bd 3.*

112~117: † *Luggol Came cammoy-mi. Nden boo Beeda wurtaaki. Anay Seehu mi giiliido. Nden boo Beeda huranaay yam. Yoolde Mbay mi giiliido. Yewnii-mi nga nootaaki., Bd. 2; † Na luggol Mbana ndaaroy-mi. Nden boo Beeda heŋtaaki. Anay Seehu mi daaroydo. Nden boo Beeda heŋtaaki. Luggol Came cammoy-mi. Nden boo Beeda wurtaaki., Bd 4.*

- Na yoolde Mbay mi giiliido,\
 120 nden boo Beeda heftaaki.
 Mi jaado weendu Dunndeere^y,
 yewnii-mi nga huranaay yam.
 'Harde Bamde' mi giiliido,
 guube jaabe mi cammoydo.
 Loogo lekki njuurnii-mi.
 Nden boo Beeda wurtaaki.
 Mi jaado Ardo Lawwarru.
 Use mbanndiiga.
 Use mbanndiiga.
 130 ...^z Ardo Lawwarru.
 Nden boo Beeda wurtaaki.
 □ Nder manaafe yiiliife,\
 yewnii-mi nga huranaay yam.
 'Koo Wasaande ngiilii-mi.'
 Nden boo Beeda wurtaaki.
 'Nden nii ndullu-mi luumoore,
 na luumo na'i mi giiliido.
 Nden boo Beeda wurtaaki.
 Na luumo pucci ngiilii-mi.
 140 Yewnii-mi nga huranaay yam.
 na luumo bamde ngiilii-mi.
 Nden boo Beeda wurtaaki.
 Hakkunde be'i bee baali,

y. *Duundeere* < *dunndeehi*, *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*.

134: 'Wasaande Wuro Buuba, *Bd 3, Bd 4*.

136~153:

'Nden ni ndullu-mi luumoore.
 Hakkunde be'i bee baali.
 Luumo na'i mi giiliido.
 Luumo pucci ngiilii-mi.
 Luumo bamde ngiilii-mi.
 Luumo lumce ngiilii-mi.
 Nden boo Beeda wurtaaki.
 Luumo gawri ndaaroy-mi.
 Njaa-mi luumo wanngarbe.
 'Nden yiwru-mi luumoore.
 Nden boo Beeda heftaaki.

Luumo be'i mi giiliido.
 Nden boo Beeda heftaaki.
 Yewnii-mi nga nootaaki.
 Nden boo Beeda huranaay yam
 Yewnii-mi nga nootaaki.
 Hakkunde kese bee kiide.
 Sewbe kakkilanon jafre.
 Nden boo Beeda hurannay yam.
 Yewnii-mi nga hurannaay yam., *Bd 2*;
 Luumo na'i giiliido.
 Luumo pucci ngiilii-mi.

I wandered to the highland of Mbay.
 120 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.
 130 ...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.
 140 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,

Yewnii-mi nga hurannay yam.
Nden boo Beeda wurtaaki.
Yewnii-mi nga huranaay yam.
Yewnii-mi nga nootaaki.
Nden boo Beeda heβtaaki.
Hakkunde kese bee kiide.
(Nden nii ndillu-mi luumoore.
Nden boo Beeda heβtaaki.
Hakkunde be'i bee baali.
Luumo lumce mi daaroydo.
Nden boo Beeda huranaay yam.
Nden boo Beeda heβtaaki.
Nden boo Beeda hurannay yam.
Nden boo Beeda heβtaaki.
Nden boo Beeda heβtaaki.
Nden boo Beeda heβtaaki.
Nden boo Beeda heβtaaki.
Nden boo Beeda heβtaaki., Bd 4.

Luumo bamde ngiilii-mi.
Hakkunde be'i bee baali.
Njaa-mi luumo wanngarβe.
Luumo gawri mi giiliido.
Luumo lumce ngiilii-mi.
Nden boo Beeda wurtaaki., Bd 3;
Luumo na'i mi giiliido.
Luumo pucci mi giiliido.
Yewnii-mi nga hurannay yam.
Hakkunde kese bee kiide.
Luumo bamde mi giiliido.
Luumo kolce ngiilii-mi.
Na luumo gawri mi giiliido.
Njaa-mi luumo taasaaje.
Luumo payande ngiilii-mi.
Njaa-mi luumo wanngarβe.

Note that *kolce* in *Bd 4*, means 'cooked cow legs' a dish believed to be good for women after giving birth. In the *kolce* stall, snacks are sold mainly for workers.

- yewnii-mi nga nootaaki.
 Njaa-mi luumo wanngarɓe,
 yewnii-mi nga huranaay yam.
 Luumo lumce ngiilii-mi,
 hakkunde kese bee kidɗe,
 nden boo Beeda wurtaaki.
 150 Luumo gawri mi giiliɗo,
 yewnii-mi nga huranaay yam.
 Luumo payande ngiilii-mi,
 nden boo Beeda wurtaaki.[†]
 Beeli Ciwti ciwtii-mi,
 njimmitii-mi kiisii-mi,
 njurnginii-mi, giton njuuri,
 yeeso lootodii ngondam.
 Jam jogaaki yam Beeda.
 Nden ni teftu-mi waynaaɓe.
 160 Mi yamɗo Buuba ɓii Bello.
 Buuba wi'i-mmi yi'aay Beeda.[†]
 Na Buuba Eli mo wuro jawro,
 o ɓii Gooje yi'aay Beeda.
 'Mi yamɗo' Uurdi ɓii Borni,
 ɓe fuu mbi'i-mmi ngi'aay Beeda.
 Yam-mi Emma ɓi'i Jaara.
 'Be'e fuu mbi'i-mi ngi'aay Beeda'.
 Njaa-mi yam-mi Jibirilla,
 ɓi'i Garga yi'aay Beeda.
 170 Nden nii ngartu-mi Marwaare.
 Mi yamɗo Saali ɓii Buuba.
 Saali wi'i nga saalaaki.
 Mi yami Mogoldu e Abbaasi.
 'Be'e fuu mbi'i-mmi ngi'aay Beeda.
 □Aduwa Paanyo nde maayaay-no,
 nde yam-mi Aduwa Marwaare.
 'On boo wi'i "Mi anndaa nga."
 Nde 'yam-mi muuka ɓii Sayhu,
 mo yiili hoore jaabaaki.
 180 'Beeda am nga, to nga' halkaay-no,
 na hikka mi heɓa jawraangal.
 Beeda am nga, to nga halkaay-no,

161: [†] *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'i; "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.
 150 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 herdsman.
 160 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 Jibirila and asked him.
 He, Garga's son, had not seen Beeda.
 170 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.
 180 If my Beeda had not disappeared,
 I could have had the position of village head this year.
 If my Beeda had not disappeared,

175: □ *Bd 3.*

177: 「*Y'am-mi oon boo anndaa nga, Bd 3.*

178: 「*Meem-mi, Bd 3.*

180: 「*Na nduumtiingu 'If she had spent the rainy season', Bd 3.*

- 'nga 'waata lagammbe teemerre.'
 Beeda am to nga halkaay-no,
 gursaa'je nga waddantam.
 Nga waddana-mmi girkaad'i,
 □ na sulke cewe nga soodantam. \
 Labbasje mi dad'dan dum.
 Beeda am to nga halkaay-no,
 190 na koo moota nga soodantam.
 Beeda am, to nga halkaay-no,
 bunndugaaji nga waddantam.
 Beeda am, to nga halkaay-no,
 baraageeji nga soodantam.
 Nga waddana-mmi kaḅḅaade^a.
 Beeda am, to nga halkaay-no,
 na koreeji^b nga soodantam.
 Beeda am, to nga halkaay-no,
 labbasje mi dad'dan dum.
 200 Mi wa'da bisir e bisiraati^c.
 Na panngamje mi wa''orto.
 Fakat hikka mi hoowan-no,
 bannda willuḅe fuunaange,
 caka mawḅe e hoowaabe.
 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 geelood'i^d.
 210 Koo kaafaaje ri'ga soodantam.
 Na Beeda am, to nga halkaay-no,
 mi sooda wamnde mi yaa Garwa.
 Hikka mi laato kacallaajo^e.
 'Na Beeda am, to nga halkaay-no,'
 mi sooda nagge mi yaha yaayre^f.

a. *kaḅḅaade*, probably embroidered clothes.

b. *koreeji*, pl. of *kore* 'wife'.

c. *bishir*, *bishirii* 'type of red and white saddle cover' [ABRAHAM 1962: 105].

d. *geelood'i*, 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 *bindigà* (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,
 190 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 wives.
 If my Beeda had not disappeared,
 I would have put a good decorated cloth on her.
 200 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 kismen 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.
 210 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: □ Bd 4.

187~210: The following items correspond to the part, in Bd 3: *koreeji*, *baraageeji*, *kaɓɓaade*, *labbasje*, *panngamje*, *moota*, *bunndugaaji*, *kaafaaje*, *sulke cove*, *geelood'i*, *layhaari* (<*layha*), *yeedaare* (<*yeeda*), *kaafaaje*, *koowaado* (<*hoowa*). The following items correspond to the part, in Bd 4: *gaflaaje*†, *koreeji*, *koowaado* (<*hoowa*), *bunndugaaji*, *moota*, *baraageeji*, *layhaari*, (<*layha*).

213: In Bd 3, the portion, corresponding to Bd 1. 210~214, comes after *Layha mi yeeda banndam'en*.

214: 「to nduumtiingu halkaay-no, Bd 3.

- Hikka mi laato kaydaljo,
 rima rimare^g, rima uure,
 rima kalhali nder maaji.
 Ngoori mi wada inndeer.
 220 Ngoori mi wada ngarwordi^h.
 Akiiriⁱ maari ngiraabeewu^j.
 Kubaru Beeda 6ii Nadfa,
 taaniraawa Layaajiiwa.
 Nga beeda 6anndu, pura daande^k.
 Na Beeda pura nga laa6daayi.
 Na kanga bu'ata ajjaari.
 Mbu'oowa da6ala karmaaji.
 Be'i fuu mbu'a bordoode.
 Na Beeda am bu'e kanjeeri.
 230 Na Beeda bu'ata luuluuri,
 yawa d'um, bu'a gursaaje.
 Kanga sillata kaynaadam.
 □ Nga endi d'idi nga waynaaki,\
 ndammunga juuta saafaango,
 saafaango ba luuyaango.
 No watta mi woyataa Beeda?
 Na Beeda 6irdude okoloore.
 Nga lebbi d'idi nga dillori-no.
 □ Na bojji Beeda naa timman.\
 240 Na bojji Beeda sey maayde.
 Haa mboyen Beeda, heey.

g. *rimare* (<*rima* 'to bear seed, produce offspring') 'cow which has left off bearing', cf. *hudiinge* (<*huda*) 'cow which has never given birth' and *rimord'iinge* '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*.

- 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.
 220 I would have used an ox for carrying loads.
 Hiring him out would have brought forth forty calabashfuls of millet.
 The story of Beeda, Nadda's daughter,
 Layaaajiwa'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.
 230 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.
 240 My cries for Beeda will end only with my death.
 Let us cry for Beeda.

k. *beeda pura nga laabdaay* '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 Arfo Adamu

Haa mboyen Beeda.
 Ko hatta, mi woyataa Beeda?
 Bojji Beeda sey maayde.
 Iwde maaga haa Dumru.
 Biiseele 6e ceelaay nga.
 Bi66e Talle 6e tallaaay nga.
 Yaabi maayo Sajanaare,
 don boo Beeda meemaaka.
 Minndif boo bee maaga.
 10 Ngarna 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 foraa Beeda.
 Wari Duumu nga ruumaayi.
 Nyaamdu Beeda bee muuri.
 Min walaa e mi laaraayi.
 20 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 Julia ngiilii-mi,
 30 yewnii-mi nga nootaaki.
 Luggol Came cammoy-mi.
 Don boo Beeda he6taaki.
 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.
 Goddum rima kalhaldi.
 40 Sooda mi wada 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 Sarganaare river.
Even here Beeda was not touched.
Even to Mindif I was with her.
10 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.
20 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 Maldamaare[†].
I called her, but she did not answer.
In the low-lying ground of Jula, I wandered.
30 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.
40 I would have bought an ox, and made him carry loads.

- Fuu boneeji bone^a Beeda.
 Walaa e mi laaraayi.
 Beeli Ciwti ciwtii-mi.
 Jimmitii-mi kiisii-mi.
 Nden teftu-mi waynaa6e.
 Njaa-mi yam-mi Jibiriila.
 Bii Garga yi'aay Beeda.
 Buubayel mi yamnoodo.
 On boo wi'i-mmi anndaa nga.
 50 Yam-mi Emma bii Jaara.
 On boo wi'i nga saalaaki.
 Nden ngartu-mi Marwaare.
 Yam-mi Aduwa Marwaare.
 On boo wi'i nga saalaaki.
 Meem-mi muuka bii Sayhu.
 Yiili hoore jaabaaki.
 Mbeewa nga to nga halkaay-no,
 fakat hikka mi hoowan-no.
 Bannda willu6e fuunaange.
 60 Mbeewa nga to nga halkaay-no.
 Sooda nagge mi yaha yaayre.
 Hikka mi laato kaydaljo.
 Rima kalhali nder maaji.
 Ngoori mi waɗa ngarwordi.
 Ngoori mi waɗa kalhaldi.
 Fuu boneeji bone Beeda.
 Beeda 6irdude okoloore.
 Lebbi ɗiɗi nga dikkori-no.
 Saafaango ba luuyaango.
 70 Endi ɗiɗi nga waynaaki.
 Ndamunga juuta safaango.
 Beeda 6irdude okoloore.
 Bojji Beeda sey maayde.


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 Beeda?* '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.
50 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.
60 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.
70 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 utilize 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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