SIND1: THE ART OF STORY - TELLING AMONGST THE EASTERN TANGALE (KALTUNGO) COMMUNITY

BY

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DECLARATION

I HEREBY DECLARE THAT THIS THESIS HAS BEEN WRITTEN BY ME AND THAT IT IS A RECORD OF MY OWN RESEARCH WORK. IT HAS NOT BEEN PRESENTED IN ANY PREVIOUS APPLICATION FOR A HIGHER DEGREE. ALL QUOTATIONS ARE INDICATED AND THE SOURCES OF INFORMATION ARE ACKNOWLEDGED BY MEANS OF REFERENCES.

APIYOMI T. LAKWASA

DATE:_____

CERTIFICATION

This thesis titled Sindi: The Art of Story-telling Amongst the Eastern Tangale Community by Apiyomi T. Lakwasa, meets the regulations governing the award of the degree of Master of Arts in literature of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated in deep humility to

the ever green memory of my late mother -Saraya

and

to my father for his earnest support, and encouragement.

ACKNOWLEDGEMENT

I give praise to God for seeing me through this work. My deep appreciation and gratitude to Dr S.A. Aliyu who encouraged me to conduct this research on *sindi*. My sincere appreciation goes to my Supervisor Dr T. Abubakar who has helped me to make this work a reality because of his untiring and sincere guide and encouragement. Without him,this work would not have been a success.

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The notes on the cultural practices of the Tangale are made out of the enquiries carried out during oral discussion sessions and the works of other researchers. There may be some short comings in the work, I humbly accept responsibilities for such. It is hoped that the work will educate and encourage many people. Other researchers can carry out more research on this topic and other forms of oral narrations.

The stories are transcribed from tapes on which are recorded actual Tangale performances collected between 1992 and 1994 in Eastern Tangale.

ABSTRACT

The oral art of the Tangale people of Bauchi State has not yet received any serious academic attention. There is the need to therefore explore the art form of *Sindi* (stories and story- telling)among the Tangale people. This thesis examines the *Sindi* tradition in Eastern Tangale Community with a view to debunking the postulations of the colonial anthropologists that no serious stories existed in traditional Africa and their view that the few forms of oral narrations that existed were uninteresting and trivial. Africa did not hear of folktales for the first time when the whiteman came. Africa had a culture and oral narrations have been in existence even before the coming of the whiteman.

This thesis examines the form and content of Tangale *Sindi* with particular attention to its characteristics, the roles played by the narrators and audience, and functions of stories, thus laying the basis for the appreciation of the stories. The work shows how the oral narratives have helped to preserve and expand an important part of a major cultural practice.

The tales are expressions of the mores of the Tangale society and they therefore provide a means of sustaining the cohesion of the Tangale society. The performance of the tales, therefore remind the audience of the acceptable qualities and conducts and those abhored by the Tangale society.

In the course of the study, attention was paid to the traditional beliefs and cultural practices of the Tangales. The first chapter discusses the historical background of the Tangale people, the methodology and the review of some theoretical approaches to the study of oral narrations, chapter two focuses on the

functions of tales, the participants, the taxonomy of tales,and the narrative techniques. While chapter three is a detailed analysis of some *sindi***,** chapter four explores the impact of modernization on the *sindi* tradition. Chapter five is the concluding chapter. The *sindi* recorded during the fieldwork are given in the appendix.

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Chapter One

1: INTRODUCTION

1:0 Historical background

Sịndị is the Tangale word for story-telling and it also applies to the corpus of stories reproduced from memory and passed from narrators to listeners. The term *sịndị* perhaps can be left untranslated because we can not really find an exact equivalent in the English language. *Sịndị*, the art of story-telling amongst the Tangale is an integral part of the historical, the social and the cultural life of the Tangale people. The historical and social background therefore give us a better understanding of some of the traditional practices and what the stories convey.

Tangale is the name of the people of both Billiri and Kaltungo (Jungraithmayr 1991) Several researchers such as Jungraithmayr (1991), Kure (1985), Yari (1992)and Hall as cited by Jungraithmayr (1994) have written on the migration of the Tangale people, therefore not all that have been written will be repeated here. However, it is important to trace the origin of the Tangale people. The Tangale people believe that they migrated from Mecca then called MAKKA, to SIKAL from where they moved to LADOKA. Constant inter-tribal wars, atttacks from blue flies and snakes, and also the search for fertile land to cultivate crops kept the people moving from one place to another. Thus, from LADOKA they went and settled in GUDI also called KUBU. Again, they moved to HINNA and then to TUNGO near present day POKWANGLI (Mathew, 1934). It was in TUNGO that the people separated with one part going to the West (the present day Billiri) and the other to the East (the present day Kaltungo).

Another report of migration given by Mathews states that the Tangale came from the East in seven stages led by a (probably mythical) stone. The report identified MAK as the place they first came from and from where they finally moved to TUNGUL a hill some six miles North of Kaltungo, where a quarrel ensued and they parted company. Mathew gives another reason for their parting in another account. He states that they were driven from TUNGUL by a plague of insects and so they split up and each came to its present place of settlement. There seems to be a controversy over the actual reason for the parting of the two groups in this report. In a report given by Carlye and Howard and compiled by Temple (1965), it was stated that an "act of treachery resulting in a blood feud caused a split in the tribe" (p.348). After the parting of the groups, series of fights were said to have taken place between them. Each war was said to have lasted seven years, followed by another seven years of peace. The beginning and the ending of each was marked by ceremonies and consultations

1:1 Location:

The name Kaltungo came from the words *KALO* and TUNGO which mean meeting and the name of the venue respectively. Kaltungo has a beautiful scenery to look at. It is very far removed from the sea and the Sahara desert and it is located in the South part of Gombe town in Bauchi State. According to the 1991 census, Kaltungo Chiefdom has a total population of 165,515 people and it lies between 9^0 50' south latitude and 11^0 10' west longitude. The neighbouring tribes of Eastern Tangale (Kaltungo) are Awak, Kamo Fulani,Tula and Wurkun. Eastern Tangale (Kaltungo) is

surrounded by hills and the hills are an extension of the Bauchi Plateau. The highest peak in Bauchi State is found in Kaltungo and it is called the Tangale Peak or KILANG (ca.1300m). Hall (1994) attempts a description of the peak when he says:

> *Making dwarfs of all the other knobs, crags and ridges stands 3,000ft above sea level, 15 or 1600ft above the surrounding plain stands the most prominent peak- The Tangale peak. It is a unique mass with a tremendously large bass, a mountain in itself, and then a steep-standing rock rising from the base, suggesting a giant gunshell pointing to the sky (p.2).*

A British Officer, Lt. Philip who accompanied Ally Hasting on an expedition on 1st April, 1907, fell from the peak and died. He had earlier refused to listen to warnings from the natives.

Another important hill with interesting characteristics is LAKWANJANG in which LAYOIDOK, a lady with one leg resided. She used to give shrills and ululating cries when her people were gaining an upper hand over their enemies and a cry of defeat when they were on the losing side during wars. And by the types of cries given, the people at home were kept abreast with the situation in the battle field[1].

The hills played the roles of mother for they provided protection for those who do not go to battle. The hills often opened up their wombs for people to enter and hide. This explains, though in part why they chose to settle near hills.

1:2 Social life:

Certain aspects of life among the Tangale require explanation because some of them may feature in certain stories and they affect the tradition. Some of the social

activities provide materials for the narrations. Some of the people lived in round huts whose interior according to Hall's erroneous observation were "stuffy, dark,small, cheerless interiors ..." Contrary to Halls descriptions of them, the huts were decorated with *kukul* (pots) *longot* (macrame) *nar* (spears) and *kwagam* (shields) and they cheered and protected their occupants.

The availability of these items, for instance, afford the Infant in "The story of the Infant", a variety of places to hide from Nanamudo. The building of roundhuts, barns, roofing and part of farmwork were done by communal labour[2]. The compounds were surrounded by *kaara/siigit* (grass woven together). Some people made use of the stones to make a fence round their compounds, winding foot paths ran from one family house to the next.

The people in each settlement had a central water source from which they drew water for all their domestic use. One popular pool was Am Ndindin. It is not only used for domestic purposes but also features in farm work-songs as a symbol of the nourishment of life. The people care for their body and this habitual cleanliness led Hall (1994) to explain: "That the external is duly cared is evidenced by the unfailing afternoon greeting everywhere heard; the inquiry namely *ma palgo*? meaning have you bathed?"

Before the introduction of the use of clothes, the Tangale women used leaves both fore and back. Common among the leaves used by the women are *kelembu* (a shrub with large leaves, the roots are beaten soft into shreds), *la'ambe, landunyon* and *mbushul*. The men used skins. Widows wore locust bean leaves while widowers wore

twisted ropes round their necks and waists. The significance of the locust bean leaves is to ward off spirits of the dead and evil spirits. The locust bean leaves are signs of purification. However, with the introduction of clothes, these forms of covering are no longer used.

Some of the Tangale people have tattoo marks on their backs, chests, faces, necks and stomachs for decoration and identification. Some of the marks seen on the foreheads of some people came about as a result of illness and they were made so that "bad blood" would come out. People without marks were jeered at in the past[3]. No wonder, the people in the story of Kwanga insisted on having marks.

Visitors are usually astonished and filled with joy at the hospitality which is very much alive in Kaltungo. For one cannot pay a visit at meal times without being invited to share the food of the host. The invitation is so automatic and so natural that to refuse it creates suspicion or even contempt. The Tangale are thus a friendly and brave people. Jungraithmayr (1991) like the missionaries of olden days, testifies to the Tangale hospitality when he spent five months in 1962 in Kaltungo enjoying the company of the local community.

Farm works are sometimes accompanied by music. Dances are accompanied by music at marriages, festivals and some funerals. On the occasion of funerals of old people, the dances accompanied by the drums serve the purposes of entertainment and consolation. The dancers and drummers are served with food and liquor for those who

are interested. When a great quantity is served, praises are heaped on the producers, but when not much is given, they say *sa yaŋzaŋ* meaning termites will eat what the people have.

1:3 Economy:

The Tangale people had a vibrant economy before the coming of the whiteman. They produced their own food and had enough to eat. However, with the coming of the whiteman the economy assumed a different outlook. Subsistent agriculture was replaced by a cash crop economy.

1:3:0 Agriculture

The soil in Tangale land is a source of creative life and fertility. The people depend on the soil for food, clothing, shelter and burial. The Tangale people eke out their livelihood from the sweat of their brows as farming is their major occupation. Some of the farms are very very far from the homes of some people and they sometimes walk such distances to and fro.

Crops such as peanuts, benniseed, groundnuts, and millet, are produced in Tangale land and they also feature in certain stories. The land is also rich for the cultivation of maize and a variety of guinea corn such as *sawumpe* (white guinea corn), *sawumtąi* (the red type), *sau lugu* (sweet corn) and *lakepkido* (early maturing type of guineacorn). However, there is a variety of corn, *sau mila*, which is not grown for consumption. It is instead used for *swad-nar* - the white starch is sprinkled on the spears in order to make them more effective in wars. To drive birds away from the

millet farms, *dangla* is erected for children to climb and keep watch as illustrated in the story of "The Girl and *Nanamụdọ*".

Farmers make use of the land below the hills for farming. Where there are stones, the stones are gathered into heaps and the surroundings are used to cultivate crops. A small amount of tobacco used to be grown for some elders to chew and smoke.

During farming seasons, the Tangale involve themselves in *wud-apẹ*, an arrangement between farmers usually of the same age group to take turns and work on one another's farm. Other such forms of communal farming are *wud-mána*, *popode* or *podembode*, and *wud lawe*. The spirit of communal farm work that emanates from it is evidenced in the story of Kaka. During such communal farm work, the men sometimes refuse to drink water, they only splash water on their body to show their perseverance while *ana belo* (praise singers) sing their praises. When they get back home, the farmers are served with liquor, benniseed paste, food and meat. Every farmer produces enough food to sustain his family until the next harvest. The Tangale people are hardworking farmers who usually strive hard to produce enough for their upkeep.

There are two seasons in Tangale land namely *sẹnẹ/ kụdụm*, and *wozon* (lizard weather), the wet and the dry season respectively. *Sẹnẹ/Kụdụm* is predicted by the appearance of migrating birds called *selbore/pọ-pala*(abdim stork). It is the busiest time in terms of farm work because it is during this period that preparation of the ground, sowing, hoeing, and weeding take place. Most of the day time is spent on the farms and the farmers come back home worn out from the days hard work and ready

to retire to bed early. The ground is usually wet and the brightness is concealed by the rain clouds. And so not much of story-telling is done during this season.

Wọzọn, on the other hand falls between the months of November and March. It is marked by the appearance of *Kudo*, (the dust-bearing harmattan wind) from the Sahara that lasts till February when the grass withers and the bush is burnt. The environment is conducive. Crops have been harvested and the nights are clear-for the art of story-telling and other art works to be done. Other froms of entertainment carried out mainly by children include *latuktuke* (hide and seek) *káyo* and *dake* (games of stones). The dry season is usually a time for resting from the farm work and also a time for jubilation because people have plenty of food to eat and drink and there are no disturbances of having to get up very early for farm work.

Reference will be made to food and eating in stories such as "The Girl and *Nanamụdọ*", "*Nanamụdọ*'s Greed" and "The Hare and the Tortoise". The main characters eat everything available without allowing others to have a bite. Maize, groundnuts and sweet corn can be roasted and eaten if so desired or eaten raw as in the case of groundnuts and sweet corn.

The main meal is pọọ - "tuwo". It is made from guinea corn flour which is cooked into solid paste as illustrated in the story of "The Girl and Nanamụdọ". It is served with *kunji* (baobao leaves) or any desired soup such as *dong, bayo, kanda/komrom, labele, ngodom, and tingole.* Another tasty food is *edo*-guinea corn and beans cooked together and benniseed or groundnuts paste added. It is sometimes served with roasted *kigum* (seeds in gourds).

There are no big rivers for large scale fishing and transportation in Tangale land. The fish in the streams are caught by children who use baited hooks or their bare hands.

Agriculture is supplemented by the gathering of fruit in the natural environment. Some wild fruits that feature in some stories are *Kanjẹ* (deleb palm fruit) and *tingdin/wulot*. Others found in the environment are *bau, kolgokok, kuduk,* (local pawpaw) *kwalak* (shea fruit) *laadkebe, lakikolok, lakwakundu, ngodom* (desert-date-Balanites aegyptiaca), *ndondwang, tombo,*(tiger nuts-cyperus rotundi) and *tuji*(figs) among others.

Another harvest from the bush that features in the story of Kaka is honey. It is collected by the men. Wildbees live in the hollow of trees and sometimes men hollow out logs or put big clay pots in the forks of trees to attract bees to colonize such places. To drive the bees away the men tie reeds together and put fire on the reeds. The reeds serve as torches and the fire drives away the bees after which the honey is scooped out and it is ready for consumption.

1:3:1 Hunting

Hunting is practised to supplement the farm produce and it is also a sports activity for men. The major types of hunting are *riga, parwune* - a night spent in the bush, *aw/bat pidi*(as reflected in the story of the Hare and The story of the Monitor Lizard and His Uncle) and *saa* - net hunting. *Saa* is mostly practised by Banganje, Kalorgu and Termana Hamlets. It originated from them and it is one major activity in

which the three hamlets commune together. The other forms of hunting are *par-eku* and *par-berte* carried out before sowing seeds and feigned or mock death respectively.

Some of the game that feature in some of the stories to be sampled include buffaloes, hares, baboons, elephants, monkeys and birds. Hunting, therefore is not just for human enemies as Maiture (1994) puts it.

During *wǫzǫn*, the men organize hunting expeditions. The people, who are farmers, are always in contact with the earth and since they sometimes go far into the bush to set up their farms, they come across animals and birds. A day is thus fixed and the direction to take is announced. On the appointed day, the men would set off with spears, knives, bows, arrows, and dogs. The dogs are only released when a game is sighted. Various shouts of *marmara, halala* and *bayin yago* are used to show that a spear, a club a dog were used in killing the animals to which the other hunters shout *habar kandgo*, meaning that success has been granted[4].

The meat of animals such as lions, hyenas, leopards, baboons and tigers are eaten under particular trees - *sholat*(sycamore). The respect for elders is revealed in the sharing of meat. The old men who are no longer strong enough to go for hunting are respected and served first and this brings back to them memories of the good old days when they used to participate in hunting. Other game such as the hare and the guinea fowl are eaten in homes - *lopo habar*. Unlike the meat of the big animals, the meat of the small animals could be shared with women. The spirit of sharing food is taught and learnt in the process. If a man kills an animal such as a leopard or a lion, a special type of dance is organized in his honour. In addition to the dance, a day would be set aside every year and the hunting of that day would be named after him. These

serve as sources of encouragement to other hunters to emulate his gallantry. Behind the honour lies the entertainment the community enjoys.

Hunting activities and other activities help narrators to be creative during narration sessions.

1:3:2 **Animal husbandry**

Domestic animals such as cattle, goats, sheep and dogs are reared in the area. Fowls are common in most homes. In the story of Layali and Lamoldodi, fowls and goats signal the neat stitching of Lamoldodi's head to the hearing of the members of that community. Ducks and pigeons are also kept. The animals and fowls are a sign of wealth and they are used for entertainment, payment of bride wealth and sacrifices.

1:4 Local craft and industry

1:4:0 Architecture

Products of craftmanship have been referred to by narrators in some of the stories. Therefore it ought to be mentioned that the Tangale people are extremely rich in crafts. The men are skilled builders of roundhuts and barns. They use clay for the building and then corn stalks with grass called *pilo* for the roofs. The roundhuts and grass thatched roofs are admirable.

Kaąra/siigit (woven grass) is put around the huts to stop the wind and rain from destroying them. The suitors in "The story of the Infant" meet Nanamudo weaving her mat. The building of rectangular houses roofed with corrugated iron sheets have been adopted and are a status symbol in the society.

1:4:1 Woodwork

Men also carve stools, handles of hoes and axes, pipe stems, drums, pestles and mortars. They also hew out *inji/kombor* (boards) from the wood of wild cherry which are used for beds and are usually not very long. In addition, the men cut and decorate pieces of wood which are used to decorate clay pots when not yet dry. Furthermore, they make a special type of bag called *kuduk-sa* from the bark of baobab trees. The girl in the story of Lamoldodi desires to have her head neatly stitched, like the bag - *kuduk-sa* because of the admiration of the quality of the work done on the bag.

1:4:2 Leather work

Sheaths of arrows and their points, that of knives, *shambara* (bags) and cloaks are made from the skins of animals. In addition, membranes for drums are also made from animal skins. The sinews are used to make bow strings and cord for snares. The splinters of bones that are broken for their marrow are fashioned into projectile points to kill more animals.

1:4:3 Smithery

Blacksmithing is also practised and the *anantono* (blacksmiths) make blades of hoes, spears, arrows, knives of various sizes and shapes, axe- heads and tiny bells that are worn around the waist while dancing. The hunter's son in the story of "The Hunter and His Son" uses arrows and spears produced by blacksmiths. Other items produced

are bracelets and rings as illustrated in the story "A Bracelet from the Elephant's Tusk" to show that stories reflect certain things that obtain in the society. The portrayal of the blacksmiths reinforce the material culture of the Tangale people.

Furthermore, there are local industries where the women make varieties of pots such as *tekdek* - for carrying and storing water. Others are for storing grains, cooking and for brewing local liquor. Pots feature in the stories of "The Beautiful Girl" and "The Story of Kwanga". The women also make clay pipes and *tindẹ*(plates) in which food is served. They also weave *ataupin* (round grass mats) used as lids and for storage. In addition, the Tangale women prepare salt(hal-duka)- by burning maize, millet and corn stalks to make an infusion from the ashes collected as depicted in the story of the Beautiful Girl. Other domestic chores such as gathering of firewood, pounding, grinding cooking and looking after the children are largely done by the women.

1:5:0 *Kina* (money):

Before the introduction of the currency notes and coins, the Tangale people used *poshenje* (cowries) and *munda* (pieces of metal like hoe- blades). These were used to purchase goods alongside trade by barter among other things. *Munda* was also used to pay bride wealth[5].

1:5:1 Religion:

There is a definite and unquestionable belief in the existence of a Supreme being called *Yamba*. He provides air, good health, rain and sunshine among other things. Before the arrival of the missionaries in 1915, the Tangale people were religious people with their shrines behind their houses and on their farms. In order to warn passersby to keep off such areas, broken pots, firewood and the feathers of fowls were placed in such places.

The missionaries condemned certain cultural practices such as the killing of twins and the worship of idols that existed- with a view to gradually discouraging or eliminating them. This was done with a view of planting Christianity in the hearts of the people, therefore, the time for story-telling was usually taken up by teachings from the Missionaries.

Neither christianity nor Islam feature prominently in the stories, but mention is made of places of worship such as the shrine in the story of Kwanga. Belief in any of the two major religions has not prevented some people from acknowledging the existence of other supernatural powers. This is noted when some- one with *wogo* (witchcraft) gets hold of another person's soul - *shirum* (the inner self) and kills it; *anankorom* (diviner) or anambidok (traditional doctor) is consulted to cure the ill-health.

Sickness is believed to be caused by humans, dead or alive and *suuro* (evil spirit) and not by mosquitoes or any contaminated consumable item. Sometimes, the diviner or the medicine man just perceives that someone's soul is being tormented and therefore runs to the rescue of that person particularly if the sick person is his relative[6]. In Yoruba land, a similar thing operates, the "Babalawo" (diviner) and "awon

abukosoro" (speakers with the dead) are consulted to free the captured souls(Chadwicks 1940:646). Evans Pritchard (1967:13), says that witchcraft is "caused by misfortune, death and sickness". He further adds that if the suspect is identified, the sick person would be placed before the witch who is told to heal or kill him. The witch (usually) heals the sick person. This is a universal practice in most parts of Africa, but with the advent of colonialism, ailments are mostly treated with western medicine.

Before the introduction of western education the informal type of education existed with the children learning from their elders and peer-groups. The children learnt a lot of moral lessons from the stories and history of the community they were told. More of this will be discussed on the educational dimension of *Sịndị* in chapters two and three.

Parents and elders teach children certain practices that are termed to be totems and taboos. Women are not allowed into the shrines with the men. Also a particular type of snake called *haz-mana* (a small light-coloured, harmless snake)[7] is never killed because it is believed to protect and bring good luck to its people. It is honoured and talked to. When it appears where people are, elders say *koọbisi* urging it to pass on and assuring it of safety so that no animal or man would trample over it and hurt it. It does not bite, but if it does which is very very rare, elders condemn the act and plead saying *yangayi*- meaning nothing will happen to the victim.

Furthermore, trees such as *tangrang* are not felled for fear of calamities that might befall the people.[8] People are also educated on the importance of a peaceful and quiet atmosphere during the festival of *tangra*. No threshing of grains, whistling,

roasting, and fighting are to take place, because it it believed that fire would consume the house of any violater. Also, thorns placed on the door of a victim of small pox are a taboo. If a curious child threw a stone at the thorns he would get the disease and to avoid such, the elders of the hamlet warned the children and they moved to settle in another place.

Diseases such as *pinjang* (small pox), *labelrojo* (celebro-spinal meningitis) and *lameizhom* (measles) were dreaded. Patients who suffered from such diseases were taken into the far away farms and treated there. Parents and elders warned children not to go near such places. *Pinjang* is one of the things people used to swear with. Other things used in swearing are thunder snakes and pincers. If the person swearing is guilty, depending on whatever he chooses, he suffers from it.

When on the farms and in the bush, children are taught the names of plants and the various parts that can cure certain ailments. Furthermore, the children get to know the trees that can be used for firewood, *inji*, pestle, mortar and stools.

1:6 Scope and delimitation:

Certain cultural practices apply to both Billiri and Kaltungo people, however details of the stories are from Kaltungo (Tangale East). Since there are dialectal differences, the research is rather concentrated mainly on Eastern Tangale. If both Eastern and Western Tangale are used, it would mean delving much into the language aspect. Also, due to the constraints of finance, the research has been limited to Eastern Tangale.

The stories used in this research were collected from the three areas that form Eastern Tangale - which are Shongom, Ture and Kaltungo between 1992 and 1994. Of these places, Lapan, Ture Mai and Banganje have been chosen to represent the three main divisions. The effect of modernism is not, at the moment felt much in terms of television sets and video tapes in Lapan and Ture. Banganje has been chosen to show that even in the town, the art of story-telling is still practised. The stories collected are by no means exhaustive.

Lapan is about fifteen kilometres south of Kaltungo town. It is popularly known as "Changin Gombe". The people, through communal labour, maintain their roads which are not tarred. One Indian Mark pump in addition to a few wells and ponds supply water to the locality. There is a primary school, one community secondary school and a dispensary. Electricity supply is yet to reach the community. The village head lives in Boh.

Ture Mai is about ten Kilometres to the eastern part of the heart of Kaltungo. The place is yet to experience contact with electricity and pipe-borne water. It has a Primary School and a dispensary.

Banganje is on Trunk 'A' road, yet most of the people do not benefit from certain projects. The water treatment plant that supplies water to some parts of Kaltungo town, draws water from Banganje, but ironically it is not supplied with the water. Only the pipelines pass through the area. With Banganje as the base of this research more collections were made there.

SKETCH MAP OF EASTERN TANGALE, SHOWING RESEARCH AREAS:



The researcher is familiar with Kaltungo area- being born and nurtured there. The researcher also knows some of the narrators and has listened to some of their narrations in the past. It is a complete delight to listen to some of the interesting and exciting stories.

1:7 Methodology:

Since not much has been documented on some of the cultural practices, such as story-telling, that exist in Tangale land, the researcher relied mainly on the oral sources. Some knowledgeable elders were the primary sources of the stories collected. These elders were contacted on the types of stories told and the functions of the stories.

Some of the story sessions were induced to enable the researcher tape many stories. This does not mean that there are no natural settings for story-telling, such

situations exist only that the rate at which the stories are told is not very high. This could be because of the changes in the economic, religious and social lives of the people. The researcher was a participant -observer during the story-telling sessions. During such sessions the relationship between narrators and listeners were observed. The researcher, a native speaker of Tangale language, using a tape recorder, taped, transcribed and translated the stories into the English language. The English translations are given in the appendices. However, reference will be made to them in the main body of the work. The content of the stories have also been analysed.

When stories are documented, they lose their orality. Certain aspects such as exclamations, ideophones, proper names and names of objects have been written as they appear in Tangale language because some do not have one-to-one correspondences with English language. The researcher has tried as much as possible to give the meanings of the materials in such ways that a balance would be maintained between the original sense in the source language and the meaning in the English language.

Interview and discussion sessions were held in which most of the respondents said that story-telling should be encouraged. Other materials used are from journals and unpublished works.

1:8 Literature review:

There are quite a number of researches on the historical background of the Tangale, the administrative structure in Tangale land and the role of colonialism and

the missionaries in Tangale Land. However, not much research on or even attention has been paid to *sịndị* in Tangale land. What we have are booklets by people such as Hall (1929) and Kure (1985) that added bits of stories written in Tangale language to their works. The stories in their works have been presented without analysis. Both authors have therefore given us only the superficial outlooks of stories with no functions stated. There should be a background information to the stories. The stories, without commentaries, do not usually bring out the values. Since the booklets are meant to teach the language, the authors concentrated their works on the preliminary aspects of teaching a lanquage. Some of the stories in Kure's work, for instance do not even have titles for identification.

Hall (1944) presents his observations about the traditions in Tangale land and in Kaltungo in particular, in relation to the supernatural beings, spirits, magic and mysteries before the coming in of Christianity to Tangale land. The work presents the Tangale people as primitive and savages. According to Ngugi (1972 : 4) culture is:

> *a way of life fashioned by a people in their collective endeavour to live and come to terms with their total environment. It is the sum of their art, their science and all their social institutions, including their system of beliefs and rituals. In the courses of this creative struggle and progress through history, there evolves a body of material and spiritual values which endow that society with unique ethos. Such values are often expressed through the people's songs, dances, folklore, drawing, sculpture, rites and ceremonies.*

The above quotation relates to the ways of life of the Tangale. Hall has failed to see the Tangale culture in totality. He rushed into concluding that the Tangales are savages.

However, there are other instances in which stories that fall within the scope of folklore have been subjected to polemical and creative analysis with a view to ensigning the social values in literature. For example, J.P. Clark's The Ozidi Saga is the recording of an acfual performance of the Ijo epic drama of Ozidi, told and acted in seven nights to dance, music, mime and ritual. Clark (1977) presents the work as "the visual, representing the dramatic character of the work, the ritual representing its religious significance and the auditory side consisting of the music, vocal as well as instrumental ..."(ix)

Clark's work, though commendable, has its flaws. Clark presents to readers a night by night verbal presentation of the drama in Ijo and English languages side-by-side. The work is not Clark's own narration, but he has received the credit meant for the narrators. The comments from the audience, which have been included in the work, weaken the readers interest, particularly when readers have to move from the narrator's part to the numerous comments from the audience. Furthermore, the comments do not allow the readers the freedom to think of their own comments. In addition, the dance, music, tone and costumes used during narrations are lost in writing.

Ugochukwu et al(1977) concentrated on folktales in their work. In the introduction to the work, Emananjo, discusses all that make up a story and these include the plot, language, setting, themes, narrative techniques and characterization of the tales. The work has one major flaw. Anyone who reads the introduction would want to read the stories, but the stories have been written in Igbo language. Only those who can read and understand Igbo language can read and enjoy the stories and even pass same to others.

Many authors have written about oral narratives in Africa. Prominent among them are the Chadwicks (1940), who, writing about folktales, argued that:

> *The literary types which call for the most sustained efforts on the part of composer or reciter appear to be little developed or indeed wholly absent. We have not found any trace of developed narrative poetry in Africa, and oral prose saga rarely rises above the level of the folktale (p.501).*

From the above quotation, we can deduce that the Chadwicks categorise folktales as the lowest form of literature. This, to the Chadwicks is because African folktales were not written as are European tales, as if writing is the only yard stick for determing what tales are.

Furthermore, the Chadwicks erroneously contend that even though "composition of extempore poetry is general, the quality is not such as demands great artistic powers from the reciter or composer" (p.501). To worsen the undue recognition of narrators, the Chadwicks further opine that the narrators indulge in "memorization of exact verbal tradition" (p.501). In a similar vein, Cope (1968: 24) asserts that the singer is a specialist in collecting and in committing to memory and particularly in reciting the praises rather than in composing them".

These erroneous views emanate from the poor conception of what the oral narrations are. In oral narrations, there are no texts to memorize as in a written art form. The narrators depend on their imagination and understanding of their societies

for their creation and narrations to be successful. It is very crucial that the society be understood in order to appreciate its oral narratives. In agreement to this, Cope argues that "No proper appreciation of poems is possible without a knowledge of the social system and of the culture that gives its direction"(p.17). Lending support to this, Finnegan (1970:48) states, " ... literature is practised in a society. It is obvious that any analysis of African literature must take account of the social and historical context - and never more so than in the case of oral literature". Finnegan (1978:6) maintains her stand in her section on poetry where she adds, "some knowledge of the social and cultural background is a great help in appreciating foreign poetry". In the section devoted to prose narratives, Finnegan considers the content, plots and the types of characters in stories. She further presents how tales can be classified under headings such as animal stories and stories about people.

In her works, Finnegan has examined the functions of the oral narrations and how they are realised in the society. However, she has left out the artistic skills required for effective oral narrations.

Different scholars have developed various approaches in order to enhance the understanding of oral narratives and these approaches have been used to study oral narrations, particularly the story. Among such approaches are evolutionism, diffusionism, structuralism and functionalism. These approaches have their strengths and limitations.

The evolutionists regard Africa, Latin America and West Asian communities as uncivilized and savage, existing on the lower plane of culture of a yet more primitive

past. The evolutionists are concerned with the origins of any institution and to them society evolved from the crude, communal stage of primitive life to a civilized stage. Newall(1980:xx) presents the view of evolutionists thus:

> *Folklore was held to be a survival from the past and folklorists used it to reconstruct the prehistory of mankind. They focused on cultural data that appeared to be functionless, crude and superstitious. Illiterate peasant societies were thought to retain these fossilized survivals of a pagan detritus souvenirs from an earlier, more primitive stage of existence. This approach which saw folklore, as in effect, archeology of the mind, reflects the view that movement of time is linear.*

To butress their biases towards Africa references are made to folktales in order to depict how savage the Africans are. Adding more weight to the evolutionists approach, Cox(1904:33) says "certain usages and myths which seem intelligible when found among civilized races are the relics of a stage of thought which is dying out in Europe but still exists among savages".

Quoting J.G. Frazer, Finnegan(1977:35) says:

> *Survivals are included under the head of folklore, which in the broadest sense of the word, may be said to embrace the whole body of a people's traditionary beliefs and customs. So far as these appear to be due to the collective action of the multitude and cannot be traced to the individual influence of great men.*

The evolutionists present the materials of tales as "survivals" from a primitive state without giving due recognition to the creativity of a narrator and the social situations of the stories.

Furthermore, the evolutionists feel that oral literature and the non availability of a written tradition in Africa makes Africa primitive. A major limitation of this view is that it does not take cognisance of the fact that "writing existed in parts of Africa, as a tool for correspondence, religion and art, even before the arrival of the whites. Writing came about as a result of Islamic and Arabic influence" (Chinweizu et al, 1980:27). Finnegan (1977) shows her disenchantment with the differentiation of oral literature from literature because of its orality. To Finnegan (1977), the fact that literature is transmitted orally does not make it superior to the orature, a view she aptly states in these words:

> *Oral poetry is not an odd or aberrant phenomenon in human culture, nor a fossilized survival from the far past, destined to wither away with increasing modernization. In fact, it is of common occurence in human society, literate as well as non-literate (p.3).*

In the above quotation, Finnegan has adequately debunked the views of the colonial theoreticians who saw African oral narration as survivals.

The evolutionists' approach cannot be relied upon solely for the study of story-telling, because it denies orature the artistery and creativity of a narrator, ignores the social situations and insists on the written form. Stories ought not be treated as "survivals", but as integral part of their social contexts.

By the end of the 19th century, the diffusionists among other scholars, had begun to attack the evolutionists. Diffusionism, otherwise called the Historic-Geographic school, originated and attained maturity in Scandinavia- among Finnish scholars, hence the reason for the name "Finnish school". Diffusionism is majorly concerned with "the exact historical and geographical origins of a particular story with

the idea of tracing its journey from one area to another" (Finnegan 1970:320). A scholar is expected to collect many variants of the same story from different places so as to determine the geographical spread of the story.

Another area of interest to the diffussionists is the classification of tales for easy reference. As an aid to the recognition of the same tale, the tales have been classified into plots, subject matter, characters and action by Stith Thompson in Motif Index of Folk-Literature. Finnegan (1977:41) presents the chief concern of the diffusionists theory as aiding:

> *the process of recognizing the "same" tale in the various guises at different places and times, folklorists of this school have laid great emphasis on developing systems of classification. Plots, motifs and episodes have been classified and labelled, so that any given item can be isolated,identified and followed by a systematic mapping of its occurences, and hence the eventual tracing ofits orgins.*

Using the diffusionists method, Rattray (1930) attempts to trace the origin of Carribean stories, through the agency of slave trade, to Africa. He also traces the origin of African stories to other lands. He says:

> *A tale told in one part of Africa may well eventually reach a remote area- remodelled, it is true, and recast again and again in translation, but always cleary recognizable in each of its many variations. A folktale will spread thus until it finds its way across a continent and overseas dividing continents (p.viii).*

Rattray adds that there are similarities between "many of these Akan-Ashanti tales and stories found in localities far distant from the Gold Coast, and among peoples of a different race" (p.vii), particularly between the Hausa stories he studied earlier and the Akan-Ashanti tales.

The diffusionist scholars focus mainly on the tale and not on other oral forms. They opined that stories are of fixed nature and attach no importance to them nor to the narrators. Their focus on the classification of stories renders the flexible and unfixed nature of tales inactive. But no story has a fixed nature, for each story-teller is free to differ in his manner of presentation from other story tellers in order to suit the audience and the occasion. Noss(1970:3) cleary states: "The performer is free, indeed he is expected to be creative and innovative in retelling the ancient plot making it both entertaining and meaningful to his listeners". This differentiates the performance of the same story at different times and places.

It is difficult to give one story as the original one, and to name its place of origin, since each time a story is told, even if by the same narrator, there are variations, for "the personality of the story teller and local circumstances in each case influence the story telling" (Rattray 1930:viii). Thompson (1980:6) disagrees with the diffusionists method when he says:

> *But the origin of all folktales and myths must remain a mystery. There is of course nothing mystical about it, it is merely impossible to recapture the needed facts. And in the absence of facts, I would wish to leave the ultimate origin of any tale of myth with a large question mark rather than with a dubious answer.*

The findings of Thompson and others reveal the limitation of diffusionism as a theory for assessing story telling.

According to The New Encyclopaedia Britanica (1768: 982), "the Structuralist contend that no element can be examined or explained outside its context or the

pattern or structure of which it is a part. Indeed it is not the elements that are valid objects of study". To the structuralists, the study of oral narrations should concentrate on the form or structure of the material used, for it is through the study of form that one can point out what folklore is.

A structuralist, Scheub(1975:3) declares: " The *Xhosa ntsomi* is a performing art which has its dynamic main spring, a core-cliche (a song, chant or saying) which is during a performance, developed, expanded, detailed and dramatized before an audience..." To Scheub, the core-cliches of a ntsomi are responsible for its shape and meaning. "Through a process of cueing and scanning she recalls images from her repertory of traditional images..."(p.44). Sometimes, the main character or action is a song, saying or chant recalled and as the performer sings or chants, she remembers some images which she puts together to present a story.

Scheub has concentrated on songs and chants and has left out the narrator, the social content and the functions of the story.

Yahaya (1979) covers a wide area often left out by researchers into folklore. The work which adopts a folkloric approach presents a broad discussion of how children get socialized into adulthood by means of play and stories. Many chapters are devoted to sociological problems while only a few chapters deal with literature. The contents of the stories centre around social relations in Hausa society such as courtship, the rivalry of co-wives, children and step- mothers. The work incorporates all forms of socialization in the community, from stories to plays and it explains folklore by refering to social functions. This can, however, lead to a poor appreciation

of the significance of folklore. Folklore has to be considered on its own terms before an accurate assessment can be made of its role in society.

The work further explains plot-structure (8:1) as broken into three divisions namely, the initial move, the actions and the results. The episodic nature of tales has however, not been taken into consideration in Yahaya's work.

Sani (1984) places emphasis on the literary aspects of literature. In discussing story-telling as an art form in Teraland, Sani (1984) adopts the multi-dimensional approach. The work is over ambitious. It use a multi-dimensional approach which does not give room for an extensive analysis of the tales. For an indepth analysis of the oral narratives, such an approach narrows the intensity and scope of the work.

The works of Yahaya (1979) and Sani (1984) use the social backgrounds of the Hausa and Tera people to analyse oral narratives. The works leave much to be desired. The two researchers fail to realise that the works are studying societies with oral traditions where the history, tradition, wisdom and the collective positive desires of the peoples were passed from generation to generation through the agency of oral narrations.

A suitable approach for the study of tales is the functional approach which this work adopts. The approach can be used to dwell on oral narration and analyse tales in depth.

The functional approach is not without limitation. It is mainly concerned with the functions of society. To the functionalists, there is nothing like "art for arts sake". There is no mention made about the verbal or artistic skills of the oral narratives. The functional approach also focuses attention on the stable and stabilizing nature of both

the stories and the society in which the stories abound. This renders the functional approach inadequate for the analysis of the living and creative art of the story-teller.

However, because of the attractiveness of the functional approach, its limitations have been overlooked, and the approached adopted as cardinal.

A major argument of the functionalist relates to the belief that tales are useful in entrenching the moral values of society. Tales contain rules that guide and control the activities of people. The functionalists are of the opinion that oral narratives in Africa are functional and utilitarian. To the functionalist, stories, myths and legends exist mainly to ensure the stability and continuity of the society. And to ensure continuity, the elders pass on the societal values to the young ones through socialisation in which story telling is vital.

To the functionalist, the mere text of a tale is lifeless, and can only be properly observed during the telling of the story to the audience. In doing this, there ought to be an artist with his devices, the art and an active audience.

Some colonial anthropologists such as Rattray and the Herskovits were functionalist in their study of the folktale. To them, stories function as the media of easing tension. They studied stories from various societies in order to determine the functional relationship between story content and other aspects of a people's social culture. Rattray (1970) points out that the people used the story performances to relieve their "pent up feelings...(p.xii) through "vituperation by proxy" which is explained as an aggrieved person who pours insults on a friend in the presence of the person who aggrieved him and for whom the subtle insults are meant. And so having

thus relieved this pent-up feelings, the offended one professes to feel much better" (p.xi).

Satire has been used as a tool for social control and so Rattray who knows how to deal with the minds of natives, feels that this method of lampooning should be adopted in order to make colonialism successful. In this regard, he says, "this is a discovery which should be of some value to us in our dealings with them" (p.xii). Such a conclusion was arrived at due to Rattray's lack of in-depth knowledge of the culture of the authors that would aid in the appreciation of their tales and ways of life.

The Herskovits (1958) did not gather folktales from noted story tellers, but they made people to tell stories

"when some particular delicate matter of cult detail or social organization was being discussed more especially when the supernatural founding ancestor of a clan was touched upon- and if this demanded an easing of tensions aroused by steady questioning. At such times, a mutually agreeable digression was a story telling interval" (8&9).

In addition to relieving tensions, Rattray and the Herskovits, argued that tales also serve as vehicles for relaxation and renditions about royal ancestors and the greatness of the kingdoms they ruled" (p.9). Some of the views of the functionalists are similiar to that of the twelve blind men in a fable who felt the various parts of an elephant and had various conclusions that it is tiny as a robe, round like a trumphet, flat like a wall, firm and like a tree. Rattray and the Herskovits ignored the fact that stories do not just function to relieve tensions, but also to give pleasure, inculcate

morals, and aid in redressing acts of wrong-doing in the society. There are also some aesthetic values in the performances of stories that are interesting.

1:9 Theoretical framework:

This study adopts the functionalist approach because of its emphasis on the social significance of stories and their rootedness in the society. The major proponents of this approach are A.R. Radcliffe Brown and Malinowski.

In the 19th century, the functionalist tradition introduced a biological analogy for analysing social phenomena. The organs and organ-activities in the body were thus understood by the function they performed in maintaining the complex body system. Similarly, various components of man's social existence are assessed in order to reveal how they promote well-being of society.

Functionalism came fully into its own in sociology in America in the 1940s and the 1950s. It "views society as an integrated whole, the parts of which survive and flourish insofar as they serve to maintain the whole" (Macdonald and Pettit 1981:38).

Evolutionism saw the variations in tales as reflecting the various stages and levels of mankind's cultural and intellectual evolution. Functionalism on the other hand saw tales as emphasising the social values and cultural differences between the various societies of the world. The functionalists feel that the postulations of the evolutionists were made without contact with the groups from whose cultures those tales came.

A predominant view of the functional theory is that tales are meaningful only when related to the mode of living of the people- from whose society they originate. In this context, the Tangale tales preserve certain aspects of culture, such as marriages, kinship, commerce and religions for future generations. The tales in which these

aspects feature, serve the functional role of preserving these values and mores from the erosive effect of time and thereby helping to initiate future generations into those cultural activities. Tangale tales do not exist only for the purpose of continuity, but also serve in enlightening the younger ones about the norms and values of the society. Every object has its place and its function.

While diffusionism is interested in the origin and spread of stories, functionalism is interested in the roles played by the narrators, the functions of the tales and the social context in which they take place. Therefore, functionalism is suitable for the understanding of the nature of the stories and the process involved in their rendition.

A basic tenet of the functionalist theory is that a social motive lies behind every story and the story therefore exists to entrench the moral values of the society. The Tangale tales reflect the Tangale society and the required attitudes are embodied in the tales. The tales serve as a corrective force that sustains the cohesion of the society.

The functionalist theory, unlike the other theories, takes into consideration changes and causes of changes in the society. It also allows a study of the dynamics and the aesthetic values attached to the performances of stories in the society. The functionalist theory has aided in examining and understanding the Tangale culture, and in illucidating the functions of stories.

Conclusion

The above chapter, has analysed the historical background of the Tangale people and has given their various life styles. This enhances the understanding of the cosmology which sustains the Tangale art forms. Related literatures were also

analysed. Some approaches used in the study of story-telling were examined. To the evolutionists, societies evolve from a lower primitive stage to a higher civilized stage. The evolutionists have not considered the social situations in the stories. The diffusionists attempt to trace the origin and spread of stories from one place to another. Stories, however, have no fixed nature. The structuralists place emphasis on the form or structure of the oral narrations. The role played by the narrator and the functions served by the narrations have been left out by the structuralists.

The functional approach has been adopted. This is because the functional approach aids in the comprehension of the social functions of societies. It further helps to give an understanding of the Tangale culture.

NOTES ON CHAPTER ONE:

1) The information on Layoidok was related by Yuliya Nikodemu on 14th. September,1993 in a discussion session at Banganje.

2) In an interview with Nikodemu and Kirya at Banganje on 18th. September, 1993, the two talked on the longevity and strength of the round huts. They said that a round hut could remain in use for over fifty years.

3) Kidda Sadata stated that men with no marks were referred to as "dadiya" and songs were sometimes formulated to make fun of them. He made this known in a discussion on 5th. January,1994 at Banganje.

4) In separate interviews with Kidda Sadata, Nikodemu Kubak and Babuka Africa at Banganje on 16th. July, 18th. September, and 3rd. October, 1993 respectively. Each talked on the organisation of hunting.

5) Nikodemu also talked on the types of work prospective grooms engaged in-during a discussion session on 18th. September,1993 at Banganje.

6) Nikodemu, whose father was a diviner, talked at length on the activities of a diviner and how the captured souls of people are set free. He mentioned Kongling Sarki as an example of a diviner who sets captured souls free. This was related on 18th. September,1993 at Banganje.

7) Other names for *haz-mana* in Hausa are "dan gida", "dako", "dafko", "dan fari""mudi", "farin maciji", or "macijin mata".

8) A boy, Seth, cut the branches of the *tangrang* tree in 1970 and his mouth was twisted to one side and it has remained so. Seth refused warnings from the people not to cut the branches of *tangrang*. Similarly, a mother in Poshereng-Ladur,by name Kwai, used *tangrang* to cook. Her children namely Lakala, Seng Kwai and Momoh became mad. Tumar also fell *tangrang* tree and his daughter kwayang became mad. Furthermore, a relation of Tumar by name Yuyu became an idiot as a result of Tumar's act.These bits of information were served by Nikodemu Kubak,Umle and Agnes Ungwang-in a discussion on 10th. September, 1994 at Banganje.

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Chapter two

2.0 *SINDI* AND ITS FUNCTIONS

2:1 *Sindi* and its transmission

Messages are transmitted through various means. A message according to Lyons (1977), is "encoded by the transmitter into a signal. The signal is sent over a particular communication channel to the receiver. The receiver decodes the signal into a message..."(p.37). The transmission of Tangale *sindi* involves a transmitter or an encoder, the receiver or decoder, and the message. In the transmission of *sindi*, the encoder, who is the narrator, encodes the message while the listener receives the message and decodes it. The various messages transmitted to the listeners through *sindi* have certain effects on the listeners. The listeners unravel the message and give the narrator a feedback, which could be expressed in the form of sympathy or appreciation.

Sawyer (1974:161), says:

> *"A good story never fails to kindle something that may not have burned for years - laughter for those whose lives have forgotten how to laugh, excitement for those whose lives have dulled down to monotony, awe for those who have forgotten what wonder was, and reverence again for those who have abandoned churches".*

The stories, while they educate, entertain and inform, centre around the need for order in the human society. Mbiti (1966:31), says: "stories are to a certain extent, the mirror of life: they reflect what people do, what they think and how they live and have lived, their values, their joys and their sorrows". The moral lessons in *sindi* help to correct certain anomalies in conduct by showing the repercursion of certain actions in the lives

of the main characters. The stories thus serve as mirrors and help the listeners to apprehend themselves and adjust. The listeners know that whatever attitude is condemned in them is a reflection of the reaction of the society. This explains, though in part, why listeners obey the norms and values of the society.

2:2 *Sindi:*

Different terms are used to describe oral literature. Among such terms are folkart, folktales, folklores, folk narration, oral expressions or narrative, oral tradition, orature and verbal art.[1] Story-telling is the art of transmitting the norms and values of a community by word of mouth through face-to-face interaction.

The use of signs and actions accompany the word of mouth during narrations. The term *sindị* encapsulates folktales in similar ways to Bascom's (1965) view of folktales which "are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened..."(p.4).

In an attempt to describe story-telling, Sayers (1959) compares music with story-telling. He states: "It (story-telling)is a deathless art, lively and diverse, which like music,refreshes and revives those whom it touches even in its farthest reaches"(p.1083). According to Sawyer (1974:27), "story-telling is a folkart... All folkarts have grown out of the primal urge to give tongue to what has been seen, heard, experienced". After further considerations, Sawyer(1974), echoes Sayers (1959) definition of story-telling by saying:

> *I believe story-telling to be not only a folkart, but a living art, and by that I mean much. Music in all its forms is a living art in that it becomes a reality only when it is played. Dancing is a living art, for it lives only while you watch the movement,grace,interpretation of the dancer,*

so it is with story-telling; it lives only
while the story is being told (p.29).

Baker and Greene(1977:xii) have observed that, "story-telling at its best is mutual creation".

However, Bauer(1977) argues that story-telling has various definitions because:

Innovation and change characterize our way
of life. Even the basic definition of story-telling
is constantly changing. The oral interpretation
of literature and folklorescan now be only part of the
definition,because oral narration by a single story
tellerto an individual listener or group is merely
one way of telling a story. Puppets, records,
television, creative drama are among the ways
the story teller reaches out and tells a story
(Preface XV).

While Yahaya (1979), identifies a story session as a "small spontaneous school whereby the narrator plays the role of a teacher and the audience play the role of pupils and learn via entertainment which is a major motivation for learning".

Ṣindị is a very old art form among the Tangale community. The art of story-telling in the Tangale community might have begun from the time the Tangales decided to settle down in their present habitat. Prior to that, the search for farm-lands and attacks from enemies and blue flies kept the Tangales moving from one place to the other. Therefore, they could not afford to luxuriate in *ṣindị*. However, as the Tangales settled down, they began to have time for leisure and this afforded them the opportunity to practise and develop the art of *ṣindị* among other art forms that expressed the essence of their ways of life. The Tangales, unlike the Yorubas, have no creation story, or the myth of coming into being.

Different people hold various views about the origin of *sịndị* in Tangale land. Some people, such as Baba Lapan, believe that the art of *sịndị* among the Tangales could have originated from hunters, who sometimes spent days and nights in the bush.[2] While others, such as Umaru, argued that *sịndị* originated from farmers, who also spent days and nights on their farms before going back to join their families.[3] Both assertions could be admitted as possible origins of *sịndị*. Farmers and hunters who spent days and nights on their farms experienced different types of weather, they watched the scenery and creatures around them - from which they formulated and told stories.

However, the hunters could also shift from the role of hunting to that of farming. This is possible because hunting is mostly carried out during the dry-season, while farming takes place during the rainy season, when much hunting is not done. Farmers and hunters are both respositories of various names of plants and animals. The hunters in particular might have been responsible for the supply of the animal characters since they come into contact with them and also know their characteristics. They know in particular the different sounds and cries made by certain animals, consequently, they imitate the sounds in order to lure and kill the animals.

The hunters might not have indulged in telling stories while watching out for animals, since their voices might drive away the animals. Instead, they might have conceived the ideas while alone and told stories while on the farms as farmers. After the day's work, the farmers imagine and formulate *sịndị* which they narrate to others. During such sessions, the farmers pass on to their colleaques the various techniques of luring and killing animals. The farmers also instil the values of their society to one

another in certain stories. The narrations further help them to reduce the dark hours of the night before they fall asleep.

During the narration sessions in the bush, an element of communal living is portrayed and the same is transfered to members of the community when the farmers come back to join the other members of the community. It is possible to argue from these positions that *sịndị* developed along the pattern of the evolution of the Tangale society itself. In addition, the transformation of *sịndị's* repository from the farmer and the hunter, that is from the bush to the home occured as a result of the development of the family and of division of labour. When the Tangales therefore come together and tell stories, they do not **just** tell the stories, but also embed certain values in the stories and such values are passed on to others. Thus in Tangale society, the process of formulating, encoding, and decoding stories is closely related to the process of socialisation.

In Tangale land, there are no professional story-tellers who tell stories mainly to earn a living. This is unlike in Yoruba land where the Chadwicks(1940), describe Akpelo Kpatita as "one who makes a trade of reciting stories and is held in great esteem and in great demand for social gathering...he wanders from place to place and his stories are recited purely for entertainment" (p.647).

Similarly, Innes'(1974) opinion about the Mandinka epic transmitters is quite different from that of the Tangale: "The transmission of the Sunjata epic is confined to a group of hereditary full time professional bards.. known as griots...griots are not free to decide to which specific group they will belong, this is determined by birth" (pp.2&3).

The Tangale story-tellers, in addition, are different from the Gola of Liberia as evidenced in the description by D' Azevedo (1973) in which: "professional story-tellers.. wander from village to village either as temporary clients of wealthy patrons or by soliciting invitations by means of junior associates who travel on ahead to proclaim their skill... Famous story-tellers tour with large retinue of professional musicians, dancers, singers, and apprentices".

In Tangale land, no narrator is differentiated because of his costumes. Also, the images referred to in the stories are mental as opposed to visual since instruments are not displayed but only mentioned.[4] Narrating the story of "The Hunter and His Son", for instance, Audu described *magja* as a ring worn on the thumb by hunters.[5] The narrator's tool is the word of his mouth as used in the description of items, the appearance of characters

and the actions of the characters.

During narration sessions, the measurement of distance depends on where the narrator is. In trying to give an idea of a distance,a narrator compares the distance between two known places. Such places could be historical spots, shrines, hills, buildings and the positions of large trees.[6]

Time is not only reckoned by events such as the first cock-crow, sunrise, sunset, overhead sun, or the length of shadows in Tangale land, but also by mealtimes, socio-economic events such as market days, festivals of *Eku* and *Tangra*. In this context of these signifiers of time, space, and action in traditional African societies, Obiechina (1975), argues: "These factors are not arbitrary. For example, the use of

meal times does not mean that all eat meals at the same time, but everyone has a reasonable idea what time is meant"(pp.1&3).

In Tangale land, there are both male and female narrators. The narrators do not come from particular families. The best narrators are identified during narrations because they tell more interesting stories than others. The narrator is admired by many people in the society although narrators are not equated with professional drummers, as in Hausa land for instance. Ames(1973), writes as follows on the status of Hausa musicians and praise singers: "In general, though the Hausa like music, they do not respect the persons who produce it. Even famous musicians are not socially respected, though they may be admired for their artistry and like the Emir's musicians may be some what less obsequious than ordinary musicians ...Musicians readily rank themselves low compared to most other Hausa..."(p.156).

Musicians of the Bala of Zaire are portrayed as weak people. Meriam(1973), was served with the following description: "Musicians like to profit more than other people. They like money. They like to eat meat. They drink more. They anger quickly. They demand things. They look for trouble. They are lazy for other kinds of works" (p.267).

The Tangale narrators earn the respect and admiration of the members of the society because of their major achievements in life, ability to remember events, their styles in narrations and the part they play in ensuring the continuity of a major part of oral tradition.

The Kikuyu in East Africa also believe that:

> *The first convention that had to be observed related to the prohibition of telling tales during the day. It was generally believed that if this convention was violated, all the cattle, sheep and goats would mysteriously disappear and a particular tribe or clan or family become irredeemably poor. This convention was intended to prevent people from forsaking hardwork during the day in favour of tale telling(Mwangi:1970:7)*

Marcos(1986:258) states that stories are not told before nightfall in order to "avoid distracting men during working hours". Thus elders employ many devices to stop children from disturbing them during working hours. Babuka and Nikodemu[9] gave the same reason in separate interviews.

However, very few stories are told during the daytime. Small children who stay at home while their elders are on the farms practice the art of story-telling. The children in their attempts at narrating stories, sometimes begin with *"Kotun da wawu, kotun da wawu"* (they started going, they started going). No one knows whom they are talking about and where they are going to. The children add and omit certain portions in their stories. While such a session is going on, one of them who remembers the penalty would quickly remind the others not to continue with the narrations. Usually, the children begin to confess and blame one another for being responsible for the narrations. The old people who remain at home, however, tell children stories of *Lalongde, lawukum, kulata* and *la'anangokolok*, all these are terms used to describe people who come to steal children.[10] Such stories are told to stop the children from moving away from their homes.

2:5 Themes:

The themes in Tangale *sindi* contain the main ideas conveyed in the narrations. The general principle governing the tradition of story-telling revolves around an urge for order in the human community through getting rid of undesirable acts in the conduct of the members of the community. The themes, which vary from one narrator to another, are not usually stated. They are instead revealed through the narration process itself. However, the themes of some *sindi* are discerned from their titles. A title such as "Nanamudo's Greed" lends itself to a conclusion that the story is about greed and its attendant consequences.

The stories often capture contemporary reality coupled with the world of nature and fantasy in which birds and animals acquire human attributes. In the story of "Nanamudo's Greed" for example, Nanamudo and the Monitor Lizard talk like human beings. The narrator mimicks their voices, thus bringing their characters to the surface of the narration so that the listeners can visualise the two characters vividly.

Other themes are aetiological and they explain why certain things have come to be the way they are. An example of such is why women do not go to the shrines with the men as illustrated in "the story of Kwanga".[11] There are also religious themes that show the power of the supernatural. There are also cautionary themes such as the danger of marrying a woman not known, because she might turn out to be a witch or *kẹbne*(buffalo) as illustrated in "The story of the Hunter and his Son". Such themes are intended to safeguard the family from moral, cultural and spiritual contamination or to sustain properly relations. Other themes include the problems in wooing a wife in "The Infant", the negative effect of selfishness in "The Hare", falsehood and foolishness in

"The Hare and Tortoise", the reward of courage, hardwork, honesty, loyalty and wisdom in "The Girl and Nanamụdọ".

Some stories have multiple and mutually opposed themes such as themes of hatred and jealousy, love and hope. The story "A Brother or a Friend?" is an account of brotherly relationship with one brother rich and the other poor. Friends desert the rich one when he falls sick. However, his hated poor brother comes to nurse him, always hoping that his brother would recover. The listeners feel the hatred the poor brother suffers and later share in his hope that his sick brother will recover.

Certain themes are further embedded in the language used. Marcos(1986) argues that: "It is important that the listeners should have a thorough knowledge of the vernacular so that they may follow the intricate patterns of the tale, savour its pugency and grasp its quitessence"(p.91). Since there are messages embedded in the stories, the audience ought to have a thorough knowledge of the language in which the stories are narrated in order to understand and appreciate lessons in the stories they contain.

2:6 <u>The plot-Structure:</u>

The plot in Tangale *sịndị* is affected by the flexible arrangement of events. Ong(1982:143) argues that "an oral culture has no experience of a lengthy, epic-size or novel size climactic linear plot". The plots in Tangale *sịndị* do not follow a linear pattern of development, they are episodic in nature. Consequently, *sịndị* performers can begin at any point of the *sịndị*. An episode can be a *sịndị* on its own. Using the story of Lalawọmtai "The Infant", as an example, the *sịndị* can end after the cooking of the "suitors" by Nanamudo or after the escape of Lalawomtai and his brothers. The

narrator, however, brings in more episodes and links them together. One of the ways of linking the stories is by the use of the travelling motif which is one major motif in the *sịndị* tradition that serves to string episodes together. Lalawọmtai and his brothers travel to court Nanamụdọ's daughters. Nanamụdọ also travels, in the process changing from a percha tree with fruit,to a beautiful girl and then to *Puna* (a big calabash). Lamoldodi travels to have her head neatly sutured.

2:7 Narrative techniques:

> *Here speaks the story-teller, telling by voice*
> *what was learned by ear. Here speaks a poet*
> *who did not learn language structure from one*
> *teacher and language meaning from another, nor*
> *plot structure from one and characterization*
> *from another, nor even an art of story-telling*
> *from one and the art of hermeneutics from another,*
> *but always heard all these things working together in*
> *the stories of other story tellers (Tedlock 1983:2).*

Narrative techniques are the artistic styles a narrative deploys to make the narrations interesting. The techniques depend on the subject treated. If an event calls for beating, the narrator goes as far as to reach into the audience for someone, pretends to beat him, but sure not to hurt him. As the audience gasps in panic, the narrator releases the person with a leonine grin on his face. For example, an instance of beating as illustrated in "Nanamụdọ's Greed" is treated with seriousness. The narrator bites his lower lip and with a stick pretends to be beating Nanamụdọ in order to invoke the intensity of the action. The effects of such illustrations on the audience can be graphic. However, if a style is wrongly used, the impact on the audience can be negative.

The Western world held this belief, " good literature has dimension and depth while the African folktale lacks description and therefore dimension" (Noss 1979:73). Such an assessment can be misleading because the basis of the assessment is written literature such as the novel or short story. During oral narrations, the descriptions of events and characters are aural and visual too.

During narration sessions, the narrators perform certain dramatic actions and these actions add beauty to the *sịndị*. Tekpetey(1986:13) has this to say about narrators and their performances: "The oral narrative performers do not merely narrate stories, rather they perform dramatic works of art which are not complete until they are presented before an audience". Also Tedlock (1983) observes: " And this poet, or mytho-poet, not only narrates what characters do, but speaks when they speak, chants when they chant and sings when they sing. A story is not a genre like other genres of verbal art, but is more like a complex ceremony in miniature..." (p.2). The actions contribute in certain ways that words alone cannot. To leave out actions or to disregard them is to lose something of the effect which has been intended.

The dramatic actions create in the audience a clear picture of the characters and events. Komo[12] acted out all the parts of the *sịndị* of "The Beautiful Girl". She shifted from the role of the girl to that of the lion cubs, sniffing around the audience - thus making the children to chuckle and laugh. Also, in the story of "The Girl and Nanamụdọ", Kidda[13] displays on his face the joy Nanamụdọ first has when the girl deceives her that the smoke is coming from the corn-stalks her mother is burning. And then suddenly, there is a change on the narrator's face because of the sudden pain Nanamụdọ experiences when the fire begins to burn her skin. In "The Infant", the

narrator temporarily becomes Nanamụdọ, who pushes, grabs and destroys all her items. The audience laughs at Nanamụdọ's foolishness. The narrator would have made a fortune as a reconteur if on a stage.

In good story-telling, the stories are made to be personal. The narrators relate the stories just as though they are narrating something which either happen to them or which they witness. They show fluency, with no serious breaks in the narrations, or else the interest of the listeners will die down.

The stories are often heralded by an opening convention that invites the audience to listen and participant in the narrations. The narrator opens with the word *PING.*

Male respondent: *Haalǎàno* (my staff).

Narrator: *Kak Kwalun nan*? (what will you kill with it?).

Male respondent: *Kan kwalun hayi/kẹbnẹ/lākómbôlo* (I will kill a gazelle/buffalo/hyena).

Narrator: *Ping*

Female respondent: *Sǘkno,tiw tiw balsi* (my decorated stick)

Narrator: *Kịgo/kịji kinong?* (who owns your head?/who is your lover?).

Male respondent: *Kịịno kị Sengo* (My head belongs to Sengo)

Female respondent: *Kịịno kị Nwang* (my head belongs to Nwang).

The responses are given by all the listeners present according to each person's emotional affiliation. The opening convention helps to establish a rapport thus involving the audience in the narration. It also helps to arouse and capture the attention of listeners and then takes them to the world of illusion.

Haaláà and *Súko* are respectively used by men and women to support themselves when they walk. The staffs and sticks also serve the purposes of correction to children who misbehave and that of defence when one comes across dangerous objects. One tends to wonder why no other part of the body is chosen other than the head. A possible explanation is because the organs of sight, smell, taste and hearing are situated in the head and the head also supports the body. Also most people are usually identified by their heads. The head is a symbol of leadership in an organisation and in the family. In addition, the head is the only part of the body that is carried away when an enemy is killed. The head is therefore highly esteemed among the Tangale.

The Hausas' open their stories with *gata gata nanku* "Here it is", to which the listeners reply - *ta zo ta wuce* or *ta zo mu jita* -"Let it come and pass", or "Let it come for us to hear". After the opening session, the story then begins.

The Tangale people sing songs while working on the farm, weaving mats and baskets, carving pestles and mortars, building houses and barns. There are also songs of war, of joy, sorrow and songs that welcome newly born babies and lullabies. Some of the stories also contain songs which narrators sing at appropriate points. The songs fulfill various functions such as making the stories lively, sustaining interest and inviting the audience to participate as illustrated in the story of Kwanga. Kwanga's sister, out of pity for her brother, changes herself into a bird and sings:

Tim tim tima Lamamtai,
Tim tim tima Lamamtai,
Tulpidom kude Lamamtai,
Tulpidom kude Lamamtai,
Ana mai kalgo Lamamtai,
Ana mai kalgo Lamamtai.

English Translation:

Tim/tim/tima, Lamamtai,
Tim/tim/tima, Lamamtai,
Under the big tree, Lamamtai,
Under the big tree, Lamamtai,
The chiefs have assembled, Lamamtai,
The chiefs have assembled, Lamamtai.

The characters in the *sindi* became excited by the song and begin to dance. This opportunes Kwanga a chance to escape. He cuts the rope and carries the pot. The "Bird" continues to sing and the people continue to dance. The moment Kwanga steps outside, the "Bird's" song changes to:

Murpok bę Kwanga, tem tem bę Kwanga,
Kenag mang be Kwanga tem tem be Kwanga
Murpok be kwanga tem tem be Kwanga
Kenag mang be kwanga tem tem be kwanga

English Translation:

Hurry up *be* Kwanga Hurry up *be* Kwanga
Get into your house, Hurry up *be* Kwanga
Hurry up *be* Kwanga, Hurry up *be* Kwanga
Get into your house, Hurry up *be* Kwanga.

When Kwanga gets to the entrance of his house the "Bird" sings:

Kenag mang be Kwanga, *Kenag mang be* Kwanga
Kenag mang be Kwanga, *Kenag mang be* Kwanga

English Translation:

Get into your house Kwanga,
Get into your house Kwanga,
Get into your house Kwanga,
Get into your house Kwanga.

Kwanga then disappears into the house quickly.

Events are linked by songs in some *sịndị*. The songs provide commentaries on certain events in the stories and also provide clues on what the characters should do. In the story of "Kwanga" the "Bird's" song sends a message to kwanga and he unravels the message. Thus the "Bird's" song enables Kwanga to escape. When songs are sang during narrations, some listeners avail themselves of such opportunities to learn the songs.

There are no criteria in Tangale land with which to evaluate *sịndị* but most of the people interviewed are of the opinion that if a story involves singing, it is most welcomed and enjoyed.[14] Consequently, songs could be used to evaluate *sịndị*.

The culture of a people is embedded in their songs. In Tangale land most of the occasions celebrated involve singing and sometimes drumming. Some of such occasions are Tangra, Marriage ceremonies and some funerals. Furthermore quarrelling women use songs as ammunition to hurl at their opponents and these songs express emotions of fear, sorrow, anger, happiness and a challenge. Finnegan (1970:385) rightly points out that "in many cases the stories would be only a bare frame of words" if they are without songs.

A narrator's voice ought to be good enough to present songs that would attract listeners and sustain their attention for a period of time. No proper dancing is done during narrations. When a song is sang, some people move their heads forward and backwards and tap their feet. The listeners in the *sịndị* of Kwanga tap their feet at the song of the "bird".

Furthermore, the use of humour makes the stories interesting. In the story of "The Girl and Nanamụdọ", the deep voice of Nanamụdọ *si ana nan?* (what did you bring?) the thin and small voice of the girl - *'N'an wam*(I have brought nothing) and the insult - *sọldok la pok* (pointed and ugly mouth) are presented in such humourous manner that the audience cannot help laughing. Also, when the girl begins to cry, the audience burst into laughter for the narrator has temporarily become the girl who is scared and crying *wayi, wayi, wayi*. The use of humour also brings a perception of all situations enabling the audience to get the point of view of another person. It also awakens various feelings in the audience and consequently causes the audience to direct its love and pity to the oppressed characters in the stories.

Chants that have magical functions are used in some stories. The *Magja* and the chanted words save the hunter's son from buffaloes in the story of "The hunter and His son"(Appendix X).

Repetitions are also used, in story-telling. Repetitions, Zurmi(1981:101) says, "are in many cases not intended to bore audience of nothing new to say, but have multiple effects..." and among such are to present new ideas and to allow narrators to gather momentum before continuing with the narration.

The audience benefits from repetitions, for anyone that misses a point can have other opportunities. It also places emphasis on certain points, thus making it easier for the audience to grasp. It further helps to bring out the dramatic significance of certain episodes and harmonizes the narrations. Repetition gives the narrator confidence in his narration, particularly when the audience indicates that it is grasping what is narrated.

Words, expressions, sentences, and songs are sometimes repeated and listeners, if they so wish can memorize certain portions.

Some narrators employ the use of dialogue in which characters communicate with one another. The characters do not use words only in disseminating information, but also use facial expressions, gestures,mimicry, colours, signs and musical instruments. During narrations, the narrators are face to face with the audience and as such they take advantage of this to enhance the impact of their narrations on the audience. The narrators act out the dialogue varying their voices to imitate one character to the other. In the *sịndị* of "The Hunter and His Son", the Hunter's son meets a "woman" (buffalo) in the bush and a dialogue ensues between them:

Son: *"Worop* (woman), where are you coming from?"

Worop: "From home and I am going to see my relatives."

Son: "Will you agree to be my wife?"

Worop: "O". (Yes).

The above dialogue gives the listeners an insight into how the Hunter's son married a Buffalo for a wife. The listeners also begin to imagine the harm that will befall him.

When the Hunter's son takes his "wife" to his father's house, another level of dialogue between father and son is presented to the audience:

Father: *"Anogum ma dok?"* (who is there with you?)

Son: (proudly) *"A worop no"*. (She is my wife).

Father: "Wọrọpum". (she is not a woman).

The listeners, through the dialogue, discern the pride in the son's voice as he responds to his father's question. The son refuses to take heed to his father's warning and

reveals the secrets of hunting to his "wife". In this context, dialogue contains a series of embedded meaning, tensions and conflicts.

Dialogue also occurs in riddles. One person can present a riddle, which can be in a form of a question or a statement, while someone else supplies the answer. The riddle can also be a game and it may be intended to create fun or presented for a competition. Those who do not supply the correct answers are ridiculed and sometimes given a friendly beating.

Certain songs involve dialogue. Manual work in Tangale land, particularly agricultural work, provides occasions for songs. The songs add efficiency and pleasure while the work progresses at a very fast speed. The songs could also be because of the anticipated bountiful harvest. The songs also portray a sense of unity and increases interest in various works. When an individual works, the work is exhausting and does not seem to be done at any recognisable rate. But when people work in groups, the work is usually accomplished within a short time. Sometimes *Ana belo* (a praise singer) sings the praise of the workers, asking and answering questions about the parents of certain individuals. This act boosts the morale of the farmers and they work very hard, and fast too. An individual or some members of the group can lead a song while others answer. A popular motivational song sang in Eastern Tangale while working on the farm is:

Soloist:	*Min eg ya ye?*	Have we drank *ye*?
	Min eg ya?	Have we drank?
Chorus:	*Min ego.*	We drank.
Soloist:	*Min eg ya ye?*	Have we drank *ye*?
	Min eg ya?	Have we drank?

Chorus:	*Min ego.*	We drank.
Soloist:	*Am ki dale.*	Water from *ki dale.*
Chorus:	*Min ego.*	We drank.
Soloist:	*Am Ndinding.*	Water from Ndinding.
Chorus:	*Min ego.*	We drank.
Soloist:	*Am po Twali.*	Water from *po twali.*
Chorus:	*Min ego.*	We drank.

The farmers, who are in a horizontal line with their hoes, raise their hoes simultaneously and strike the ground. As they sing, they become excited and sometimes feel that they are involved in a competition and as a result, no one wants to be left behind.

In some stories, questions from characters are answered in songs as illustrated in the story of "Kaka" where Njosogum, after catching soglo (fish) offers it to some blacksmiths. Njosogum initiates a dialogue which attracts the blacksmiths:

Njosogum: Ihin, ihin.

Blacksmiths: Anang Njosogum? (what is it Njosogum?)

Njosogum breaks into a song:

Lọ, Lọ, Lọ, lọ, ma nọn?
Lọ, ma in am, in'am otun gai ya?
Angdan po pig no.Pig, pig pigu,
Pigu ma non? Pigu ma Kaka,
Kak tem mando, Wen pig tesi
Ungo be Njosogum, Pei mbole min hada,
Pei bagda min hada.

English Translation:

> Meat, Meat, Meat, who owns it?
> It belongs to the sea owner
> Did he just give it to me?
> He gave it to me in place of my hook
> Hook, Hook, Hook, who owns it?
> It is for Kaka, she found it when she
> swept her house. "Take Njosogum shoot
> pigeons for us to eat, shoot doves for us to eat".

The response Njosogum gives helps to tell the audience that the meat has been given to him in place of his hook. Consequently, he wants something else in place of his meat. Njosogum is offered *yọmọ* (an axe) which he later gives to a group of people who are trying to scoop out *wọgọt* (honey) from the hollow of a tree. When Njosogum is ready to leave, he initiates another dialogue. He responds to the men's question with a song longer than the first one.

The number of times a dialogue features depends on the narrator's ability to think fast and supply various objects. The narrator could exhibit his creative ability by going on and on and on mentioning various objects thereby delaying the climax thus making the story longer. Each time the audience listens to the dialogue in the story, it is reminded about Njosogum's items and why each has been given to him.

Narrators shift scenes back and forth to show two different episodes taking place simultaneously but in different places. In the *sịndị* titled "Nanamụdọ's Greed", three people eat Nanamụdọ's groundnuts but deny having the knowledge of those who ate the groundnuts. One of the suspects runs into a hole in an anthill. Nanamụdọ digs into the hole in search of the escapee in order to kill him. Another suspect escapes, disguises himself and offers to help Nanamụdọ to dig the hole. He tells Nanamụdọ

that the suspect in the hole is greedy and so she should go and cook food for him. This is with the hope that when the suspect eats the food he will come out of the hole and then he will be killed.

While Nanamụdọ goes to cook the food, the Hare invites Laandang outside the hole and they plan how to kill her. The two episodes take place simultaneously and show that man is limited in time and space. One cannot be physically present in two different places at the same time.

In some stories, ironies are used. This can be illustrated in the story of "A Brother or a Friend?" When the rich brother falls sick, it is expected that his friends who shared in his riches would come to him but ironically, they desert him. They have betrayed the confidence reposed in them by proving that they are just fair-weather friends. The poor brother who was refused a taste of the riches, is the only one that comes to the sickman's bedside.

Narrators use hyperbole to describe certain characters, personalities (the dramatic personnae) and the actions in oral narrations. The narrators sometimes engage themselves in the description of either the sizes of characters or certain events, so much so that they lose the trend of the story. The lengthy descriptions of the characters emanate from the need to create enduring characters because "colourless personalities do not survive oral mnemonics"(Ong 1982:70). In the story of "The Girl and Nanamụdọ", Nanamụdọ is not just described as kude, but Nanamụdọm *kud kud kude* (Nanamụdọ is very, very, very big) and the heavy rain storm described as *am kerun kud kud kude*. This is because the narrator wants to appeal to and impress on

the minds of the listeners the size of Nanamudo and how heavy the rain-storm is. In addition, the Infant is not just referred to as Lawo, but Lalawo, while the rich brother is not just rich, but very very rich. However, to some epithets used, there are sometimes contrary epithets such as the poor brother.

If a narrator, on the other hand, tries to narrate a *sịndị* in a strict chronological order with an introduction, the middle and the end, he is sure to omit certain episodes at the places where they should fit because stories are not normally memorized. When he remembers that he has not included those episodes, he includes them and then continues with the narration.

The structure of *sịndị* deals with the relationship of the various parts of a *sịndị* to one another. During narration sessions, the audience expects the narrator to spell out certain areas in their narrations, and such areas include the names and attitude of the characters, and songs. While using the temporary order of events, the narrator harmonizes all the parts of a *sịndị* into a whole. Repetitions help the audience to grasp certain portions of the *sịndị* and also help the narrators to quickly think of what to say next.

A narrator has no text to memorize from, but he has a lot of vocabulary stored in his memory that can fit into various situations, things persons and actions. If a narrator of a Tangale *sịndị* replaces the subject by other subjects and substitutes names of objects, the structure will still be retained. Citing Parry's discovery of how narrators narrate, Ong(1982:60) States "in recalling and retelling the story he (the narrator) has not in any literate sense memorized...". Rather, the formulae and themes in the memory of a narrator are used to build a story, although, each time in different ways

even when by the same narrator. Consequently, there are similar versions of *sindi*, but not in the form of a word-for-word narration. The same *sindi* can be presented over and over, "not verbatim, but with a content, style, formulaic structure which remain constant from performance to performance" (Ong 1982:65).

Wọlo (songs) that feature in some *sindi* also help to illuminate the structure in ways that attract and sustain the attention of the audience. As Kwanga goes through series of events, the narrator breaks the presentation of the episodes by putting in some songs as sang by the "bird". The "birds" song helps Kwanga to escape from custody.

Some other descriptive techniques used in narrations are imagery, allusion, ideophones and names. An imagery is used to compare objects so that the audience would use its imagination as in *Tulgama tin uk kuro*, meaning "the East is as black as charcoal"- when there is going to be a heavy rainstorm. An allusion is a brief reference to a presumably familiar person or thing. When allusions are used, listeners are expected to know what is referred to and to guess what the story line is going to be. An adjective could be used many times as in "The story of the Beautiful Girl" in which the girl is said to be *kw-a-a-da-k tama-tama* (very very beautiful). *Kwa-adak* (beautiful) is dragged while being pronounced and "very" is used many times to show that the girls beauty is beyond the description of the human tongue.

Another technique of an effective story-telling is the use of the ideophone. The ideophone is descriptive word that, unlike the adjective (which only describes an item), creates an emotion. It creates a picture; it is sensual, enabling the listener to identify a feeling, a sound, colour, texture, expression, movement or silence through his own

senses (Noss:1979:75). Most of the ideophones are onomatopoeic. *Dilding, dilding* symbolizes the sound of a bell and *wow-wow* for the barking of a dog. The listeners hear *rinjong - rinjong* the sound of Nanamụdọ's heavy walk, *ko-o-* the expression of Nanamụdọ's hair burning like dry grass and also hear Nanamụdọ's fall with a heavy sound *ri-d-i-i-p*. All these sounds help the narrators to intensify the manner in which the various characters behave and also dramatize their actions. Thus, bringing the episodes vivid in the eyes of the audience.

In the story of "The Girl and Nanamụdọ" (Appendix Vii), the audience "hears" the Frog taking in the dregs. Noss(1979) has rightly stated that "the spoken word has many dimensions, for it is heard seen and felt, it is experienced as the narrator becomes a character..." (p.74), this time a frog taking in the dregs from the bottom of the sea as the narrator says *tub, tub-tub, tub-tub, tub-tub*. When the girl announces her rejection of the Frog for her husband, the Frog throws out the water back into the sea with a loud sound *puututuu*. The sound shows the Frog's use of force in throwing out the water quickly and of course in anger.

The narrators, sometimes, mention the names of characters and sometimes they do not. When the listeners hear the praise and descriptive names of certain characters, the listeners get to know something about the characters. When no names are mentioned, the *sịndị* becomes mere universal in space and time. The human characters represent all the behaviours of human beings, while the mere mention of the animal characters gives the listeners an idea of the quality they represent. An animal such as the hare is a cunning (*sẹn*) and deceitful *(dok doke)* creature popularly known as a trickster while the elephant is a symbol of strength.

Proverbs, according to Owomoyela (1979)" are the horses of discourse, when communication is lost proverbs retrieve it". To emphasize the place of proverbs, he adds: "Proverbs are the palm oil with which words are eaten". Proverbs are used in stories, depending on where and how they are used, they serve various purposes. They could serve as a reinforcement for an advice, a warning, a criticism or to make certain points clear. Satire is used on offenders and lazy people in the society where they would have been given physical beatings. Nwoga (1981) describes satire as "...the verbal equivalent of actions like tying a stolen object round the neck of the thief and parading him through the village" (p.230). Sometimes animals are satirized to make such impersonal. During narration sessions, licence is given to people to ridicule their fellow men so as to expose some undersirable traits in their characters and usually names are not mentioned. Some of such traits are greed, jealousy and deceit. The characters represent certain qualities and attitudes that the stories are intended to comment on.

Mimicry is also used by narrators. Animals behave like humans, but that does not mean that the audience would forget that these are animal characters. The narrator reminds the audience of the fact that the characters are animals by the cry or the style of talking of the animals. The Monitor Lizard and the Hare have problems with some of the alphabets. They use "Y" in place of "L", and "R", for *lapomu* (our mouths), they say *yapamu* and in place of *loyi kẹrẹk* (the meat is bitter), it is *yoyi kẹyẹk*. These pronunciations send the audience rocking with laughter.

In the process of narration, a narrator impersonates characters that go through pitiful, funny and annoying events. Such characters and events attract reactions from

the members of the audience, who after imagining themselves in similar situations, give their suggestions and judgements. The reactions vary from that of pity and curse to that of admiration and sympathy. Lamoldodi with her broken head attracts the sympathy of the audience while the wicked step-mother is cursed. Thereby achieving the desired effect of the *sindi* on the audience.

The listeners are not only interested in the actions by the narrators, but also in the voice of the narrators. One tends to speak loudly and at an unusually high pitch when he is excited or angry. Nanamudo in "Nanamudo's Greed" (Appendix X), is angry because some people have eaten her groundnuts and so she attempts beating anyone who approaches her and talks to that person angrily. The deep and coarse voice of Nanamudo creates suspense in the audience as the next line of action is eagerly awaited for.

A narrator is expected to be flexible and adapt to situations during narration sessions. A narrator observes all that happens during narration sessions and when other people join in at any point, he does not stop the narration completely. He only stops perhaps to exchange greetings and then continues with his narration. Also, anyone who wants to leave for one thing or the other during the session is free to do so without causing any serious break in the narration.

When a session is no longer lively because the narrations are dull or because some of the members are sleeping, the narrator asks, "*mani kumni*?" (Are you listening?) or "*man yaz itida*?" (Are you sleeping?) Some of the listeners give a chorus answer: *O' mini ni kumni-* "yes, we are listening", while those who are sleeping, struggling to remain awake, answer drowsily and slowly. The others laugh at the

response of those caught dozing. No narrator would want to throw a question and receive no response. If a narrator realises that most of the listeners are dozing, he becomes upset and might even stop the session.

A narrator adds some innovations but retains the basic trend of the *sindi* and so a *sindi* told by many people or even the same person at different times could vary in names and order of events. The stories of Lamoldodi (Appendix II) and that of Kwanga (Appendix X) are two stories by different narrators but with the same events about Lamoldodi narrated in slightly different ways.

Sometimes, members of the audience solve some riddles. Although riddles are not part of the tales, they are nonetheless games of wits, which form a prelude to story-telling sessions. Some riddles are introduced in between stories so that the narrators would take a breathe and prepare more stories. The riddles are familiar to many people and they usually begin with *Mumdok* or *Wamdok nee*... "meaning "there is a man or something..." and then the riddle is given for answers to be provided.

Apart from serving the purpose of amusement and competition, riddles also educate children. Riddles are like the mental exercises carried out in schools before English, Arithmetic and story-telling lessons. It is interesting to note that the penalty for failing to guess a riddle is an imaginary big market. The person giving the riddle would request that the audience give him an imaginary big market and when the imaginary market is mentioned, he declares the answer. However, if someone is able to supply the correct answer, he says "*N'kwalukko*" or *N'kwalisgo*" meaning "I have killed you", referring to a male or female respectively. Correct answers to the riddles

attracts praises as rewards from the audience and consequently the spirit of the winners are elevated.

At the end of each narration, the narrator closes with a conventional formula *sịnd ga lakdịk*, meaning, the story has come to an end and it helps to bring the audience back from the world of illusion to the world of reality. In addition to the closing sentence, sometimes a narrator adds, *taki monj ga ubi*, meaning, the story has come to an end upon a pregnant woman whose name is also mentioned. And if the pregnant woman is around, she protests by saying *m'm taki lamonj mansi*, meaning not upon her, but upon an old woman who is assumed to be of little or no strength. The pregnant woman feels that she is stronger than the old woman. A narrator chooses a pregnant woman because nobody knows what the pregnant woman will give birth to. Consequently, no one knows whether the next *sindi* is going to be interesting or not.

The Hausas end their stories with *takurun kus, ba don bera ba, da nayi karya* (off with the rat's head, but for the rat, I would have told a lie). While the Bura people (in Borno State) end their stories by saying "do not take my life, take the life of a crocodile" (notorious for its long life) Finnegan (1970:380).

When a narrator brings a story to its end, he is handing over to other narrators to narrate more stories if they so wish. In a situation where no one else volunteers, the last narrator would narrate one or more stories. Sometimes, the audience calls on someone whom it feels can deliver stories that have songs and lots of humour. The story-tellers have their own conventions, one of which is a reluctance to begin. Eventually, after some pleadings from the other members, they agree to tell the stories.

Komo played this trick, when she vowed that she had no more stories to tell, but when the audience entreated her, she consented and told more stories.

At the end of the narration sessions, as the audience disperses, songs are sang and people tease one another as they go to their various places of rest. The audience goes home with diminishing laughter as the realities of life begin to take place.

2:8 A taxonomy of Tangale tales:

A taxonomy of story-telling is the designation of classes of story types in which the members of a class have something in common. The classes do not suggest that one class of *sindi* is better or more complex than the other. The techniques used in the narrations are not the main focus in the classes. A taxonomy of Tangale tales will ensure a better understanding and appreciation of the narrations. It will further help us to have an insight into the morals that are imparted to the audience.

There are various ways in which stories are classified. Some stories are classified under the major characters that play major roles. Furthermore, some stories are classified according to the morals derived from them.

The stories in Tangale land are those that feature mainly human, animal and monster characters. Where animals play the major roles, the stories are classified as animal stories. Stories in which humans play major roles are classified as human tales. Similarly, stories in which monsters or spirits feature and play major roles are designated as monster or spirit tales respectively.

Certain stories have a mixture of animal, human and spirit characters, the character that plays the major role in such stories is used to designate the story type.

A story can belong to different classes of *sịndị*. The decision as to which class a *sịndị* belongs does not preclude it from being also analysed as a story type of another class. However, for the purpose of this research, the stories will be categorised on the bases of dominant themes in each of them.

All the titles given to the story types used in this research are merely descriptive and not formal titles. Usually, the main characters and events are used as titles and so sometimes the titles of some stories vary even when the same contents are narrated.

Conclusion:

Sịndị which usually takes place in the night in Tangale land, is not only meant for entertainment, but also for education and information. While the audience enjoys the stories the capacities of reasoning and appreciation of life are sharpened. Since *sịndị* operates within the Tangale cultural context, it helps to propagate the beliefs and values of the society. The wicked acts condemned in the stories are a reflection of what obtains in the Tangale society in which elders disapprove of bad behaviour put from members of the society. The role of the narrators, the art and the audience engaged in the realisation of *sịndị*, are important in Tangale community. The narrative techniques are very important in the narration of stories and without them the stories would be dull and uninteresting. The various techniques used during narrations make the intended messages sink deep into the audience while they enjoy the *sịndị*.

Sịndị have fixed opening and closing conventions. The manner of presentation of *sịndị* varies from one narrator to another.

NOTES ON CHAPTER TWO

1. The various terms and the various people who have used them in their attempts to describe oral literature are as follows:

Folk art- SAWYER,R(1974), The Way of the Story-Teller, New York: The Viking Press.

Folk tales- FINNEGAN,R(1970), Oral Literature in Africa, Ibadan: Oxford University Press

BASCOM,W(1965)"The Forms of Folklore,Prose Narratives in Journal of American Folklore, No.78.

Folklore- DORSON,R(ed)(1979), African Folklore, London Indiana University Press.

OWOMOYELA Oyekan (1979), African Literatures: An Introduction, Waltham: Crossroads Press.

Folk narration:- BAUER,CAROLINE,F(1977) Handbook for Story Tellers, Chicago: Mouton.

Oral Narrative: SCHEUB, HAROLD(1975) The Xhosa Ntsomi, London Oxford University Press.

Oral Tradition: DORSON RICHARD(1972) African Folklore,London Indiana University Press.

Orature: ZIRIMU PIO(1986) "Oracy as a skill and as a tool for African Development" in The Arts and Civilization of Black and African Peoples Vols. 3 and 4, Lagos: Third Press International (pp93&94).

Verbal Art: HAMMOND,PETER B,(1971)An Introduction to Culture and Social Anthropology,2nd Edition, London: Collier Macmillan.

2. Baba Lapan disclosed that *sindi* probably orginated with hunters in a discussion session on 21st. July, 1993 at Lapan.

3. Umaru is of the opinion that *sindi* originated with farmers. He disclosed this in a discussion session on 21st. July, 1993 at Banganje.

4. Aliyu Kalorgu said that instruments are not displayed during narrations. He added that a large part of the audience knows and might have used some of the instruments. The discussion was held on 2nd. April, 1993 at Lakanje.

5. The story of "The Hunter and His Son" was narrated by Audu Mai at Ture on 12th. March, 1993. Audu explained that hunters wear *magja* on their thumbs so that they do not feel any pain when they shoot with their arrows.

6. Kidda, while talking about net hunting, said that the net could be spread from his house in Banganje to ladibin - the General Hospital in Kaltungo.

7. Annas Nwang, when a small boy used dishes, tins and buckets as drums. He is now a drummer with the Boys Brigade and tells very interesting stories.

8. When the question was asked as to whether narrators tell stories when alone, Nganje Kalaring laughed and said that anyone who tells stories when alone would be seen by others as someone insane. He added that there would be no one to enjoy the stories. He made this known in an interview on 15th. August,1993 at Kalaring.

9. Nikodemu Kubak and Babuka A, in interviews held on 18th. and 27th. September 1993 respectively at Banganje, said that story-telling is discouraged in the day time in order to stop children from disturbing adults during working hours.

10. Aliyu Kalorgu in an interview disclosed that another name for people who steal children is La'anangokolok, and he added that such a name referred to Bachama people. This he disclosed on 2nd. April, 1993 at Lakanje.

11. Women do not go to the shrines because of their "quarrelsome" attitude over their cookings. Most of the women desire to eat the best of *ara*(soup). The women are right to demand for the nicely prepared gravy. No one would prepare a delicious gravy, only to be served with one that is not delicious.

12. The *sịndị* of the Beautiful Girl was narrated by Komo and she acted out all the parts of the characters to the excitement and appreciation of the audience on 26th. July, 1993, at Banganje.

13. The *Sịndị* titled "The Girl and Nanamụdọ" was narrated by Kidda Sadata on 16th. June, 1993 at Banganje. He also acted out the parts of the characters.

14. Mrs B. Yolah said that stories with songs make the audience to laugh and to listen attentively. Some boys in Ture, however, said that they love to listen to *sịndị* that involve fighting. All these were made known to the researcher on 1st. November, 1993 at Ture.

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Chapter Three:

3:0 *Sindi* and social values in Eastern Tangale society:

3:1 Introduction:

The norms and values of the Tangale people are embedded in their stories. Analysing the stories aid the appreciation of such norms and values and the stories that express them. This analysis will be the focus of chapter Three.

According to Preminger(1965:34), analysis is "..the breaking up..of any complex into its various elements". In analysing Tangale stories the characters, the form, the themes, and the linguistic devices used in the stories will be looked at. This will help in comprehending the stories and detecting the relationships of the various elements and their organisation in the stories. The stories relate some day-to-day practices of the Tangale people, and in the process of narration, bad practices are discouraged while good ones are encouraged. Ultimately in analysing the stories, the content and form cannot be easily separated. Thus, the sum total of the themes and how the themes are acted upon by devices make up the structure which give the stories their shape.

The titles of the same *sịndị* vary from one narrator to another and the titles are used for purposes of identification. Tangale *Sịndị* virtually cover every theme of human life such as love, jealousy, marriage, farming, fighting and hunting among others. Some of the stories may reflect elements in more than one division. A story under marriage tales may have a portion discussed under family stories.

3:2 Marriage tales:

In Eastern Tangale, husbands-to-be before the introduction of currency notes and coins, were expected to pay fifty or more pieces of *munda,* give one castrated goat and one female goat, a chicken and benniseed paste in *koodop*(basket) as bride price. In addition, the sons-in-law to-be worked on the father-in-law's farms, built barns, huts and collected grass for thatching roofs.

However, there is no mention made of the payment of dowry in any of the marriage tales. Thus, the dowry if not a violation of the Tangale marriage custom is an aberration that has come to gain currency.

Marriage is the subject matter of many stories. A marriage celebration is supposed to be a festive occasion, but it is not so in the stories of the two girls below.

The girl in the story titled "The Beautiful Girl" (Appendix III)[1] is admired by many people for her elegance and charm. Her fame coupled with her beauty make her the outstanding personality of the whole village. The Beautiful Girl rejects any man with scars on his body for a husband. Rejection, motivated by snobbery is the main theme, and the story is woven around this theme, which is epitomised by the Beautiful Girl, the major character in the story. Any suitor that comes around is carefully scrutinised all over by the girl and if a single scar is found on his body, he is disqualified.

Another important feature in the *sịndị* is the instance where some creatures perform magical acts that can be found only in the world of fantasy. Some of these creatures can be found in the story of the Beautiful Girl. The *sịndị* relates series of rejections by the girl until she ends up marrying a *Sụụrọ* (Jinn). The success of the

Ṣụụrọ came about when two suitors discussing their failure were overheard by a *Ṣụụrọ*.

The use of dialogue in the story helps the *Ṣụụrọ* to hear the criteria that qualifies a man to marry the girl who is said to be very very, beautiful. *Ṣụụrọ*, like Ekwueme, must have argued.."If I am her husband for a day before my death, my soul will go singing happily to the spirit world" (Amadi 1966:197). The *Ṣụụrọ* subsequently changes to a human form with no scars on his body. Another Ṣụụrọ who keeps the protagonist Ṣụụrọ company also changed into a human form. The act of changing to human form brings out the sub-theme of deception. *Ṣụụrọ* is not a recognised member of the social group acceptable for marriage. The two are strangers and therefore they choose to make an impression on the family and the community at large. They present themselves as handsome men and succeed in winning a human partner for marriage which is a sign of communal acceptance.

Certain ideas portray various things, among such is the problem people have in distinguishing permanent but ugly reality from attractive but transient appearance. The girl fails to recognize the *ṣụụrọ* concealed in human form. This marks the movement away from the world of reality to that of fantasy which is typical of the *ṣịndị* tradition where an extraordinary character appears and takes the audience to a world of fantasy. Thus, the audience too is transported from the world of mundane reality, where the girl rejects all men with scars, to the surreal world of *Ṣụụrọ*- inside a baobab tree. Spirits according to tradition, live in the mountains, bush and particularly, in baobab and tamarind trees. People dread passing by such trees alone (at night in particular),for fear of evil spirits. The terrain affects the stories in Tangale land because objects from

the environment assist listeners not only to imagine but also visualise the abode of spirits.

The marriage ceremony in "The Story of the Beautiful Girl" emphasises Tangale values of generousity,hospitality and refinement in social relationships. As the girl follows the men away, the shirts, shoes, and caps that the *Sụụrọ* wore fell away. This cannot be reconciled with human nature in which clothes are worn for cover, beauty and protection- if properly worn, the clothes cannot fall off. The falling off of the items of clothing from the body of the *Sụụrọ* indicates the wishes of the "gentlemen" to become *Sụụrọ* once more. This shows that only their outer parts have been changed. Their inside are still the same, as ugly as sin with their evil desires still not changed.

A sub-theme of love is portrayed at various levels in the story. The girl's father realizes the girl's folly in all her rejections of marriage offers. He forgives and still loves her and when the girl's marriage turns out to be a curse istead of a blessing, the father wants someone to rescue her. Consequently, he makes a vow to give his daughters' hand in marriage to whoever is able to save her. This ushers in the concept of reward and punishment in the Tangale Society. The society admits and rewards good deeds,but denounces and abhors bad deeds.

The Beautiful Girl suffers both physical and mental torture as a result of making the wrong choice of a marriage partner. The song the girl sings is in Hausa:

Shitif, na shifta, sannu bawan baba,
Idan ka je gida, ka gayawa Inna,
ka gayawa baba, Ina cikin kokon kuka.

The song depicts that the Hausas and the Tangales have been interacting, and the song could have been borrowed from the Hausas to fit this story. The girl's song is meant to draw the attention of the man cutting grass to come to her aid. What the song conveys heightens the dramatic tension in the audience and also in the characters as they prepare to embark on the task of felling the tree.

The characters of the father and the "Leper" introduced in the *sịndị*, help to make the *sịndị* complete through the roles they play in saving the girl. But for the father and the "Leper", the girl might die and that would mark the end of the *sịndị*.The "Leper" succeeds in felling the baobab tree, but the girl refuses to marry him. She later marries him, but treats him as an outcast who goes off in a huff followed by his entourage of Cold, Cough, Fever, Migraine and Sores. The foolish wife is shielded by a patient and forebearing husband.He endures all forms of maltreatments.

The quest motif in the Beautiful Girl is introduced when the girl in the end comes to realize that her husband is not truly a leper. She has to pay a high price, a tail of a lion, to get reconciled to the "leper". The quest for a lion's tail is not easy, it entails perseverance and pain, but despite all the sufferings the girl goes through, she is resolute in her search for a lion's tail and in the end she succeeds.

From this *sịndị*, the audience is reminded of the need to be obedient and to make wise choices, not ọ̊f life partners only, but also of other things pertaining to life. The audience is also taught not to mock fellow human beings because such human beings might turn out to be the ones that help at times of need. Furthermore,this *sịndị* teaches the audience, particularly the girls, not to judge people by their appearances, for such judgements could be deceptive.

In a related incident, in another *sịndị* titled "A Girl and Nanamụdọ" (Appendix v)[2], a girl goes to keep birds away from the millet farm of her parents. The theme of obedience is embedded in this *sịndị*. Another character in the person of Nanamụdọ - to whom the girl is also loyal is introduced.

The use of hyperbole and similes as techniques to describe Nanamụdọ are employed. Nanamụdọ's body is as big as a lorry and sometimes far much bigger than a lorry. A lorry is a symbol of transportation. It carries assorted goods and moves slowly. The hair on Nanamụdọ's head is like a thick forest and the lice on her head are as big as squirrels. This description sends the audience wondering how thick the hair is that such big lice could live inside without falling off. The mudo in her name means death. Nanamụdọ probably lived with people, but at the sound of lorries, ran into the bush to hide because something bigger and stronger than her had arrived. One can imagine the lurking presence of Nanamụdọ which is felt, but not seen during narrations.

The girl still visits the millet farm even when Nanamụdọ snatches her food. Nanamụdọ feels that might is right, but she will be proved wrong at the end of the *sịndị*. The theme of the innocent nature of the girl and the education she receives from her parents are enough to make her obedient to Nanamụdọ to whom she gives her food. The Tangale society expects children to be obedient to their elders.

To illustrate the heavy tread of Nanamụdọ, the use of onomatopoeia is employed. Nanamụdọ is presented to the audience as walking *k-o-n-g-o-m k-o-n-g-o-m r-i-n-j-o-n-g* to either collect the girl's food or to express her satisfaction after eating the food.

Furthermore, there is an illustration of the *r-i-i-d-i-i-i-p* sound caused by Nanamụdọ's heavy fall. The sounds help the audience to capture and imagine each action of Nanamụdọ. When Nanamụdọ dies, the audience is relieved by the resolution of a portracted conflict. The girl is thought to be free from the wicked hands of Nanamụdọ.

The journey, one of the persistent and consistent symbols of change and fulfilment, has a striking effect when it becomes a symbol of futility to the girl's father. He fails to kill Nanamụdọ because he is afraid of her. This fear shows that man never gets used to the insecurity of sharing the same environment with some enemies. Nanamụdọ is killed by the man's son. This act depicts that strategy is better than strength.

When Nanamụdọ dies, the major character, the girl, stays behind licking the ashes from Nanamụdọ's burnt body. The other girls invite the major character to go home with them, but she refuses. The refusal shows that an individual and group interests are not always harmonious. As a result of her refusal to leave the place, the girl is thrown into the river by a heavy rainstorm. The storm is a symbol of the destructive part of nature. The heavy rainstorm shows nature at its most chaotic and destructive form. Water, a symbol of rebirth and renewal becomes an ironic symbol when it fails to perform these functions.

At this point, a sub-theme of love emerges. The girl's father promises her hand in marriage to anyone who is able to gulp all the water in the river. An agreement is reached before anyone embarks on the project.

The frog has been used to symbolise that when help comes, it comes from unlikely, repulsive quarters. On the otherhand, the Frog tries to renounce its froggy nature and begs for acceptance into human society.It is prepared to dare the wrath of the sea creatures.

When all the men and animals fail, a frog gulps the water and the dregs. The Frog's intense desire to drink the water is depicted as the act is accompanied by a sweet melody:

Tildidum, tildidum lau kwako, debun tulei ko-roop
Tildidum, tildidum lau kwako, debun tulei ko-roop.

Similarly, the Frog wipes clean the sea of its dregs with the sounds *tub, tub- tub, tub, tub- tub*, accompanying the action.

After the successful accomplishment of the task, the girl refuses to marry the Frog. The girl shows her dislike for the Frog by saying that his stomach is *wreldek/wresel* (extra-ordinarily big). She also hissed *stsp,tstp, stsp* at the Frog. The Frog, overcome with rage, vomits the water back into the river with the sound *pu-tu-tu-tu*. The onomatopoeia add vivid dramatic quality to the *sindi*. In addition, it helps the audience imagine all the actions that have taken place.

The rejection leaves an indelible mark on the memory of the Frog so that he parries all pleadings with unrestrained arrogance. The sub theme of love emerges. The girl's father pleads earnestly with the Frog and the Frog gulps the water again. The Frog displays a sense of self-control which is one of the qualities in marital affairs. The Girl is satirized for being ungrateful and proud. Some animals are also satirized because not even the elephant as big as it is, is able to drink the water from the river.

The story is not only about obedience to parents, but also of patience and endurance. The girl endures the hunger that Nanamụdọ causes her to suffer. The story teaches the audience to keep promises as examplified by the girl's father.

The stories of "The Beautiful Girl" and "The Girl and Nanamụdọ" are similar in the sense that the girls find themselves in strange places and in the company of non-human beings. The fathers of the two girls promise to give their daughters in marriage to anyone who can save them. Consequently, there are competitions for the girls. The audience is enlightened on the danger of rivalry and ambition, where both suitors accomplish hercuclean tasks which under narmal circumstances may appear impossible to ordinary human beings. For example, no frog can drink all the water in a sea, neither can a leper fell a baobab tree by chopping it with an axe.

Furthermore, both suitors suffer rejections after successfully accomplishing their assignments. The two girls would rather die a thousand deaths in a thousand ways each more terrible than the other than share a single day with the Leper and Frog as their husbands. However, when the girls agree to get married, each marriage is conducted in an atmosphere of resentment and protest.

Both fathers cannot nonchallantly leave their daughters in the sea and the baobab tree. Their daughters cannot remain there happily because these are places from which the only value that can be extracted is escape. The fathers ought to have offered various rewards to the saviours of the girls. None of the girls attract the sympathy of a large number of the audience because of the ingratitude they have shown.

Each of the girls gives rude, improper, shocking and unexpected responses to her marriage partner. Women who despise their lawful husbands, especially, if the husbands are poor or have some physical disabilities, are not condoned in the Tangale society. The society expects women to remain loyal to their husbands. The women are also expected to "see" with their mouths and "talk" with their eyes sometimes.

Satire has been used in both stories to lash at the two girls who initially refuse to marry their "saviours". The two girls are ridiculed for being ungrateful, foolish and proud. The Frog and the "Leper" were mocked at initially by the other contestants, but to the shock, surprise and envy of all those assembled, the Frog and the "Leper" succeed. The audience is taught not to underrate what certain individuals can do.

The slight difference in the two stories above is that a trickster is introduced in the story of "The Beautiful Girl".The man is a mysterious figure that assumes various forms. The "Leper" is not truly a leper, but a handsome man who turned himself into a leper in order to save the girl.

"The Infant"[3] relates the bravery and courage of an Infant who frees his brothers from the wicked hands of Nanamụdọ and later destroys her.

The dominant theme in the story is that of bravery in the search for marriage partners. The Infant, miraculously born, follows his brothers (twins) to court Nanamụdọ's daughters. This brings in the quest motif. The hard search for marriage partners, in the company of the Infant earns the twins protection, even though they do not marry the girls. The story sets up many suspenseful points of danger to the Infant and his brothers, until in the end, the Infant rescues his brothers from Nanamụdọ.

The episodes in "The Infant" are woven around the bravery of the Infant. There are six major episodes in the story. First the Infant, who is driven away by his brothers, will later help to quench the thirst of his brothers by providing water for them.

The characterization in the story of "The Infant" is slightly different from those found in other stories. The Infant is portrayed as a "flat" character. Ong(1982) describes a flat character as "the type of character that never surprises the readers,but rather delights by fulfilling expectations copiously" (p.151). The audience, because it has listened to the story over and over, know the qualities of the Infant and so during *ṣindi*, most of the listeners are not taken unawares.

The story of the Infant portrays both the real and the unreal experiences of human beings. For instance, there is never a point at which the Infant complains of pains and of being tired or hungry. Most of his actions are exaggerated in this story, for example, how can a baby, while still in the womb, talk and be heard by its mother? Furthermore, how can a newly born baby set off to court girls? It is also not realistic for a baby to remove *tindọn*, as it requires much strength to do that. Moreover,a groundnut shell cannot quench the thirst of a baby.

In the second episode, in Nanamudo's house, the Infant weaves Nanamudo's mat exquisitely, and within a very short time. The theme and the plot are woven round the Infant, who is the main character so that without him, the story might collapse. When he changes places, the audience is also carried along. Thus, when he moves from his parents home to that of Nanamudo, the story moves to Nanamudo's house.

And so, all the details the audience gets about the Infant and his brothers are related only when the Infant is deeply involved in the actions.

The various episodes in "The Infant" are connected by the centrality of the Infant as the hero. Each episode can be related as a story on its own. For instance, the weaving of the mat can make Nanamụdọ to just give her daughters out in marriage. Also, the killing of the "suitors" can be the end of the story, but the hero helps to link all the episodes together by the actions he perform.

Nanamụdọ in the third episode becomes a sorceress who plots to slaughter and devour her daughters suitors. Ironically, she eats up her daughters, thus not achieving her objective. It is a horrible impression to offer the audience of an instance of a "mother" who eats the flesh of her daughters' suitors. Nanamụdọ's greed and hatred lead her to kill all her daughters. Nanamụdọ has an insatiable desire for human flesh, particularly that of children. By dramatizing Nanamụdọ's success in cooking the meat quickly, the narration conveys graphically a clear picture of the power of greed and its attendant effect on an individual's sense of the self. The story symbolically dramatizes the abnormalities which distinguish an animal from a responsible person, who will never think of harming his sons-in-law.

The Infant in Nanamụdọ's house is in a state of alienation from the rest of mankind that no real infant can survive it. However, the Infant is also presented as a warrior. He digs a tunnel through which his brothers escape the cruel hands of Nanamụdọ.

In the fourth episode, the Infant from his place of hiding informs Nanamụdọ: *"ye ye hako ligịndo"* (that she has eaten up her own children). The audience can

imagine the annoyance and dismay in Nanamudo as she eagerly enquires: *"kunsọ? kunsọ?"* ("where are you? where are you?") Nanamụdọ blind in anger, destroys her household items such as macramé, pots and also her goatshed, chickenpen and the roof of her house. Each time the Infant mentions a different place, Nanamụdọ foolishly moves to destroy that place. All these destructions are carried out in an attempt to kill the Infant, but she does not succeed. The audience laughs, but is afraid that Nanamụdọ might hear. This is an indication that suppressed laughter is more humiliating than honest out-right laughter.

The fifth episode opens with Nanamụdọ thinking of how to kill the Infant. When evil is about to be introduced,it seems harmless enough at first. Nanamụdọ first changes into a *Kada* (guta percha tree) with ripe fruits. The exquisite but deadly fruits attract the children and she carries them away from the village. The sound *yir-gii, yir-gii,* shows that Nanamụdọ's tread is heavy with the load of children she is carrying away. The audience can imagine the "tree" moving away with the children. Nanamudo is consequently filled with gladness and anxiety as she prepares to eat the children.

A lot of mysterious events happen in this story as the Infant and Nanamụdọ try to outwit each other by assuming various figures. The Infant, to show Nanamụdọ that might is not right, changes to a "He-goat". The audience is again taken to an imaginary world by the narrator, where all the children are told to hold the "He goat's" hair and he takes them back to the village. Nanamụdọ comes back to discover that all the children have vanished. The audience can imagine the shock the effect of the discovery has on Nanamụdọ as she bites her index finger and nods her head.

Nanamụdọ realises that the Infant is responsible for such an act and consequently prepares to look for him and kill him.

Nanamụdọ could be referred to as the fallen angel of the *sindi* tradition. She seeks to go back to human form. Nanamụdọ and her activities are not tied to a single image. She conceals herself in different guises and retaining her negative values of always trying to destroy the Infant. Nanamụdọ appears in the human world in guises familiar to the Infant and each time she does that, the Infant recognizes the fact that behind that guise is Nanamụdọ. There is usually some excitement each time the Infant through the narrator says, *pọn a Nanamụdọ* (but, it is the monster). Nanamụdọ changes into a beautiful girl in order to attract the attention of the Infant, but he identifies and refuses to accept her for a wife.

Folly is demonstrated in the act of the Infant's uncle who takes the "beautiful girl" to be his wife despite several warnings from the Infant. The "beautiful girl" removes the eyes of her husband. The audience is reminded of the need to heed to warnings from people in order not to fall into problems.

The sixth episode presents Nanamụdọ in the form of a *puna* (a calabash) and it swallows all the living things in the village. The Infant is the only one left and is also threatened by the same fate. He calls to people in heaven to let down a rope for him to climb to heaven. This act depicts the belief in life after death. The ancestors can be called upon to help at moments of need. Nanamụdọ is finally destroyed when she, in the form of the *puna* is asked to hold tightly to the rope. The children in the audience move closer to the narrator because they imagine that the *puna* will reach where the Infant is. However, to the relief of the children, the rope is cut and the *puna* comes

falling *wir, wir, wir,* and there is a heavy fall. The crash of the *puna* is signified by the sound *ki-rau-uu*. The sound adds colour to the story as the audience imagines all the things that the *puna* swallowed coming forth from it. The sound *kirauuu* gives the listeners a truly "speaking picture" of the episode.

The story of the Infant teaches the audience not to underrate the powers of any person. It also teaches the audience not to plan evil against anyone because evil sometimes recoils and the not intended victim suffers.

Sometimes, marriages expose the flaws of human nature. The theme of deception achieves its purpose in the Hunter's son who sees a beautiful "woman" and marries her after refusing his father's warning. The Tangale community frowns at such acts of disobedience from its children.

The themes of disobedience and betrayal are depicted in both the son and his "wife". The son whom the father admires and teaches the skills of dealing with animals betrays the trust and confidence his father reposed in him. The son's act in exposing the secrets of hunting to his "wife" is a flaw in his life. The beautiful "wife" - kebne, shows some traits, which cannot be reconciled with human behaviour, when she attempted to kill her husband.

The portion on the animals that are waiting for the Hunter's son and his "wife" is brought into the narration after the audience has been taken on an imaginary trip to witness the struggle in the bush. While this act of omission depicts that stories are not memorized word for word, it also depicts one of the techniques of narrations.

This story portrays the danger in marrying a woman whose background one does not know, because she might turn out to be the one to kill the man. In addition, this story stresses the need to heed warnings and pieces of advice from elders.

3:3 TALES ON FARMING:

Farming is another important area of Tangale folk narratives because it is their major occupation. The monkey destroys crops on the farm. He is referred to as Kwanga during narrations. In the story of Kwanga, the adventures of Kwanga and Lamoldodi,his sister, give the story its continuity. Lamoldodi helps in the realisation of the story because she is the one that counteracts the actions of Kwanga. Without the character of Lamoldodi the story will be dull and uninteresting.[4] The other characters involved in the story are not named, some of them are just referred to as the villagers.In the first episode in "The Story of Kwanga",Kwanga is portrayed as someone "wiser" than his sister. He sows baobab seeds while his sister sows sweet-corn, beans, and pumpkin. In Tangale land, no one clears a piece of land just to cultivate baobab trees. This is because baobab leaves alone cannot be served as a meal. The leaves have to be accompanied with *poo*.

In the second episode Lamoldodi catches Kwanga eating out of her farm produce. When crops are ripe in Tangale land people can have a taste , but Kwanga's act depicts that of greed. Kwanga and his sister embark on series of dialogues. The varied voice of the narrator suits the character that is mimicked. Lamoldodi wants to know why Kwanga has eaten out of her farm produce, but Kwanga replies arrogantly giving the impression that there is nothing wrong in his action. In a way, Kwanga is

behaving in a manner that will reveal further the meaning of his name KWANGA- a swelling that does not increase neither does it disappear. Kwanga is not moved in any way by his sister's accusation. His behaviour conforms with the meaning of his name.

Lamoldodi further expresses her dislike for Kwanga's action in a song:

Di serag be Kwanga kan tepud pono,
Kodim mon wannangon, N'kwal yaino,
Mumo sa wamo lamolle,
Lamolle sobe, sob nok.

English translation:

Wait Kwanga, let me tell you,
When I came, I weeded my farm,
Whoever eats my crops
I will knock his head.

The song delays the girl's action and then she suddenly knocks the head of Kwanga.

The song contains some dramatic elements. The theme of hardwork in the girl is portrayed in the song. Also portrayed is the theme of revenge. Some quarrels are carried out in more dignified ways than others but the intention to hurt is there, deep and cancerous. However, when the girl knocks the head again, her hand sticks to the gum on Kwanga's head. Each of them tries to outwit the other. The girl offers a penknife in order to secure her release. Similarly, when the gods in Tangale land are offended, sacrifices are offered to appease them. In the third episode, the penknife gets lost and this leads us to the quest motif. Lamoldodi sets off in search of the penknife.

Nanamudo usually features as a female in most of the *sindi*. Spirits may marry mortal women or monsters and have children from them. Some of them are better than some people while few are wicked as some people. In the story of Kwanga, Nanamudo's daughter helps Lamoldodi to get her penknife back.

A sub theme of revenge is portrayed in which Lamoldodi vows to take revenge because Kwanga has broken her water pot. What is amazing is Kwanga's surprise. He has forgotten that he refused to give his sister food when she failed to produce his penknife. The causes of conflict between the two are the penknife and the pot. When the penknife is found, the first conflict is resolved, but when the pot is broken, conflict is restored. Each of the two characters counteracts the actions of the other. Towards the end of the story, the audience is taken out of the world of reality and moved imaginarily into the fantastic world of birds where Lamoldodi becomes a "bird". The theme of revenge gives way to the sub theme of love. Even though Lamoldodi is out to avenge the action of Kwanga, she changes her mind when Kwanga falls into trouble. She forgets her initial mission and changes into an agent of help - a "bird". The "bird" is a symbol of salvation.

The *sindi* of Kwanga depicts how much Tangale loyalties and their defence are relative to the context. Internal conflicts are overlooked when some one is faced with an external threat. It is only after external challenges have been met that internal conflicts can be faced, even if the internal conflicts are so grave that they will entail death.

Although dancing does not accompany narrations, reference is often made to characters in the stories who are engaged in dancing accompanied by musical

instruments. Dancing serves the purposes of exercise and entertainment. Both the young and the old participate in it. The musical instruments in Tangale Land include different types of *kwangan*(drum), whistles, bells, flutes, stringed instruments and rattles. At the sound of drums and other musical instruments, many people leave their work and women carry their babies to either watch or join in the dance. The same type of attitude is portrayed when the "Bird" in the story of Kwanga, begins to sing. The characters in the *sindi* come out to dance. Even the leper, the blind man and the deaf who were left behind to keep watch over Kwanga, abandon the duty assigned to them to join the other villagers at the dancing square. One wonders what the blind man will see.

The act of leaving Kwanga alone, avails him the opportunity to escape as the "bird" sings. The song contains a message for her brother to quickly run away while the people are dancing and enjoying the "bird's" song:

Tim, tim, tima Lamamtai,
Tim, tim, tima Lamamtai,
Tulpidom kude Lamamtai,
Tulpidom kude Lamamtai,
Ana mai kalgo Lamamtai,
Ana mai kalgo Lamamtai.

English translation:

Tim, tim, tima Lamamtai,
Tim, tim, tima Lamamtai,
Under the big tree, Lamamtai,
Under the big tree Lamamtai,
The chiefs have assembled,
The chiefs have assembled.

The song is informative and the lines have therefore been repeated in order to call the attention of Kwanga.The song further reveals some metrical sounds and aesthetic

beauty. Kwanga decodes the message and escapes with the pot. The "Bird" continues to sing and the characters dance to the tune of the song. The moment Kwanga steps outside the village, the "bird's" song changes to:

Murpok be Kwanga, tem tem be Kwanga,
Murpok be Kwanga, tem tem be Kwanga.

English translation:

Hurry up *be* Kwanga, right now *be* Kwanga,
Hurry up *be* Kwanga, right now *be* Kwanga.

When Kwanga reaches the entrance of their house the "Bird" sings the following lines repeatedly.

Kenag mang be Kwanga, Kenag mang be Kwanga,
Tem tem be Kwanga, Tem tem be Kwanga.

English translation:

Enter your house Kwanga, Enter your house Kwanga
Right now Kwanga, Right now Kwanga

The lines in the song have been repeated to depict the urgency demanded in Kwanga's action.The song presents the structure of the *sịndị* in a clear and attractive way. Kwanga quickly slips into the house to the relief of the audience. This *sịndị* teaches the audience not to be lazy because it was Kwanga's laziness that made him steal from his sisters farm. The *sịndị* further teaches the audience not to return evil with evil.

"Nanamụdọ's Greed"[5] lends itself to an immediate guess by the audience of what the *sịndị* is going to illustrate. Nanamudo requests for *kọ́ndọ* (groundnuts) and she is given more, each time she asks. This act of giving symbolizes the generousity of

the Tangales. The theme of greed which Nanamụdọ is known for is clearly manifested. Nanamudo hangs some of the *kọ́ndọ* on a *pid kanjẹ* (deleb palm tree) and instructs it to lower itself down when it hears "*kanjẹ*

l u w o o t".

The audience is taken into another world of fantasy where trees understand human language and obey. Three flutists -Mbokaga, Mbowunji and Kargum repeat the words *kanjẹ lu wo ot* and when the tree obeys , they eat all the *kọ́ndọ* and hang the shells on the tree. The action of the flutists shows that there is no secret under the sun.

The characters of the Squirrel, the Monitor Lizard, and Nanamụdọ put together in the same *sịndị* assures the audience that it is going to be laughter all through the *sịndị*. This is due to the sharp contrast in their manner of movements and wits. The Monitor Lizard moves about *kudaak, kudaak* (slowly). He escapes narrowly into a hole when Nanamudo runs after him. The hole symbolizes a place of security for the Monitor Lizard.

The theme of revenge manifests itself in the story. Nanamụdọ embarks upon the task of digging the hole in which the Monitor Lizard is hiding. Evans-Pritchard(1967:32) opines:"sometimes some animals are not motivated by charity, a desire to render help to others, but by love of mischief an irrepressible temptation to trick others to get the better of them and boast of their cleverness". In "Nanamụdọ's Greed", the Squirrel is the trickster. He tricks Nanamụdọ twice when he appears incognito to help her to get all her groundnuts back or to kill the offenders. Each time, the Squirrel requests Nanamụdọ to cook *edo, pọọ* and *toọdo* so that the gluttonous offender will eat and come out of hiding, Nanamụdọ believes that to be true and

complies. The themes of deception and trickery clearly emerge in the Squirrel's act. It has proved that astuteness is more advantageous than strength.

The rumbling voice of Nanamụdọ is contrasted with the still voice of the Squirrel in the story. When the Squirrel appears, for the second time, he responds to Nanamụdọ's accusation in his tiny voice. He explains that he has not been able to engage himself in any farming activity because of ill health. Human beings sometimes plead their innocence by softening their voices. Nanamụdọ and the audience are aware that no farmer, without a strong reason, would allow the rainy season to pass without scratching the soil. Consequently, Nanamụdọ becomes reluctant to have dealings with the Squirrel, but eventually, she responds to his suave arguments and alluring promises. And this affords the Squirrel another triumph.

All the actions in the *sịndị* take place when Nanamụdọ is present. However, the plan to kill Nanamụdọ is the only action that takes place when Nanamụdọ is absent. This depicts that man is not omnipresent. The beating and *wọyi-wọyi* (lamenting) of Nanamụdọ have been acted out in order to make the story vivid and interesting to the audience.

The trickster's use of his ingenuity to outwit Nanamụdọ reflects the thinking of the Tangale society in approaches to various situations human beings meet. The story makes the audience laugh at Nanamụdọ's foolishness in putting her tail in a hole where her enemy is hiding. The audience is cautioned against being greedy because Nanamụdọ's greed has only resulted into her death.

3:4 Tales on fighting:

It takes two or more people to fight and anywhere a fight takes place, the place is turned into a temporary battle field. The atmosphere is usually tense and full of confusion. People around become frightened,they panic and run helter-skelter for fear of knives,stones and arrows used. While others run towards the scene in order to put an end to the fight,others become anxious because they want to know the stronger of the two sides involved. Each side tries to eliminate the other.

While some fights are supposed to train young warriors, they also engender a sense of competition among them. The winners are cheered and the losers are mocked particularly by children.

The *sịndị* titled "The Hare" (Appendix III)[7] involves fighting. The Hare is the major character around whom the events in the *sindi* revolve. Friendship has been established between the Hare and Laandang(Monitor Lizard). They catch a game, but after the catch, the theme of deception rears its head. The audience can be counted upon to guess what the Hare is going to do because he is associated with *sen* (cunningness), *yel-saba* (betrayal) and *dokdokẹ* (deception). He deceives Laandang that the meat is bitter while he and his wife feast on the meat. By this act, he has set the stage for greed. The Tangales expect people to share the things they gain collectively and abhor craftyness in the sharing.

The characters of the wives of the Hare and Laandang included in the story, help the audience to realise the story. The Hare's wife reveals the secret of the meat

and Laandang's wife reacts to the revelation. The story would have ended after the incident of eating the meat by the Hare and his wife but for the two wives.

The "justified" anger of Laandang's wife leads her to seek for various ways of making known her protest to her husband. She comes back from the river with her *lala*(water pot) almost empty as if the *lala* is part of her anger. The pot is significant in Tangale culture in that amongst other things pots are part of the items a woman takes to her husbands house when she gets married. The pot symbolizes humility in a woman in Tangale land. Consequently,when a pot is used to fetch water for domestic use, the woman is performing part of her wifely duties. Pots are also used for cooking. Grains are stored in pots for safe keeping. In addidtion, all the secrets of a family including treasures such as *munda* and *poshenje* are stored in pots. Pots also symbolize elders who are store houses of wisdom.

The animals in the Hare's *sịndị* are portrayed as thinking and acting like human beings in a human setting. They experience human emotions. And yet the fact that they are also animals is not completely subsumed. The audience can imagine Laandang's wife hurrying back home, furiously to meet her husband. Laandang is a reptile that crowls on the ground, but here is Laandang's wife presented struggling with a water pot on her head, like a woman. This illustration makes the *sịndị* very funny and the audience cannot help, but laugh. The *sịndị* has been structured in such a way that the actions and counter-actions of the Hare and Laandang help to blend the episodes together. The Hare thinks that he is wiser than Laandang, but Laandang proves that he has wisdom also.

The quest motif presents itself in Laandang. When he discovers that the Hare has cheated him, there is a break in their friendship. In the Tangale society acts of cheating are rebuked. In his justified anger, Laandang seeks for the Hare. It is not only the quest motif, but also that of revenge. Laandang wants to revenge on the Hare for all lthe embarrassments he has suffered from his wife and also the psychological stress caused by the Hare's trick. Laandang's seeking for revenge is an aspect of human attitude.

The Hare narrates his false story to Laandang's uncle-Kiwisin-ga- sakam. The Hare's voice is shaking and he is also speaking very fast and expecting the uncle to quickly come to his rescue. The Hare's funny pronunciations of *pẹyẹm* instead of *pẹlẹm* (lies) and *kụ̄yịm* instead of *kụ̄lịm* (not true or not so) send the audience laughing.

The world of fantasy is made up of many admirable things. Kiwisin-ga- sakam has such a long, wide and strong nose that a knife can comfortably rest on it and even be used in a fight. (kiwisin ga sakam literally means the nose with a knife). The uncle, to whom the Hare runs to for security, ironically turns out to be the one who kills him. The narrator used his index finger as a knife and imaginarily cut off the Hare's head *pee-re-et*. If the Hare is the witty-trickster, he is also fallible and some-times gets outwitted. The same thing sometimes happens in human society.

The Hare's *sịndi* teaches the audience that cunning people do not always succeed in life. It also teaches the audience not to betray the trust and confidence that their friends repose in them. Men are also advised not to reveal certain secrets to their wives because they might not keep such to themselves. The women are also taught

not to reveal certain secrets passed on to them by their husbands because the men might not reveal more secrets in future.

In the *sindi* titled "The Hunter and His Son" (Appendix viii) the narration takes the audience to the world of fantasy in which a buffalo changes into a beautiful lady in order to kill the Hunter's son. The theme of deception is introduced at the beginning of the story. The woman's (buffalo's) invitation of the Hunter's son to her parents home portrays another instance of deception.

The *sindi* shifts from the Hunter's home to the bush which turns out to be a battle field. The "wife" changes into a buffalo. This act shows her intense desire to return to her true self - a buffalo, because only her physiognomy was transformed when she changed into a woman. The evil intents of her heart are still in her. A buffalo is stronger than a lion. About four or more lions are required to kill a buffalo. The audience can imagine the struggle going on between the Hunter's son and the buffaloes because the narrator uses his hands and head to show how the struggle is going on.

The "wife" has betrayed the confidence her husband reposed in her, and wives are not supposed to do that. The audience is adviced to conceal certain matters in the heart just as the heart and liver, among other organs are concealed in the chest of man.

3:5 Hunting tales:

Amongst the Tangale hunting supplements agriculture and it is also a sport for the men. The hunters usually teach the young ones the skills to employ in killing

animals and to escape from the dangerous animals. The hunters also teach the young ones methods of preserving meat.

The theme of love is depicted in the *sịndị* titled "The Hunter and His Son"(Appendix viii). The son is the leading protagonist in the *sịndị*. He so much loves his "wife" that he refuses to take heed to his fathers warning. After being lavished with praise by his "wife" the Hunter's son reveals all the secrets, but one, that a hunter ought to know. At the point of revealing the last secret *"m-m-m..."*, the father suddenly shouts *bakị!* (shut up) And at this, the children, who formed a large part of the audience, shuddered with fear.

This *sịndị* illustrates the theme of bravery, which is one of the qualities of a hunter. When surrounded by the buffaloes, the son does not panic, he puts the *magja* to use. He is seen as having at his command some knowledge of magic. He invokes the *magja* and it confers invisibilty on him.

The moral of the *sịndị* is by indirection. If the Hunter's son had been impudent enough to venture into revealing the last secret, he would have been killed. It also follows that he who reveals a secret will pay the penalty for his indiscretion. This *sịndị* warns children to keep secrets. The children are also warned to be careful in everything they do because every action sets in motion a chain of consequences that they may not be able to control. Boys are warned not to give in to women because that might mean their end.

The meat that hunters in Tangale land bring home is cooked and shared. However, the Hare in the *sịndị* of "The Hare" (Appendix iii)[8] cheats his friend so that he can have all the meat to himself and his wife. The Hare is a very small animal and

cowardly, but is very wise to such an extent that he can outwit big animals and human beings. The Hare who is ever on the watch like the moon, with his eyes open even when asleep, deceives his friend that their hard earned meat is *kẹyẹk* (very bitter). The Hare has problems with letters of the alphabets such as "R" and "L". He uses "Y" for "L" and "R" and consequently, when the narrator mimicked *yọyi kẹyẹk* instead of *lọyi kẹrẹk*, the audience bursts into laughter. However, when the friend realises the truth, some of the tactics used in hunting are employed. The act of deception marks the end of their friendship. They fight and in the end, the Hare is killed.

The Hare has violated the rule of sharing the catch that hunters observe. One moral of the *sịndị* is that friends should be truthful to one another. Children are also advised not to violate laid-down rules - for if they do, they will suffer certain penalties.

The story titled "The Hare and the Tortoise" (Appendix iv)[9] first takes place in the open space where the Tortoise *pid widi* (farts). The Hare, who is cunning, lures the Tortoise like a game that has been trapped in the bush to his house so that he will add his "sweet" smelling fart to his *edo* (guinea corn and beans cooked together). The audience imaginarily moves with the characters to the Hare's house.

Edo is a type of food in Tangale land, but to relish fart on it appears strange. Ordinarily, the fart is inappropriate for eating. Its presence here however, does not weaken the episode, it adds interest and creates new expectations in the minds of the audience.

The theme of deceit is evidently portrayed in the Hare's invitation. This depicts the cleverness of the Hare and the Tortoise's foolishness. This is a picture of how one man tries to outwit the other in daily affairs.

The narrator takes on the personality of the Tortoise sitting on the pot-*bud-bud-bud- piit, poooot*, as he lets out the "sweet" fart. These sounds add vividness to the *sịndị*. The children in the audience mutter *h'm h'm*, this to register their dislike for farting in the midst of a crowd. The act of the Tortoise sitting on a pot is amusing and also pitiful. Man extends his sympathy to any one in danger. Nobody would be foolish enough to sit on a pot placed on a fire since he might either get burnt or fall into it. This is folly dramatized.

The *sịndị* is a very funny one and it serves to ease boredom in the audience as the Tortoise's foolishness is laughed at. However, beneath the laughter is a message which advises the audience not to be as foolish as the Tortoise. The didactic function has been accomplished through entertainment. The *sịndị* is presented in simple and straight forward Tangale language. This helps the audience in its language development. No dialogues are used, the Tortoise only follows the Hare without any protest.

Successful hunters normally share the meat with their colleagues. In the *sịndị* entitled "The Monitor Lizard and His Uncle" (Appendix ix)[10], the uncle in trying to inculcate the habit of sharing to the other characters, removes his eyes so that the eyes can keep watch over the meat. The uncle's character makes the story interesting. He serves as a teacher and as a "saviour" to the Monitor Lizard. Most families in Tangale land maintain the extended family system. The uncle in this story maintains the blood link between him and the Monitor Lizard by inviting and teaching him the tactics of hunting. The character of the Monitor Lizard also helps to sustain the structure of the story. Each episode is linked to the other by his participation.

The sudden loud and condemning voice of the narrator *han ga doko ya*? (were you the only one that went hunting?) makes the children shudder. This story indicates good neigbourly and brotherly love. In Tangale community,everyone is one another's keeper and every man's child is everyone's child. A child that goes wrong can be corrected by anyone and the parents of the child express their appreciation for such.

The seeming cunningness of the Monitor Lizard is reason for great laughter among the audience, for even the narrator, laughing, had to stop at the point he was describing the Monitor Lizard's actions. The Monitor Lizard, in anger does not only kill anyone he sees, but also in defense of his action asks a rhetorical question *"han mining gan ga ya?* (were you there with us?).

The Monitor Lizard, in trying to imitate his Uncle's action, removes his eyes. The sockets however would not hold the eyes when he tries to fix them back. In a related incident, the Monitor Lizard also removes his hand to bring down *kunji*[11] (baobab fruit pod). Unfortunately for him, neither the hand nor the *kunji* comes down.

The audience is imaginarily carried to the world of fantasy by the narrator as he adapts the personality of the uncle and becomes *sele* (a crow). The presence of "the crow creates suspense in the audience. The audience wonders whether the "crow" will spare the hand or not. The narrator takes on the personality of the Monitor Lizard and cries *wayi wayi, yaro* (oh my hand). The narrator is adept in adapting the roles of the characters. In the twinkle of an eye, he stands as the Uncle before the Monitor Lizard and fixes the eye and hand back. The audience is brought back from the world of fantasy to the here and now context of the narrative. Children who are disobedient in

the Tangale society are sometimes allowed to experience some hardships. Such children are rescued after they have learnt their lessons.

The story teaches the audience not to imitate acts that they are not endowed with powers for.It also cautions them to be careful in how they conduct themselves in the society, because people watch whatever they do.

3:6 Family:

The family,the nucleus of the society,consists of parents,children, grandparents, and other relatives.Even if all may not be well between family members,efforts are made to maintain the bond of unity and understanding and not to give outsiders the impression that there is disharmony. The family has a duty to perform in framing the personality of the children through rebukes,pieces of advice and stories.Some of the children,however,give deaf ears to such. Some stories are used as a means of coating the bitter pills of communal training and in moulding the morality and personality of its members. While the listeners derive some pleasure in listening to the stories, the narrators achieve their set objectives.

Some parents however, do not show good examples to their children as illustrated in the story titled "Poisoning"(Appendix xii)[12]. The story presents a man who poisons all the *wulot* (wild black berry fruit) that fall on the ground. The main theme in this story is that of wickedness and it centres around the character of the wicked man. Every event in the story centres around the wicked man too.

The fruits are not there as a result of the man's labour, they are part of the gifts of nature that both humans and animals enjoy. But because some human beings are

naturally wicked, the man therefore, embarks upon such a wicked act. No form of wicked act is condoned in the Tangale society.

The addition of one other character in the story gives it a turning point. An onlooker watches the man's action and then warns passersby not to eat of the poisoned fruit. He utters the sounds *dik dik dik* and the people unravel and obey the message. Any one who refuses to be warned, suffers the consequences. The onlooker, however, does not extend his act of kindness to everyone. He allows the members of the wicked man's family to eat of the poisoned fruit.

When the narrator announced the result of the wicked man's act, some people in the audience shouted:"kwogunda" (it serves him right), while others expressed their sympathy. One of the morals in this story is that whatever a man sows is what he will reap.It is advisable therefore, not to indulge in evil acts because no one can predict whom the victims will be. The audience is also advised to take heed to warnings, if the passersby had not taken to the warning given to them, they would have died. The audience, furthermore, owes a duty to the society, and that is, to inform others of any impending danger.

The story titled " A Brother or a Friend?" (Appendix xiii)[13] opens with the theme of hatred. The poor brother and his children are not allowed a bite of the rich brother's food.The rich brother instead of sharing his food takes to eating it away from the prying eyes and hands of his poor brother's starving children.This is an example of extreme cruelty. Other themes in the story include that of hatred and jealousy, and of love and hope. While the rich brother hates the sight of his poor brother, the poor brother demonstrates his love by nursing him. The poor brother does not mind the

putrid smell oozing from the "sick man's" body. The narrator, to demonstrate the poor brother's worry over his brother's health, places his chin in his right and then left palm with his eyes moving from the floor to the "sickman". He also lets out moaning sounds *hm, hm, hm*.

The "sickman's" wife portrays an absence of love towards her husband. She is only interested in his riches and not in his health. The Tangale society frowns at such acts from women who disown their husbands at moments of crises. Levirate marriage is favoured by custom-for a widow could remarry her deceased husband's brother. In this story, in the event of the death of the rich brother, no one would want to marry the wife because of the lack of love she has shown her husband.

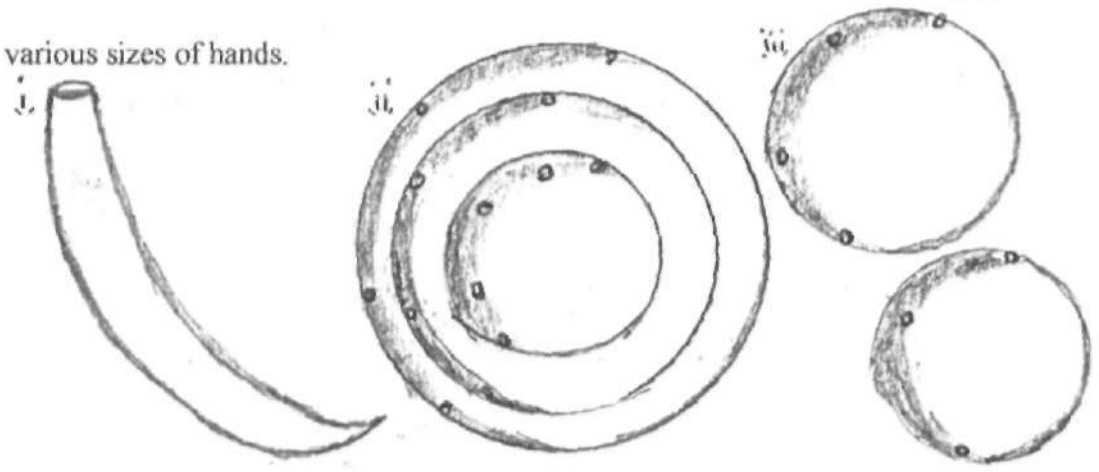
The narrator did not make use of humour because the tone in the story is a serious one. The "sick" brother needs urgent attention to rescue him and thus, there is no time for humour. Also depicted in the story is the theme of betrayal. All the rich brother's friends desert him - thus, betraying the trust and confidence reposed in them.

The narrator made use of a proverb in the story to show that he is aware of some parts of the oral tradition of the Tangale people. The proverb is: *Molle terme* (brotherly living is now). To the poor brother, a brother is much too dear to be kept at a distance because it may be too late to help him when death seperates them. The bond of kinship is cemented at the end of the story.

The audience can learn from this story that some women are fickle and not loyal to their husbands. Such women go for the wealth of their husbands while their husbands face hard times. The women are advised to stick to their husbands at all

times. In addition, the listeners are taught to be kind to one another. Friends are advised to hold on to each other in all situations.

The story entitled "A Bracelet from the Elephant's Tusk" (Appendix xiv)[14] illustrates the need for forgiveness for family harmony and societal cohesion. The narrator, after announcing the title of the *sịndị*, takes some time to explain how bracelets are carved from the tusks of elephants(i). The explanation enhances understanding, adds beauty to the structure of the *sịndị* and makes it interesting. The name *saị* is not a common name for a bracelet, as is *wamon baka* or *wul*, hence the narrator's patient explanation. He first of all draws a circle (ii) to represent the first part of the tusk, out of which three or more bracelets can be carved out. He then draws the bracelets that have been carved out as illustrated below: *Saị* in (iii) are to fit various sizes of hands.



The point of explanation was the only point where the audience moved in order to have a closer look at the drawings. After that, the atmosphere becomes quiet as the listeners became attentive and no laughter was heard.

The possession of *saị* is a symbol of wealth in the Tangale society. It differentiates the rich from the poor. Furthermore, *saị* is a symbol of beauty and girls who want to excel at dances appreciate the wearing of *sai* on their hands. Carvers and

blacksmiths play a major role in entrenching the cultural values of the Tangale by carving out *sai* from the tusks of elephants.

In the story "A Bracelet from the Elephants Tusk"(Appendix xiv), a girl borrows a bracelet from her cousin. The inability of the first girl to return the bracelet results into a conflict. Her uncle orders that the hand be amputated so that the lawful owner could have her bracelet. Her uncle shows no respect for humanity and custom. When the hand is amputated the conflict is resolved. The Tangale custom does not permit such a wicked act.

The characters in the story are not named, they are referred to as the first and second girl,first and second father/uncle. However, the characters hold the structure of the story together. The action of one character leads to a counteraction by another.

In a later development, the hand of the girl who owns the bracelet gets stuck inside a borrowed *tudẹ* (a liquor pot). The narrator kept on repeating the fact that no amount of *yẹlekdẹk* (a slimy substance) can bring out the hand. The repetition helps to keep the audience in suspense:"So what will happen next?" The owner of the *tudẹ* refuses to have it broken. The other characters agree that there is no difference between six and half a dozen. The hand is amputated and the *tudẹ* is given to the rightful owner.

Respect for custom is respect for humanity. The Tangale custom provides the path which leads to harmony in the manner in which its members conduct themselves. The second man decides to disregard this custom because he is convinced that a wicked man like his brother deserves no respect. In revenging, he duplicates the crime

of his brother. The other characters in the story approve the revenge against the father, who breached the code initially.

The first girl survives, while the second girl dies. The first father places his hands on his head and cries. His cry is a symbol of sadness and also of regret for his action. The cry moves the audience to sympathize with him, even though he is the author of his own sorrow.

There was a change in the manner of talking as the narrator narrated this story. He spoke gently, but loud enough for all the listeners to hear. To illustrate the importance attached to *sai* and the possessor of the *sai*, the narrator gave a proverb at the end of the story:"*ku ga neduk sako ana saį*". (You have indicated that only those who possess *sai* can correct you). This proverb is used on a disobedient person who feels that he can be cautioned only by rich people.

The story ends with very serious and important messages. It teaches the need for people to be patient and not repay evil with evil. It advises parents in particular to set good examples for their children to follow, and that can be through loving one another.

Njosogum is the major character around whom all events revolve in the story titled "The Story of Kaka" (Appendix xi).[15] The old woman encourages Njosogum to be industrious by giving him the hook. He is faced with conflicts of duties. He has a duty to perform to the old woman and to the other members of his society. He, however, chooses to meet the needs of various people at different times. He is therefore a symbol of loyalty and selflessness. Njosogum cannot watch the other

characters in the story suffer while trying to perform certain acts or suffer from hunger when he has something to offer them. Man is sometimes faced with similar situations and is left to decide on what to do.

Njosogum violates the old woman's orders by not going to shoot the birds. In Tangale society, children who refuse to run errands are chastised. Njosogum moves from one place to another displaying acts of kindness and the audience moves with him on the imaginary trips. He extends his act of kindness even to trees. He pours *ọdọ*(cream) *yurbuu* on the tree even when the tree does not respond to his question. The sound *yurbuuu* helps the audience to imagine the cream being poured on the tree.

The story is full of humour. The audience begins to laugh each time Njosogum through the narrator starts saying *ihn, ihn*. These sounds are meant to draw the attention of the person who has collected an item from Njosogum. Consequently, when the question is asked: *"Anang Njosogum?"* (What is it Njosogum?), he begins to sing:

Lọ, lọ, lọ, lọ, ma nong?
Lọ, ma n'am, N'am otun gai ya?
Angdan po pig nọ.
Pig, pig, pigu, pigu ma nong?
Pigu ma kaka, Kak tem mando wen pig tesi,
Ungo be Njosogum, *Pei mbole min hade,*
Pei bagda min hade.

English Translation:

Meat, meat, meat, who owns it?
It is for the sea owner. Did he
just give it to me?. He paid for my hook.
Hook, hook, hook, who owns it? It is for Kaka,
When she swept her house she found it
"Take Njosogum, shoot pigeons for us to eat.
shoot doves for us to eat"

The song punctuates instances when Njosogum has lost something and now wants to have the item replaced by another. The characters and audience decode the message in the song clearly because of the questions and answers provided. The song lengthens as Njosogum adds more items. The formulaic dialogue between Njosogum and the other characters features ten times in the story. The audience laugh because Njosogum as big as he is, cannot explain in clear terms his intensions before releasing each time. The song is repeated to remind the audience of Njosogum's items.

Kaka is no longer mentioned in the story.However, Njosogum's songs remind the audience that Kaka is the owner of the hook and might therefore be waiting anxiously for the birds. It is good to be sympathetic, but that should not be at the expense of others.

The narrator probably lacked a better word to describe a hook - hence the reason for using an arrow head. However, it could be added that an arrow head has "ears" that could serve as hooks. The narrator referred to modern items with foreign names, the Hausa word "daro" (a big wide metal dish) has been used instead of *kẹlẹ* (a big earthen dish). This illustrates the level of interaction that exists between the Hausa and the Tangale people.

Minor characters such as the nursing mother, the fisherman and the blacksmiths strengthen the characterisation and the length of the story. The narrator, if he so desires,can make the story longer than it is by adding more characters and items, thus delaying the climax.

The rules of hygiene were strickly observed in Tangale land even before the introduction of cutleries. A woman who had a new baby did not eat with her bare

hands for the first few days after delivery. She used either a piece of wood or a piece of bone made for that purpose. The woman in the story to whom Njosogum gives his guinea corn flour to, observes the rules of hygiene while eating.

The role of the sympathetic, courageous and understanding Tangale women is depicted in this story. She excels in difficult areas of family life and sacrifices herself to meet the needs of her family. If a fowl is to be served with the family meal, she takes only the leg and allows the other members to have the better parts. She sympathizes with the wishes of others. In this story, however, the African woman is abandoned by her husband. Though abandoned, she does not tear herself apart as if the world has come to an end. She remains calm believing *Yamba* would provide for her and the baby. Throughout the story no mention is made of her husband who is supposed to cater for both mother and child. The woman is left to starve. This depicts utter neglect from the husband and such an act is not condoned in the Tangale society.

In the final episode in the story, the narrator employs the use of monologue and imitates Njosogum's voice as he talks to the river:"*Am si kọobo,sigan emu naṇ?"* (River as you flow what do you drink? (S I L E N C E).

Njosogum repeats: "*Am si koobo, si gan emu nan?*" (River as you flow what do you drink?) (S I L E N C E).

His rage grips the better part of him and he throws himself into the river and drowns. This is a depiction of the evil lot of man.

. The main lesson in this story is that children should obey when they are sent on errands. In addition, Children should not allow their anger to get the better of them, because if they do they will experience hardship. The men are also advised not to

abandon their wives. The women are enjoined however, to keep on struggling patiently even when abandoned by their husbands.

A family where human beings show concern for one another is depicted in the story of Kwanga (Appendix x)[16]. In the mornings, members of a family and also neighbours are heard exchanging greetings *"ma pona*?" (Have you woken up? or good morning). The Tangale people exchange greetings to know the welfare of one another.

In the same story, the position of the Supernatural Being is illustrated. Sacrifices are offered to appease the gods, to plead for certain things and to express appreciation for answered prayers. During sacrifices people come together and feast on what has been provided just as they do in their families. It is on such an occasion that Kwanga abandons making tattoes on some characters, to attend to the urgent call. This act shows that *Yamba* is supreme over the characters and over man in general.

A conflict results over the penknife and pot between Lamoldodi and Kwanga. However, when the penknife is found, the conflict is resolved. And when the pot is broken, the conflict is restored. Human beings normally find the causes of conflicts and resolve their conflicts. This story enjoins the audience to live in harmony with one another. It further enjoins the audience to attend worship sessions at the appropriate times.

In the story titled "The Girl and Nanamụdọ" (Appendix v)[17], the theme of obedience is clearly depicted. The respect for parents and the willingness to serve them is explicitly illustrated in the manner in which the girl conducts herself. A garland of flowers in form of praises is usually waved on such girls.

The unsavoury character of Nanamụdọ is sharply contrasted with the sober nature of the girl. The girl symbolizes patience and obedience. Evil persists in the person of Nanamụdọ and must therefore be destroyed. The *twan* (axe), *nar*, (spear) *dẹngẹr* (bow) and *bun* (arrows) symbolize a brave man, and these weapons signal danger to Nanamụdọ. However, after witnessing Nanamụdọ's actions, the girl's father's flesh begins to tremble on his bones.

Children blend fantasy with reality. *Tindẹ* and *dẹgo* are familiar objects to children. When Nanamụdọ swallowed those objects, it added mystery and adventure to the story. The audience accepts the unreal because it is close to the real world they know; a world that uses *dẹgo* and tinde and has events such as watching over millet farms. Some children in the audience recalled their experience when the *dangla* that was erected on their millet farm gave way beneath them. One of them whispered how he fell down and hurt his back.

The father, who is armed to attack Nanamudo, ironically turns out to be carried home by his daughter because he cannot withstand Nanamụdọ. While the girl is trying to escape with her father, a bird breaks into a song:

Layali ni kwom puto, kẹdẹk, kẹdẹk,
Wobi tul, pido, kẹdẹk, kẹdẹk,
Wob da pumbu, kẹdẹk, kẹdẹk.

English Translation:

Layali is carrying her father, *kẹdẹk, kẹdẹk,*
She puts him under a tree, *kẹdẹk, kẹdẹk,*
She puts him under a tree, *kẹdẹk kẹdẹk.*

The Bird's song helps to hold the structure of the story by linking some episodes. It also reveals to Nanamudo and the audience what the girl is doing. It is only in the bird's song that the audience gets to know that the girl's name is Layali. The words *kẹdẹk, kẹdẹk* have been repeated to illustrate the girl's inability to carry her father easily. The audience can imagine the girl struggling under the weight of her father. Human beings sometimes decide to behave like the bird and reveal certain things that ought to be kept secret. The audience heave a sigh of relief when the girl's brother kills Nanamudo.

When the girl is thrown into the sea by a heavy rainstorm, the Frog is the only one who is able to save her. In a similar story, "The Beautiful Girl"[18], the main character finds herself in trouble when she realizes that she has mistaken superficial attraction for inner concrete realilty. The "Handsome" man is no longer a man but *Suuro.*

The situations the girls find themselves in are sources of concern for the members of their families. Their fathers, who are forgiving and loving, go to the extent of making vows to whoever saves their daughters from danger. This is a reflection of what parents in the Tangale society do when their children are in danger. The inclusion of these portions from the two stories is to illustrate the roles families play in trying to make life comfortable for their children. Parents are reminded about the need to come to the aid of their children when the children face difficullties. The parents are also advised to keep to promises. The stories stress the need for obedience on the side of the children.

Old women who stay with some families that feature in some Tangale stories play the roles of *deus ex machina*. Sometimes, nothing is heard of their actual family background. Such old women are usually dirty and the characters do not want to come into close contact with them. However, the old women feature at critical moments and help the characters out. Some of these old women have supernatural powers that can help even while they are not physically present.

In the story of Kwanga, (Appendix x)[19], the narrator emphasizes the role played by the old woman. The theme of obedience is revealed because the outcome of the girl's head depends on her obedience to the old woman. The theme of deceit in the Old Woman is a feigned one, it is not for evil purposes, but to help the girl. Such forms of deceit are allowed in a human setting in order to save others from impending danger.

The final episode is a close repetition of what happens to Lamoldodi. Lamoldodi's stepmother breaks her daughter's head so that the daughter will return with similar fortunes to that of Lamoldodi. The story contrasts obedient and disobedient daughters. The narrator varied her voice from that of the obedient to that of the rude sister. Lamoldodi speaks with respect and expresses her desires more in her song while the sister presents herself as one who knows everything, but from the wrong end. The rude girl has not considered the fact that the old woman is no longer strong and throws her down *ka - lus*. At the sound *ka - lus*, the audience pitied the old woman, yet the laughter cannot be restrained.

In the story, the theme of the imagined rewards for the obedient girl with a final episode contrasting the ghastly fate of the disobedient step-sister is developed. Thus,

the audience is taught that obedience attracts blessings. The audience is further warned not to be jealous of others. The girls who will be mothers in future are warned against causing the downfall of their children.

The men in some of the stories play the roles of fathers or husbands. A man could choose his most astute son to confide in him as illustrated in "The Hunter and His Son" (Appendix viii)[20]. It is the desire of some parents that their children surpass them in various skills in various areas of life.

The buffalo's family decide to get rid of the Hunter's son so that they would rest from his attacks. They conclude that only magic can fight magic. The theme of deception sets in. One of them changes into *worop* (a woman) because only a woman can worm out the secret in the Hunter's son. The Achilles heel of some men is the woman. Kẹbnẹ,in a brilliant Samson and Delilah episode is able to elicit from the Hunter's son the secrets of hunting. The themes of disobedience and betrayal are introduced in the story. The son disobeys his father's warning by revealing the secrets of his hunting skills- thus betraying the confidence the father reposed in him. This story is a reminder of the story of Samson in the Bible. Samson was similarly lured into revealing his riddle and the source of his strength.[21] The narrator takes the audience on an imaginary trip into the bush to witness the struggle between the Hunter's son and the buffaloes. The son places *magja* on his head and is turned into smoke. He thus, escapes the cruelty of the buffalo-family. Families who plan to harm their son's-inlaw are not supported in the Tangale society.

The audience is brought back from the imaginary trip to the family house where the son is portrayed as calmly coming back. The narrator adopts the character of the

Hunter and sarcastically seeks to know the whereabouts of his son's *dẹngẹr* and *bun*. The audience chuckles with laughter, the laughter is suppressed and the suppressed laughter, in the eyes of the audience, shows the son as gullibee in spite of his training.

The story of "The Hunter and His Son" teaches the audience to be obedient to elders in order to avoid similar experiences of the Hunter's son. The Hunter's son realizes that his father's assertion about *kẹbnẹ* is true. It also follows, that the audience should heed more carefully the suspicions of elders, as what they suspect may turn out to be portentious.

3:7 Co-wives:

It is asssumed that the more wives a man has, the more children he will have. Jealousy among co-wives is one of the commonest themes for *sịndị* in Tangale land. Polygamous homes are usually fertile soil for tensions and conflicts. The distinction between the beloved wife and the despised one is made in Tangale stories. The discrimination is not sometimes made verbally by husbands, but exist *de facto*, and it is also made known in conversations among the co-wives and non-members of the family. The effort of each co-wife is geared towards getting the attention of the husband, and if possible, send the other wives out of the house.

Stories about the "Enfant Terrible" abound in Tangale tales. The Enfant Terrible is a child that is born into a family abnormally. Sometimes, such a child comes as a result of conception from the knee or after some strange events as illustrated in the story entitled "The Clinging Child" (Appendix xv)[22]. The story portrays the theme of

desire for a child in a mother. The desire is not however, for riches, but for a child. The woman, who is the major character in the story, is plagued by barrenness.

The childless woman's desire for a child takes her through series of maltreatments and mockeries from her co-wives. She endures jeers from her co-wives while hoping that her one and only desire would be granted. Children perform several functions for their parents and the society. To replenish the society, children have to be born. The children also are a source of economic production to their parents for they work on the farms. When children grow up and also when they get married,they donot forget their parents and go off to make their own way in the world.

The listeners are reminded of what they see in some polygamous homes in the Tangale society through the childless woman and her co-wives. The universal position of women, particularly those with no children is depicted in their quest for children. Such women sometimes go to see *ana korom* or *ana tau* (a diviner) to plead their cases. They go to the extent of offering all that they have in order to have their own children.

The childless woman in the story portrays a sub theme of love even before the birth of the child. She promises not to put the child down. The narrator takes the audience on an imaginary trip to the world of fantasy where an infant in the womb, calls on his mother in an audible voice to give birth to him. The stigma of barrenness is removed, but the child becomes a problem to his mother and the society at large. Children are a source of joy to their parents and the community even though, they sometimes cause pain and anguish. A number of changes take place after the birth of the child. The mother is happy and her husband is reconciled to her. However, the

child is abnormal. The child shows attitudes that cannot be reconciled with that of normal human babies. The use of dialogue is employed as the audience is presented with the series of dialogues that take place between the mother and the clinging child:

Mother: *Yekto kan ga sa sana.* (Come down and eat).
Child: *M'm na san tal-pii.* (No I will eat up here).

The quest motif presents itself twice in this story. The first time was in the search for a child and second in the search for someone to bring the child down. An irony is realised in the story. The woman who prayed and desired to have a child, even one that clings, now wants someone to bring the child down by all means. The birth of a child which should be a woman's crowning glory,becomes for this woman mere physical agony.

The narrator demonstrated the action of the hunters in attempting to beat the child by the use of his two hands. He quickly adapted the position of the child and leans from one side of the mother to her other side each time a hunter appears to beat him. The narration ridicules the hunters because they are not able to bring the clinging child down- with all their tactics of dealing with animals.

The story teaches men to be just and fair to all their wives. It also teaches women who have given birth to children not to make a caricature of others, because the same *Yamba* that gave them the children can also give other women. The women are warned against desiring to have children at all cost because such desires could yield a curse instead of a blessing as in this woman's case. The children are also advised not to be naughty to their parents and elders.

Some characters represent certain bad attitudes in human beings, particularly in co-wives. The step-mother- step-child relationship is sometimes unhealthy, the victim of the situation is usually the child. The child lives his or her life moaning his/her lot and invoking *Yamba* to come to his/her aid, even if it would require a miracle. In the story titled "Layali and Lamoldodi" the step-mother, the villain, is introduced into the story after the death of Lamoldodi's mother. The role of the step-mother in this story is to disrupt the peace of a happy family and to cause harm to the surviving child.[23]

A theme of challenge is depicted in this story. The step-mother is faced with the challenge of taking care of the girl. However, the step-mother refuses to accept the challenge.She calls Lamoldodi in order to send her to bring fire. Maiture (1993) in his work failed to give the reason why calls are not answered the first time. Lamoldodi's delay in answering the call the first time is not an act of rudeness,she is afraid of evil spirits that imitate human voices with evil intentions.

The theme of wickedness is portrayed in this story. The step-mother's lack of self control is evidenced in her action. The act of breaking Lamoldodi's head brings public censure and humiliation on the step-mother and on other women who indulge in similar acts in the Tangale society. The wicked act of the step-mother leads us to the quest motif. Lamoldodi goes in search of someone to stitch her head and this is an indication of the availability of traditional healers in Tangale land. The narrator sang the melancholic song imitating the pitiful voice of Lamoldodi:

Tangale Language:

Kamon at wi, an ga, "yọmga?"
Kamon at wi, an ga "yọmga?"
ka "o wo'o", n atun yomo wa sen po ino,
Na wan ma nleko, ka lecton kịjno,
Ka mid, mid uk kuduk saa.

English Translation:

I was told to bring fire, I asked, "an axe?"
I was told to bring fire, I asked, "an axe?"
She said "yes" I brought an axe,
And she used it to break my head,
I am going to the "doctor's" house to have my
head neatly sutured like *kuduk-saa.*

A dialogue that took place between Lamoldodi and her step-mother is embedded in the song and it helps to relate to the audience and the characters in the story Lamoldodi's plight. The song further draws the attention of the enquirers and the words sink into their hearts more than spoken words would do. The song attracts the sympathy of the enquirers.

The audience goes with Lamoldodi on an imaginary trip to Nleko's house. The theme of humility emerges in the story. The additional character of the old woman in the story helps in the realization of the story, consequently, leading to the production of Lamoldodi's neat head. *Kuduk-saa* symbolizes a job that has been neatly done and because of that, any animal that runs into a *saạ(*net*)* hardly escapes. A simile is used in the song to compare the desire of Lamoldodi to the bag. The act of suturing the head depicts the desire for beautification by the two sisters.

The step-mother, out of envy, breaks her daughter's head. Other sub themes of jealousy, rudeness and disobedience emerge with the change in character. Similar events happen to the two sisters, but they have opposite results. Both sisters have cause to look for a "doctor". It is also normal that other characters ask them what happened to their heads. However, the sisters have different ways of responding to their enquiriers. The old woman attempts to help them, but they react differently. *Poo tushi* and *daụ yabe* are not meant for human consumption, but to indicate her

obedience and the desire to have her head sutured, Lamoldodi eats them. The sister, however refuses to eat such and at the end takes the wide path that leads to her death.

The character of the step-mother has been used to comment on human relations in the Tangale society.The story advises the audience to be kind to orphans and other people as well.The audience is further enjoined not to favour anyone above the other.The story serves an important function in the Tangale culture, out of which it has grown. It impresses upon the audience the need for harmony among co-wives and their families and the attendant tragedy that follows the rupture of such harmony by jealousy.

The story of Layali and Lamoldodi is probably an extract from *sịnd* Kwanga. A portion of the story of Kwanga contains the story of Layali and Lamoldodi, but in an elaborate manner. Kwanga is portrayed as the wicked character and not his second wife as illustrated in the story of Lamoldodi. Kwanga, filled with rage breaks Lamoldodi's head.This act shows the wickedness of mankind.

The story of Kwanga provides an interesting example of how a father should compensate a motherless child for loss of a mother's affection.This he can do, by controlling a new wife and by showing the child greater love than would normally be given.The act of breaking the head illustrates that sometimes, fathers do not remain loyal to the motherless children.The audience frowns at such terrible acts and this incidence also provides a basis for reflection.

Kwanga is portrayed as someone who has violated the rules of what axes are meant for in Tangale.Two types of axes used to be presented as part of bridewealth, the one called *twan* is for chopping firewood and the other one called *yomo* is for

digging the graves of the parents of a wife when they die and sometimes for felling trees too.

At the end of both stories, Lamoldodi is moved to a place of wealth by the help of the *deus ex machina*.The real and fantastic worlds are brought together when handsome human beings come out of the eggs Lamoldodi breaks.

The audience is once more reminded of the need to be obedient to instructions.Fathers are also enjoined to be fair and just to wives and children.Orphans should be given the necessary support they need so that they will in turn do the same to others.

Conclusion:

Sindi is more effective in imparting its messages if it is rendered in its narrator-message-receiver context. The content and form unite in educating while entertaining the audience. The use of songs, dialogue, proverbs, and irony, among other techniques, help to give the stories their literariness, and the story-telling sessions, events to look forward to. Family members are warned against being jealous of the possessions of others. In addition,they are not to return evil with evil,but to live in harmony with one another.Wives are important persons in the Tangale society and most relationships radiate from them. They are admonished not to be jealous of one another. For a peaceful co-existence in marriage,spouses ought to be loyal to one another. Children who are not endowed with certain qualities are advised not to imitate others. The Tangales are advised not be lazy in order to produce food that will sustain them.

The Tangales do not like fighting,they fight only when they are provoked. They are advised not to betray the confidence reposed in them by others because such can cause fights. In the stories therefore,conscious effort is made to educate the Tangale people of the ills that betrayal of trust can generate. The intensity with which the stories dramatize the theme of co-wives, jealousies, family issues, marriages and fighting indicate how obsessively concerned with these issues the Tangales are. However, the economic, religious and social changes in Tangale society have affected the *sindi* performance. Consequently, chapter four will focus on the impact of modernization on the story-telling tradition in Tangale land.

NOTES ON CHAPTER THREE:

1. "The Beautiful Girl". This story was narrated by Mrs Komo Danbaki on 26th July, 1993 at 8.15 p.m. at Banganje. Komo is 55 years old. See appendix 1 for the full story.

2. "The Girl and Nanamudo". This *sịndị* was narrated by Kidda Sadata on 16th June, 1993 at Banganje. He is 74 years old. See appendix v.

3. "The Infant". This *sindi* was narrated by Lasombol Daudu on 26th July, 1993 at 10.00 p.m. at Banganje. Lasombol is an expert pot maker and people rush for her products. She is 68 years old See appendix ii for full *sindi.*

4. "The story of Kwanga". This was narrated by Kaljam in Lapan on 4th April, 1993. Kaljam is 56 years old. See appendix xii for the story.

5. "Nanamudo's Greed" was narrated in Ture by Daniel Ture on 30th September, 1993. Daniel is 50 years old. See appendix vi for the story.

6. "The Hare". This was narrated at Banganje by Komo Danbaki on 15th September, 1993.See appendix iii for details.

7. "The Hunter and His Son" was narrated in Ture by Audu Mai on 12th March,1993. Audu is 60 years old.

8. "The Hare" was narrated by Komo Danbaki at Banganje. See Appendix iii.

9. "The Hare and the Tortoise" was narrated by Zara Lidani on15th September, 1993 at Banganje.Zara is 54 years old. See Appendix iv.

10. "The Monitor Lizard and His Uncle" was narrated at Lapan by Isa Lapan.Isa is 70 years old.It was narrated on 20th April, 1993. See Appendix ix.

11. *Kwaka/Kunji* (Adansonia digitata) is a perilous tree to climb with an enormous trunk, smooth, slippery back, soft wood that breaks easily. The leaves and seeds are used in cooking soup while *kuduk* are made from the bark.Both pods and seeds bear the same name.

12. "Poisoning". It was narrated by Daniel Ture on 16th June, 1993 at Ture.Daniel is 48 years old.See Appendix xii.

13. "A Brother or a Friend?" was narrated by Daniel Ture on 16th June at Ture.See Appendix xiii.

14. "A Bracelet from the Elephant's Tusk" was narrated in Banganje by Kidda Sadata on 29th June, 1994. See appendix xiv.

15. "The Story of Kaka". This *sindi* was narrated by Ngune in Lapan on 4th April, 1993.Ngune is 55 years old.See Appendix xi.

16. "The Story of Kwanga" was narrated by Kaljam in Lapan on 4th April 1993.See Appendix xii.

17. "The Girl and Nanamudo" was narrated in Banganje by Kidda Sadata on 16th June, 1993.See Appendix v.

18. "The Girl and Nanamudo" was narrated by Kidda Sadata on 16th June, 1993 at Banganje.See Appendix v.

19. "The Story of Kwanga" was narrated by Kaljam on 4th April, 1993 at Lapan.See Appendix xii.

20. "The Hunter and His Son".This was narrated in Ture by Audu Mai on 12th March, 1993.See Appendix viii.

21. A Woman cajoled Samson to reveal the secret of his riddle in Judges 14. Another woman, Delilah lured Samson into revealing the source of his strength, Judges 16.

22. "The Clinging Child".This was narrated by Sengo in Ture. Sengo is 38 years old.It was narrated on 24th May, 1994. See Appendix xv.

23. "The Story of Lamoldodi" was narrated by Kidda Sadata on 29th September, 1993 at Banganje.See Appendix vii.

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Chapter four

4:0 The impact of modern changes on the Tangale story-telling tradition:

4:1

> In place of their incantations, our ancestors were given prayers to the Almighty God. And to try out the efficacy of prayers, the white-man asked our people to close their eyes before communicating with our creator.
>
> (Kenyatta, J.1979).

The above quotation suggests that the blackman was happy and contented before the arrival of the whiteman, who later deprived the blackman of his land and certain cultural practices. The logic of the quotation continues that, while the blacks prayed with their eyes closed, the white invaders were busy carting away the mineral and human resources of the blacks. It is not surprising that when the missionaries came to Kaltungo in 1917, Karga[1] asked them:

"Have you come to get the tin out of our country?"

"Have you come to help the political men gather the taxes?"he further asked.

Sindi like other cultural practices generally affected by the whiteman's coming. This chapter focuses attention on the impact of modern changes on the Tangale story-telling tradition within a changing Tangale society.

The content of what is modern varies from time to time. This is because modernisation is a dynamic process, for what is modern today might not be in future. The dynamic nature of society and culture has a serious effect on story-telling. Before the advent of Christianity and Islam in Tangale land, around the 18th and 19th

Centuries, the Tangale had one culture, one language and one religion. However, with the arrival of the colonial masters, Christian and Arab missionaries, various aspects of culture, language, religions and modernisation were introduced to the Tangales. The changes in the ways of lives of the Tangale have both positive and negative effects on the Tangale and the art of story-telling among other art forms.

Contact with the Hausas and other ethnic groups led to cross-cultural interaction. But the magnitude and nature of change in a society's way of life, brought about by contact with the West, threatened the extinction of the Tangale culture.

Since culture is not static, each time a *sịndị* is performed, there are bound to be some changes, particularly in the names of the characters and the articles mentioned. The changes are reflected in the areas of education, economic and religious practices among other aspects of life of the Tangale community. These changes have affected the performance and the number of times stories are told and listened to. Iona and Opie (1980) have this to say about the changing conditions: "Folklore possess the characteristics of all living matter. Portions may die with time, but it is also capable of breeding, it grows, it spreads, it feeds on other matter and it has the great quality essential for survival, the ability to adapt to changing circumstances"(p.176). This relates to the Tangale tales.The narrators of Tangale *sịndị*,in the process of narration, bring together ideas,materials and events drawn from traditional life and the new technology.

4:2 Education:

Education is an important tool for the preservation and maintenance of a society and its social structure.The Tangales in the pre-colonial period had some institutionalised ways of transmitting their heritage to the young. However,with the introduction of the western system of education, the Tangales began to send their children to schools because they believed that the schools opened the treasure-house of the modern world. In the schools, the Tangale children were taught more and more about Europe and other countries and less and less about their own African, and in particular Tangale society. In place of *wọzọn* and *sẹnẹ* (seasons), Kilang and Lakwanjang Hills, the Tangale children were taught about Autumn, Spring, Summer and Winter, other people's rivers and mountains, vague and abstract things to the children. Some of the Tangale children spend part of their evenings trying to explain the scientific information they learnt in school to their age-mates and elders, who sometimes make neither head nor tail out of such.The time for story-telling is therefore not observed.

The intruders in an attempt to uproot the Tangale from their traditional roots made the Tangale children in schools to feel that everything about Africa was primitive. The whites put such ideas into writing, and those Africans, Tangale in particular, who read the painted barbaric picture of Africa tend to hate their culture. With the introduction of the printing press, and the ability to read and write with understanding, Africans began to question some of their traditional heritage. Some of the children and adults prefer to read novels and magazines in privacy than to

participate in story-telling. The time devoted to reading alienates the readers from those who cannot read, thus affecting their level of interaction. In addition, the artist, who is willing to narrate, is robbed of his audience. And when an attempt is made to tell stories by those who prefer to read than listen to stories, they code-switch and code mix. Not only that, portions of other stories are included into other stories.

The National Policy on Education (1989) encourages the use of the mother tongue or the language of the immediate community and, at a later stage-English, as medium of instruction in the Junior Primary schools.Hausa, Igbo, and Yoruba to be taught in Post Primary Schools (p.13 & 16). The few teachers of Tangale language coupled with the general lack of adequate equipment to manage the primary schools, cannot cope with the demands of the National Policy on Education. The National Policy on Education has not taken into consideration the side effect of these on the Tangale language. The use of the three major languages discourages the telling of stories in Tangale language. The children therefore do not receive any form of encouragement to narrate and listen to stories in Tangale language.

In most of the primary schools visited, Tangale story-telling is not given due consideration because there is no indication of *sịndị* on the school time table[2]. For the few moments that stories are told in the primary schools, it is the Hausa language that is put to use and not the Tangale language, and usually only the junior primary schools enjoy such stories. Some teachers sometimes read stories to the pupils while other teachers appoint pupils to read after which questions are asked.In most cases, there are no enough copies of the story books to go round the pupils nor are there guide copies that teachers can refer to for appropriate teaching methods. During most break times,

the pupils play games such as *dake* and *kayọ* (games of stones), *siriye* and skipping over ropes and not in telling and listening to stories.

Western education aided in making some Tangale school children to look down on some of the cultural practices of their people. With the education received, some of the Tangale children began to view some of their cultural heritage with disdain. The colonial masters and missionaries set up a few senior primary and post - primary schools in the urban areas and consequently, the children in the rural areas who had the zeal to learn left their homes for the boarding schools in the towns. They experienced difficulties when they tried to practise the art of story-telling. This is because there were other children from other nationalities who did not understand Tangale language and culture. Moreover, some of the teachers were not Tangale speakers, the use of the Tangale language was not allowed during lessons.

The only time some of the children in boarding schools came home was perhaps during holidays. The western education received, was viewed by the youths as an avenue toward gainful employment which brings high income and prestige. Consequently, when these children left school, they felt that only town life provided the good things in life. And so, they chose to reside in the towns where they would be better employed and paid for their services. These children, in line with what they learnt in school, ridiculed those who have not been to school, if the latter showed interest in traditional ways such as those of dressing and feeding. It also followed that, the ridiculed were left with a tradition they could not perharps be proud of. The schools turned out teachers, evangelists and interpreters, and they walked in the

footsteps of the whites. This category of people felt too superior to participate talkless of learning certain cultural practices of the Tangales.

Contact with the whiteman, Hausa and Fulani among other ethnic groups brought about new lexical items. In recent times when people attempt to tell stories, they use words that are not purely Tangale words. These stories show Tangale awareness of the changing conditions of life and the narrators ,response to these changes. Ngune, for example, in "The Story of Kaka", mentions *"daro"*, a Hausa word for a big metal dish, instead of *kẹlẹ* (earthen dish).

In the post colonial period, there has been a sharp increase in the number of schools and school enrolment figures. This is due largely to the demand for schools by the Tangale community. For instance the 1992/93 primary school enrolment figures of school age children in Kaltungo stood at 45% female and 45% male(Source:Ministry of Education,Bauchi). When most of these children come back home, they have their school assignments to do which usually take up the time for story-telling. Story-telling consequently is given very little attention.

4:3 Social life:

The *sịndị* performance in the Tangale society is a social act in that it brings the people together. Before the coming of the colonial masters and the missionaries, the Tangale people cherished and enjoyed listening to and telling stories, among other cultural practices. They viewed story-telling as a legacy to be kept and passed on to generations to come. However, contact with the whiteman brought pastimes. These

include books, radio, television and video. These are about displacing *sịndị* performance.

Fashions are constantly changing, especially that of clothing. The various types of leaves and even *Landam-Ting* (wrappers from the bark of baobab trees) have given way to western clothes. So that by the 1960s western clothes have had a great influence on the Tangale users. Some of the Tangales who used leaves and skins to cover themselves were to some extent exposed to hazards in the forms of cold, rain, the scotching heat of the sun, and the wind. The western clothes on the other hand, apart from the beauty they added to the users, provided cover and comfort for the users. Furthermore, the clothes are more durable than leaves. When there is a story-telling session, most of the narrators mention the foreign items such as *tarkị* (hat), *landa* (shirt) and *taga* (shoes) as illustrated in the story of "The Beautiful Girl", instead of the original *kada* (skin) and *tarkị/kurḅol.*

Most aspects of the Tangale society's life have been affected. Before the 1970s for example, food was brought by other members of the community to the bereaved, but today, the bereaved are sometimes looked up to for the provision of assorted drinks,sweets and biscuits which are foreign items. Furthermore,to the firewood for cooking has been added electricity and gas. Some of these foreign items are mentioned during narration sessions as witnessed in the story of the Beautiful Girl, instead of the traditional forms-thus removing the narrations from their traditional roots.

Not only art forms have been affected, the impact of modernisation has left many towns over populated and some villages in Tangale land depopulated and, perhaps, starving. This is because most of the people who migrated to the towns to

work are the able-bodied males and females of Tangale land. While they migrated, they left behind part of their families, particularly the women and parents in the villages. The temporary and sometimes permanent separation has been a cause of serious anxiety to both the young and old left at home[3].

The division of labour according to sex is also affected. The position of women, who traditionally played prominent roles in the transmission of tales, is affected the most. With the absence of some men,the women do almost all the jobs of providing food and shelter for all those in their families. And when the women end a day's work, they become too tired to tell stories. Thus, story-telling performance is greatly affected.

The desertion of the countryside by some Tangale has led to a slight breakdown of some traditional values. This is as a result of contact with various ethnic groups and cultures. Some of the Tangale people who have left home in search of greener pastures and are in touch with life outside their own setting, have forgotten some of the stories they heard in the past. This is perhaps because they do not have much time to tell and listen to *sịndị*. Sometimes, when there is time, the audience might not be there and because no narrator is a loner, it follows that no narration will take place. Some of the Tangale have non-Tangale spouses and consequently,not much of Tangale language is heard of in such homes. The chances of story-telling in Tangale language in such settings is very slim.

When the Tangale speakers who reside in towns find time and are at home for one thing or the other, they spend time visiting friends and relations. No time is devoted to story-telling at such moments. And when such people attempt to tell stories

in Tangale language, the result is, in Johnston's (1966:xliv) words: "a composite story which, like Mungo Park's canoe, consists of the bow of one tale roughly joined to the stern of another".

4.4 The effect of modern forms of entertainment on *sindi:*

Before the introduction of the various forms of ready-made leisure, the Tangale children used to participate in various games and *sịndị*. With the introduction of the various forms of ready-made leisure, the attitude of the children has slightly changed towards *Sịndị*. Some instruments of music other than the drums and flutes mentioned in some stories have been introduced in Tangale land. Many children and adults make use of the radio cassette to listen to both home and foreign music at moments that story-telling ought to be in progress. Such listeners sometimes sing along some of the foreign songs even when the idea of what the songs convey are only assumptions and make no meaning to them. They also dance to the tunes listened to-so much that oral narrations are not observed.

The Bauchi radio Coporation and the Federal Radio Corporation of Nigeria Kaduna are amongst the favourite stations listened to in Eastern Tangale. Some of the programmes such as English and Hausa evening requests, *Jakar Magori* (10.30 p.m) *Samanja* (8 o'clock p.m. on Saturdays) and *Shafa Labari Shuni*(9.45 p.m daily) come up when oral story-telling sessions ought to be taking place. The few people who might not want to or are not opportuned to listen to such programmes are robbed of a large part of the audience and as a result, little or no oral narration takes place.

A radio programme such as *Shafa Labari Shuni* is one of the emerging modern leisure (story-telling) traditions. Such programmes draw their materials from the traditional method of oral narration. *Suuro* (evil spirits) that change into human beings feature in some Tangale tales such as in "The story of the Beautiful Girl", and also in the modern ways of narrating tales. There are also vivid descriptions of characters, actions and the use of narrative techniques to capture the attention of listeners in both methods of narrations. However, when stories are documented they lose their liveliness because there is no face-to-face interaction between the narrator and the audience.

The television sets and video tapes also provide appealing and interesting programmes which attract more audience than the traditional story-telling sessions. The children sometimes prefer to remain with their eyes glued to the screens of the television sets or read some written materials than spend their time listening to and telling stories. Their viewers are usually on their toes longing for more programmes and this has led the government and some individuals to import cassettes and films for entertainment from non-African countries. Many people prefer to watch with their eyes the actions displayed and listen with their ears to events happening around the world than just listen to *sịndị*. In addition, using the imagination is sometimes tasking, this is reduced when certain events and things that could be otherwise imagined are on the screen. Many of the viewers would love to have their favourite programmes repeated as in the case of an interesting *sịndị*. The viewers also comment, sing songs, as they watch just as they do when they listen to *sịndị*. Some of them even tell other viewers what event follows the other. Consequently, not much time is devoted to *sịndị*.

The traditional tales sometimes draw materials from the modern mass media. Since narrators have the freedom of adding some innovations to their stories during narrations, they apply the circumstances of their environment to their tales. When such viewers attempt to tell stories, they borrow words from what they see on the screens as illustrated in the story of the Beautiful Girl in which Komo mentioned *"lebur"*, *"kwano"*, and *"tabarma"* which are foreign items. Consequently, new elements are introduced into oral narrations. It also follows that the contents of some *sịndị* are changed, thus giving birth to numerous versions of the *sịndị* -often slightly different from each other.

Not many homes in Tangale land have video sets, but usually many people gather in places where such are available. Some of the viewers remain in such homes for many hours, but for the hospitality of the Tangale people, many of them would go hungry. Some people, after their evening meals, instead of telling and listening to *sịndị*, troop into homes that have video tapes thus taking up the time of *sịndị*, and so no oral narration takes place.

When the viewing sessions are over, the viewers do not begin a story-telling session because they sometimes stay up till late into the nights watching other television and video productions. In addition, some viewers spend some more time criticizing, admiring, and imitating characters and actions that interest them after the viewing sessions. The viewing sessions reduce the attention that could have been devoted to *sịndị*.

Another possible explanation for the nonchalant attitude of children towards story-telling in Tangale language is the introduction of foreign toys instead of those of

clay and wood with which they used to play with. Also, their elders have buried their heads in their books and their hard search for money even at times when story-telling ought to be in progress. And if this attitude in elders is not checked, it can have adverse effects on the children.

4.5. Economy:

In the Tangale community, the domestic animals, the barns of grains, the economic trees (especially *twali*), the number of wives and children an individual has determines how wealthy he is. The Tangale people practised trade by barter. However, times have changed and with the introduction of paper and coin money, people desired to have such money. Taxation was also introduced by the Colonial masters. Consequently, the Tangale people increased their production of cash crops such as *dom,kọ́ndọ*, and *sau* in order to pay their taxes and meet other needs. Another factor that influenced the Tangale was the need to trade with other ethnic groups such as the Hausas. People also began to seek for jobs that would earn them more money and prestige in places such as the Health Centres and courts established by whitemen. Other people were employed on farmlands in order to get money that will sustain them and their families. Part of the money was used to pay taxes, settle school fees and medical bills among other needs. With the rat-race for *kịna* which gives the Tangale people a feeling of satisfaction, little or no time is devoted to narrations from which no *kịna* is earned.

The hard times has made some narrators to commercialize their narrations. The money sometimes given to narrators, particularly by researchers, is supposed to be a

token fee, but some narrators indirectly demand for money before they narrate. The commercialization of the art determines the performance of the art. In addition, the rule as to the time of narration in the evening is sometimes violated. This happens when narration take place in the day time.

Furthermore, because of the hard times,some hunters violate the rules of hunting. The meat hunters bring home is supposed to be shared with other hunters, but part of the meat is sometimes sold or consumed by the hunter and his family only. During narration sessions, narrators who are guilty of such acts do not emphasize on the aspects of sharing the catch. Thus presenting to the audience some *sindi* that have been adulterated.

Most of the story-tellers do not practice the art as they used to in the past. A possible explanation could be because some of them have certain jobs that earn them money than just telling stories. Some of the women in particular, use the evenings to fry groundnuts, blend flour and wash their beans for the next day's sales at times when *sindi* ought to be in progress. It also follows that when some of these women attempt to tell stories, they mix up events in one *sindi* and that of another. And some times they cannot remember a large part of the stories either. The young ones who could be future narrators suffer for lack of constant listening to *sindi*.

4.6 Religion:

The custom and religious practices of the Africans are from the point of view of the missionaries, ungodly, primitive and foolish. But experience has taught the missionaries that the Africans- the Tangale in particular, will listen to their teaching as

soon as they can understand them. Consequently, the missionaries studied the Tangale language and reproduced it into a written form.

Among the Tangale people, whom Hall (1994) described as "the rawest pagans living in intellectual and spiritual darkness with no written record, no script, only speech upon the tongue" (p.xxiii) were those who were taught to read and write with understanding. Part of the Bible, *Tandom lara* (the new testament) has been translated into Tangale language with the help of some Tangales who have been taught to read and write.

Jordan (1973) asserts that the missionaries "pressed their converts to adopt the standards of dress, agriculture, and living of the societies, vilifying the local traditions as savage, pagan and ungodly "p.xiii & xiv). Therefore, the acceptance of Christianity by some Tangales meant a rejection of some cultural practices such as the killing of twins and the denouncement of polygamy in favour of monogamy. And to some of the converts monogamy disorganizes their families particularly in terms of the economy of their families. The rejection of some cultural practices sometimes results into a conflict between the modern and the traditional values. The continous conflict in the minds of some people makes them to go for worship on Sunday or Friday and to the witch-doctor thereafter. Some Christians and Moslems sometimes participate in ceremonies for ancestors. They wear strips of clay on their faces as a mark of respect when an elder dies. To them, the adoption of the new religion is not a negation of the old, but an additive factor for protection against the uncertainties of life.

The timing (periods) of narrations have been interfered with,the evening which are usually quite favourable for them are now used to revise plays, songs and Bible

memory verses to be presented on Sundays. Also, the Tangale children who learn to read the koran in Arabic language spend their evenings reciting verses too.Story-telling is therefore, deprived of its time.

As a result of the advent of the two major religions, some of the shrines that used to exist have now given way to churches, mosques and schools. And this means a change in the mode of worship from the traditional ways of going to the shrines with only the men in attendance, to the whiteman's way where both male and female are free to attend. During narrations, sometimes narrators mention the modern ways of protection and places of worship instead of the traditional ways. The times for oral narrations is usually taken up by worship sessions too.

4.7. Agriculture:

Traditionally, the Tangales use their hoes to work on their farms - no matter the size of the farms. When Tangale farmers notice that a piece of land has not yeilded much crops, they move to a more fertile land. However, with the advancement in technology, chemical fertilizer has been introduced so that the farmers can use the same piece of land for quite a number of years. This, however, has an adverse effect on the soil. The soil becomes over-exploited since production is determined by the quantity of fertilizer used.

With the introduction of mechanized farming following the heavy economic demands, the Tangale people now do not just produce for their domestic needs, but also for sale. There is a great increase in the quantity and quality of the crops produced as a result of the use of the ox-plough, the tractor, and the herbicides. However, the

tractors and mechanized ploughs are not without their problems. A great part of the forest is hewn down and the top soil is exposed to torrential rains. This is followed by leaching and erosion of the soil. To preserve the soil from such, erosion control measures that cost a lot of money would have to be introduced. In addition, most of the machines are beyond the reach of the common Tangale farmer. The farmers would perhaps create time for story-telling when the problems of farm tools are solved. some of the new farming implements have lights that allow the users to work till late evenings. When such persons return home from the farms, they are tired and therefore, little or no time is observed for story-telling.

Furthermore, a variety of crops have been introduced so that bread from wheat flour is consumed more than *siŋga* and *kwaksak*. Also introduced are fowls that if properly fed, lay big eggs and provide a large quantity of meat more than the locally available fowls. The fowls need great attention, even at times when *sindi* could have been in progress.

Hunting, an exciting activity as illustrated in the story of "The Monitor lizard and His Uncle", has decreased with the depletion of forests and game. The hunters no longer use only spears, bows and arrows among other hunting implements, but also guns. And when stories are narrated, the new weapons such as guns that were not used in the past are mentioned. Modernization aids narrators to bury the traditional weapons at the expense of the children's awareness of such weapons.

4.8 Architecture:

The traditional residential structures in Tangale land achieved an attractive and distinctive form. The residential structures reflected a clear response to the environment and materials available. The attainment of a more advanced level of technology in agriculture was accompanied by the elaboration of shelter construction for human habitation and for storage of farm products. The mud grass-thatched huts have rectangular houses (sometimes built with cement), with aluminum roofs, louvered vents and dazzling electric lights added to them or completely replacing the roundhuts in some places. The availability of electricity in some homes is accompanied by the presence of a television set which poses as a rival to *sịndị*.

The traditional compounds surrounded by kaara/siigit provide an open space for the narration sessions of *sịndị*. But, some of the modern buildings have no provisions for such spaces. The natural setting for story-telling is not available and discourages the participation in oral narration by a large audience. The setting for story-telling is thus affected.

4.9 Industrial system:

The potters, weavers and blacksmiths who produced items such as those mentioned in "The story of Kwanga" - *tụdẹ, tụlẹ* and *sạị* in the story, "A Bracelet from an Elephant's Tusk", have lost a considerable number of their customers. Also, few people find pottery and weaving attractive as many have migrated to the urban centres for white collar jobs. Some of these jobs are carried out during times when *sịndị* could

have been taking place. Many of such people tend to forget some stories due to lack of participation in narrations.

Some products of blacksmiths suffer from competition. Items such as the *twan* (axe) mentioned in "The story of Kaka" and other items such as *diya* and *kwas* are still in demand. However, such items produced in large quantities by modern industries with better qualities and longer durations of careful usage are preferred. During narration sessions, the descriptions given about certain items fit the modern ones and this follows that the true nature of *ṣindị* is only implied and not conveyed.

Furthermore, thousands of *atáàụpin, kuduk saa* as mentioned in "The story of Layali and Lamoldodi" and *sambara* have been lost to termites either as a result of neglect or having been deliberately discarded in favour of metal trays and handbags produced by foreigners. Modern kitchen utensils are replacing *dego* and *tindẹ* (refered to in the story of " The Girl and Nanamụdọ") in most homes. Only a few people collect some of these items, perhaps, this is because they have seen how highly priced the few traditional items available in the markets are. The wide but short *nji/kombor* is now replaced by ornamental carpentry and iron beds. Komo in the story of " The Beautiful Girl" mentioned "*gado*" (bed) instead of the traditional *nji*. Women grind guinea corn with stones, as illustrated in "The story of Kaka", but today wooden mortar and pestle and machines are mostly used. During narrations, some narrators use the modern forms as it happened in "The story of the Beautiful Girl" where *"njin"* (grinding machine) is refered to. The mention of the modern items hampers the originality of the Tangale-words, thus affecting the language and consequently destroying and uprooting the users and the items from their traditional roots.

4.10 Transportation:

The common means of transportation has changed from the beast of burden (the donkey) to bicycles, motorcycles and lorries. During narration sessions, some narrators refer to the modern means of transport in place of what was solely used for travelling in the past. Mention was made to a lorry in "The story of The Girl and *Nanamụdọ*". The mention of the modern means of transport serves to uproot the *sịndị* and the items from their traditional roots.

With the advent of modern means of transport the roads had to be maintained. The Tangale provided the manual labour required to maintain the roads. When the Tangales come back home, they are tired and worn out and therefore, may not be disposed to participate fully in *sịndị*. Some Tangales who went far away from home, in order to maintain the roads, were good narrators. With non-Tangale speakers around them no narration in Tangale language took place. The lack of constant participation has led to a decline in the *sịndị* performance,therefore,many of the children tend to discard the idea of *sịndị*. When such children attempt to narrate *sịndị*, they falter in the process of narration.

However, the improved means of transportation has reduced the problem of travelling and transportation of goods. Travelling has been made easier and faster so that people from other Communities can move and even settle elsewhere. In addition, foreign items such as the television, radio, satellite and books can be transported from one place to the other. These foreign items attract the attention of participants from

sindi performances, and as a result sindi does not receive enough attention from the people.

4.11 Medical treatment:

Certain diseases according to the Tangale, were thought to be caused by *smiro* (the devil or evil spirits) witches or wizards, and not by mosquitoes or any contaminated water. Before the introduction of the western medicine, *Anangkorom* and *Anampidok* treated cases of snakebites, ulcers, orthopaedic cases among other diseases with herbs. No guaze was used to bandage wounds, but large leaves, *ngéinde*, and bark peelings were woven from bark strings and worn on toes with wounds. Witch doctors got back the souls of people that were beleived to have been abducted by witches and wizards.

With the coming of the missionaries, Health Centres were established. A hospital was established in Kaltungo, many dispensaries, and a leprosarium in Latengul. Drugs, bandages and plaster adhesives are used among other means of treatment to help patients. Some aspects of medical treatment, such as suturing the head mentioned in "The story of Layali Lamoldodi", are performed in the Health Centres.

The government of Bauchi State, appointed Health Inspectors and established Disease Control Units. Many people have been employed to take care of such units. The employment helps people to meet the demands of life. Some of the Tangale people, however, have been moved far away from their roots into the midst of non-Tangale speakers, and as a result, they do not participate in *sindi* in the Tangale

language. The tradition of *sịndị* is destroyed with their long stay far away from other participants of *sịndị*. Thus story-telling suffers from not being practised. For those Tangale people who find themselves in the midst of Tangale participants, they sometimes do not participate in narrations bacause they have to be at their places of work when *sịndị* ought to be in progress. When such people find time and they attempt to tell stories, they tend to lose some events and the order in which the events appear due to lack of constant practice.

Most of the imported items mentioned above in dressing wounds are mentioned in *sịndị* today instead of the Tangale original ones. It is not unexpected in the story telling sessions that there are bound to be infilterations of foreign medical terms such as bandages, injections and quinine as some of them featured in "The story of Layali and Lamoldodi". This means that such mention of foreign items may be "legalised" with constant reference made to them and the sympathetic disappearance of the original terms will be witnessed. However, the introduction of new terms depicts the fact that tales are living and therefore are narrated as if they are happening around the audience with the new items in use. Some of the new objects brought by foreigners are without the slighest difficulty referred to by the narrators.

The offices of the *Anangkorom* and *Anạmpidok* have not been left unvisited even with the availability of western medicine. Some people still visit the traditional healers in order to know the causes and cures of certain illnesses. The remuneration received in the past by the healers for their services have undergone changes in character and amount. Prior to the advent of western medicine, the healers were given farm produce, as evidenced in "the story of Kwanga" in which some characters offer

guinea corn as payment. Other forms of remuneration were animals and fowls, but today, the payment is mostly in cash. This is perhaps demanded by the traditional healers in order to meet the economic demands in life.

Conclusion:

This chapter surveys and documents the impact of modern changes on various aspects of the Tangale culture. The transition came about as a result of contact with the colonial masters, the missionaries,Tangale neigbours, and foreign traders that brought new economic, educational, religious and social transformations. The changes however, have not entirely destroyed the traditional practice of *sindi*, but have introduced certain terms such as "gado","daro","injin","kwano","tabarma" into the narration of sindi. With the new terms introduced,people are aware of the significant technological advancements in the context of the oral narratives. The new terms are therefore vital in expressing cultural change, and new experiences are coded in oral narratives. The new terms have become a part of the Tangale culture and by the process of acquiring the new terms,sindi grows.

NOTES ON CHAPTER FOUR:

1. Karga was one of the first missionary converts in Kaltungo. He trekked from Kaltungo to Jos where he saw the whiteman from afar. When the whiteman (Reverend Hall) came to Kaltungo, Karga was brave enough to approach him and ask him some questions.

2. This information was provided by Mrs. D. Haggai, the then Headmistress of Kaltungo Primary School on 4th. June, 1993.

3. The concern for parents who live in fear and anxiety when their children live away from them was related by Umaru in a discussion on 20th. April, 1993 in Banganje.

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Chapter Five

Conclusion:

This thesis examines the historical background of the Tangale in relation to their tales. It also shows how the various aspects of the Tangale culture are integrated for a harmonius existence. An understanding of the traditional ways of life of the Tangale paves way for a better comprehension and appreciation of the Tangale tales.

In Tangale land traditional practices such as *wud-apẹ* (commual farming), *wụ́la* (the marriage system), the rich environment, the belief in *Yamba* (the Super Natural Being) and the traditional mode of worship all help in appreciating the values and stories of the society. A sense of longing for such stories is aroused in such a manner that if the stories are removed from their historical and socio-cultural background, the desired effect will not be fully felt.

The research relied mainly on oral sources since little or nothing has been documented on *sịndị* in the Tangale community. The narrations and discussions held are available on tapes. The stories have been taped, transcribed and translated into English language and are provided in the appendices.

The study further examines some approaches used in the study of story-telling. The evolutionists, the geographical-diffusionists and the structuralists have each placed emphasis on certain aspects of the story without considering the other areas. The functionalists approach that has its focus on the society and on the functions of stories has been chosen for the purpose of this research.

The Tangale people use the term *sịndị* for the stories that transport the audience emotionally out of themselves and set them on imaginary trips. The stories

include among others those of talking animals and birds, trees, human beings and Nanamudo. All the characters are used to depict life in the Tangale society.

Both men and women serve as narrators in Tangale land and everyone is free to, attend story-telling sessions. For a story to be identified as an interesting one, it has to contain among others, elements of humour, song and moral lessons. Where songs feature in some stories, the audience sometimes participate in singing such songs. The narrators are assisted by the audience to remember certain events in the stories and this depicts the level of co-operation that exists between the narrators and the audience for the success of a narration session.

The stories have *ping* and *ṣind ga lakḍik* as opening and closing conventions respectively. They serve to give the stories their complete forms. Other characteristics that make up the stories are the setting, satire, hyperbole, themes, ideophones, repetitions and the characters among others. All these are used to make the stories interesting and meaningful.

Some words, phrases and episodes are repeated during narrations. The repetitions serve the purpose of emphasis on certain points and also help the audience to listen to interesting portions several times. Repetitions further help to harmonize the events in the stories. Not all the linguistic features feature in one story. The usage of the linguistic features depends on the narrators. The narrators use both verbal and non-verbal forms of communication for effective results. The audience watch and listen to all that the narrators do and say.

Ṣindi educates,entertains and socialises the Tangale people. The Tangale indeed have interesting stories that serve various functions. The stories in this work are

categorized according to themes. Selfishness, greed, jealousy and pride are some attitudes that are abhored by the society. Certain characters in some stories are satirized.

The research enhances the knowledge and understanding of the art of story-telling in Tangale community. It also corrects the erroneous view of some Tangale and non-Tangales who assume that story-telling serves only the singular purpose of entertainment. Story-telling serves various functions which include education and socialisation. With this, the research reawakens the consciousness of the Tangales and reaffirms their belief in the existence of the rich cultural activities in the Tangale land, thus encouraging the continuity of such practices. It is hoped that people who read this thesis will appreciate the norms and values of Tangale land.

With the advent of modernisation, *sịndị* as well as the other cultural practices in Tangale land is becoming adulterated. The emergence of modernity characterised by the introduction of the television, the radio, the cable satellites and the modern means of communication, has deprived story-telling of a large part of its audience because preference is accorded to the mass media. The mass media has exposed the Tangale people to other cultures other than theirs. Consequently, there is mesmerisation by these seemingly sophisticated cultures at the expense of the traditional Tangale culture.

The introduction of paper money, employment in various places and the more contact with non-Tangale speaking people have contributed to the lack of constant engagement in oral narrations in Tangale language. The advent of Christianity, Islam and western form of education have made people not to participate constantly in *sịndị*. People spend part of their time listening to religious sermons and songs from the radio

and cassettes than they do to stories. Pupils in schools have no apportunity to enjoy listening and telling stories because Tangale language is not used as a medium of instruction. Many Tangale people who can read and write are exposed to the literatures of other people than with Tangale oral narrations. Since the mass media has come to stay, the same could be used to teach oral narrations in schools. Stories on cassettes and in written forms can be used during narration lessons. Story-tellers can also be employed to tell stories in schools.

That sindi has existed in the midst of economic, social and religious changes is a clear indication of how relevant it is to traditional Tangale society. Despite the fact that the technological advancement has introduced modern pastimes which are accorded preference and highly celebrated in modern day Nigeria, some efforts should be geared towards propagating those positive aspects of traditional African practices through the use of the mass media to expand oral narrations- because of their importance in enhancing true African values.

APPENDIX I.

THE STORY OF THE BEAUTIFUL GIRL.

Narrator: Komo Daubaki

Date: 26th July, 1993

Time: 8.15pm

Audience: Twelve

Place: Bangunje

Narrator: Pine

Male respondent: My Staff

Narrator: Pine

Female respondent: My decorated stick

Narrator: Who owns your head?

Male respondent: My head belongs to Kwakang

Narrator: Who owns your head?

Female respondent: My head belongs to [illegible]

Narrator:

There was a very beautiful girl. She was so beautiful that her fame travelled far and wide. Suitors trooped to her father's house like ants in the wet season which flock around light at night. She grew up to be conscious of her beauty. She heard men and women utter exclamations and compliments about her surpassing beauty. Consequently, she conjured up dreams of the one man, the only man, existing somewhere, nobody knew where, who alone was fit to be greatly honoured by becoming a husband to such rare beauty as she.

The Beautiful Girl's dream-man was one with no scars on his body. When handsome and reputable suitors came to win her hand in marriage, she claimed to consider them, but as soon as she discovered that there were scars on their bodies, she rejected their proposals, turning them away condensendingly scornfully. Her parents, in distress, watched her as she turned away the choicest suitors in the land.

SIND LAUWOROPOM KUMYO :

Ana sindi: Komo Dambaki.

Pudĕi : 26 Wuuw.1993.

Kodi : Áwor 8.15 ma wim.

Ana Kumni: Gbomo sah rap.

Pider : Bangaŋe.

Ana sindi: Ping.

Mum wáŋa : Haakúuno.

Ana sindi: Ping.

Mony worop: Sukuo, balsi tw tw.

Ana sindi: Kigo ki nou?

Mum wáŋa: Kuno Ki Kwakang.

Ana sindi: kiji Ki nou?

Mony worop: Kuno ki Ngume.

Ana sindi:

Ka lauworopum dok kumyo. Lauworopi kumyo, kumyi batko pul pip. Miye gau wat ki pudm tal ga pidm roro. Lu kwadak kan belle wawn tomei uka mbiyo ti po wi ta sene, tibi anambeen kanya kudun kudun uka tivin ti po ma pubu mastam. Mastam ponjin pidi kwadak ito. Tibi kan kume wan ga worop num lul kumyi. Mastam gau ya num dagung sudam wanam moda wa wúli. Kan mutaije dujin su, mum pongo nem.

Lauworoppi ga tawa wúlu wanam ga kal pada nuin gam dok. Waua wat ki, lobi, mo kwapo lopi, mo sebi, kada weg kal pada dam ta yam. Wem lobi, tu nun mastam sebude. Mo sebude, ka weg kal pada wuli kulgo, yau kudutu. Kwat. Ana lu gum sebi, kan lipi miyem po yaz waumi.

Two gentlemen came to win her hand in marriage. She gave them a thorough inspection and realised that they had scars on their bodies. She refused to marry any of them and so they left full of disappointment. After covering a considerable distance, somewhere deep in the forest, one of them lamented:

"H'm, we could have won this lady, but for my little finger, my little finger!"

"So you did not win her hand in marriage?", someone else asked him.

The first gentleman went on lamenting: "It is this tiny scar that disqualified me."

Unknown to the men, *Ṣuuro* (evil spirits) were hiding in a very big baobab tree and listening to all their conversations. The *Suuro* were aware of the desire of the Girl and they decided to go and marry her. When the gentlemen departed, the Ṣuuro transformed themselves into handsome human beings, each a most striking gentleman any human eyes hard ever seen. The Suuro trekked, trekked and trekked untill they finally arrived at the Beautiful Girl's home. At the sight of the Girl, the Ṣuuro shouted: "We love you." The Beautiful Girl gave them her one and only condition for marrying any of them:

"I will marry you only on the condition that you do not have even a scar on you."

In agreement to her condition, the "gentlemen" surrendered themselves to her scrutiny. The Beautiful Girl set to work (the narrator scrutinized the nearest person to her). She checked and checked and rechecked their bodies, but she found no scars. She was impressed, for her dream-man was no longer a dream. He had arrived and she was in hurry to go with the two "men;" but because it was night, they had to sleep there.

The Beautiful Girl informed her parents that she has at last found a "husband" and that a goat should be provided for a feast to be thrown for the suitors. A suruptuous meal ensued amidst shouts of joy and excitement particularly from the girl. After the feast, the "Gentlemen" invited the girl to their place of abode with the understanding that she would return and then prepare to move finally to her new home.

Miyem dogu ne wan rap, wa piye. Ka ta lok pimo. Sẹbudẹ, sin ki sebudi pidei. Sẹbudẹ, wen kal pada, yan kuduto. Anamben yan wawu. Pudgo kan ngorok tal, pidim man nem. Pon mo mum dok ka:

"U'm, worop je a `rabomu', indgo la kedem kada nega moduk lapopaknojem, lapopaknoje".

"Ma yalla?" mum dok ware maji.

"Kal padije se wam matan lokom".

Ta koroki, pon suuro ne domuj ta pitaije ta kunjim kude, num kumun wam mije sopi. Mije kwaduk po wawu, yan don iwu uk ligin kwaádak..

Kayining wawu dob wul la lauworopi. kotun da wawu. Ya merge, ya merge, wana watu wen matam, wego ka: "Mini losin ji." Ka kanda weg kal pada ta yan kuduto. Ka paje yin loko. Bindul iki, sẹbud iki, pinange, weg kal padam. Yago sẹbudun taki, weg kal padam. Iki yag waiji tisum nam mum isin monda kanji yag wasi, a losin monj ta da yan aduk pi. Pon sum kwaduk po yato. Ko itʃ́ yago yan tʃ́dạu.

Wa ne num puto kata weg wana. Ka pim num puto am otut mee kada kabi ta yan wamon jana. Dibudun wamon jana, iki waiji ki. Iki waiji, sade. Kwa'ako po sadi, ka doji yin war mawu,ka pas wa pon mawu pon yin toktu paje pidei. Pụrum paje il mesẹ, mau yag ponji, mawu tal.

The Beautiful Girl collected sufficient *kuto* (guinea corn flour) and her cooking utensils. The *Ṣuuro* and the girl trekked and trekked and trekked. After a long trek in the bush, the cap of one of the *Ṣuuro* fell off. The girl drew the attention of the owner:

"Your cap has fallen off."

"Oh, just leave it, for we found it there," he replied.

Then the cap of the other gentleman fell off:

"Your cap has fallen off too."

"Oh, just leave it. I found it there" (the narrator waved her hand aside).

After some time, the shirt of one of the "Gentlemen" fell down:

"Your shirt has fallen down."

"Ah, do not worry."

Everything on the Gentlemen fell off from their body and they were left naked.

When they got to the baobab tree where they resided,the baobab tree opened up *koloop*, and they pushed the girl inside. Then they followed her into the hollow of the tree and the tree closed itself up. The moment they entered the hollow of the tree, the "Gentlemen", their children and *lambodolok* (worms) began to suck the girl dry. There was no food for the girl to eat. The "Gentlemen" now *Ṣuuro*, only gave her water and placed her on a chair. The Beautiful Girl was almost left with no flesh on her bones. She became *lasegubb* (very very lean). Her parents assumed that the girl was dead.

After some time had elapsed, the servant to the Beautiful Girl's father went to get grass for making mats. He began to cut the grass *rwadak, rwadak* then he heard a voice singing:

Kodok, Hello, my father's servant,
When you get home, tell mother, tell father
That I am in the hollow of the baobab tree.

The servant wondered "H'm, who could that be!" He attempted to cut the grass the second time-girip, girip. Again, he heard the song:

Girip, na shifta, hello father's servant,
When you get home, tell mother,tell father
That I am in the hollow of the baobab tree.

Lauworopi ware kuto abude, num wam kong kong kade (Mejim silip silip shi ka wai nam silipum? Ana sindi ba maji po ana kumni).Kotun da wawu, kan wawun, kan wawun. Mastam liz ta talei kan wawun. Kan wawun, wawun pip. Pudgo pidim dok, tarki mendam yan wuguto.

Lauworoppi ga: " Tarki go ne wuko."

Mendam ga: "A, dem mondu, ban nwego ukmo".

Ma mum dok wugnu, ka: "Tarki go ne wuko".

Mendam ga: "A, dem mondu, ban nwego ukmo".

Landi wuguton, lauworopi ga: " landgo ne wuko."

Mendam ga: "A, dem kwenum."

Wamo i wanam banu kwadawun pip. Mongo wan teskayi.

Kwaka wa ap poto, ap pot koloob. Mindam dagun la masun. Yan kenawun, ka liginwu, ka lambodolok kotko sum matang, kotko sumbi, kotko sumbi, kotko sumbi. ka wamon janam mo sam. Sẹn Suụrọ, mindam gan on am, kan yil num pọkị̀. Mindam liyẹ ki sakdak. Indun lasegubb.

Ane, ane,ane. Kam sọbọk pubẹi wargo wra suya. Num pubei kwaduk po di mụd lauwu. Lauwu wan wa adgo dam yin komok okom adgom. Mindam kerug kewu. Sọbọk pubei wargo wrado-pidim ka kwak taije, ka rwadak, ka rwadak; komun wolo:

Shitif, na shifta. Samu bawan baba,
Idan ka je gida ka geyawa Inma
ka geyawa baba ina cikin dodon kuka.

Sọbọk ka: "m'm, wolje, a nong?" Yan rwado taki, komon woli:

Girip na shifta, Samu bawan baba,
Idan ka je gida ka geyawa Inma
ka geyawa baba ina cikin kokon kuka.

The servant immediately abandoned the assignment. He went back to the house and requested for *sawa* (guinea corn) to grind and sing the song he heard in the bush. The *sawa* was provided and he set to grind it singing:

> Shifta, na shifta, Hello father's servant,
> When you get home, tell mother, tell father,
> That I am in the hollow of the baobab tree.

The girl's mother turned to the servant:

"Did you say in the hollow of the tree?"

"Yes in the hollow."

"Did you see the opening to the hollow?"

"No, I did not."

"Did you see the opening to the hollow?" She further inquired?

"No, I did not."

The Beautiful Girl's father told the men and all other creatures to go and save his daughter. He vowed that whoever saved her would have her for a wife. The following day, the people came out (the narrator hits his left hand with his right hand) *wob, wob, wob* with their axes and invited the servant to take the lead. At the spot where he heard the song, the servant was told to do what he did the previous day. The servant began to cut the grass, but no song was heard. He cut the grass the second time, and again there was no song. The people concluded that the servant only cooked up the story. It was not known to those gathered that the Suuro were the ones who held the girl's tongue so that she could neither sing nor talk. However, at the third trial, they heard the song:

> Kodok, na shifta, Hello father's servant,
> When you get home, tell mother, tell father,
> That I am in the hollow of the baobab tree.

Merge watini. Wana ka pas nunei, pas de oti abo kadiyi yan wolom moi kamun da korok. Wargo oni. Ka:

" ka koduk, na shifta. Sanu bawan baba,
Idan ka je gida ka geyawa Inna
ka geyawa baba ina cikin dodon kuka.

Ka pemo ta kurgi ya? Ka um, ta kurgo. Ka pem weg po kurgi ya? ka yi wegom. Ka pem wego ya? Ka yi wegom.

Pụbu lawẹi ga pim miye ka lom da korok pim wa poti launi. Ka mum mo puto, ya woropi. Pjd kwalgo, mu yag wob, wob, wob (ana sindi nan pakni) muje ga twan, miyem dokju ga twan. Mẹsẹ. Ka pem sobok pem beli poki. Pndgo, ka pem di ya wam on pem yago. rwade, rwade, yuu. Rwade, ynu. Mindam ga pem kazgon gayi. (Ma ponuk sẹn sụụrọm, kot dagi kwing) Sobọk rwadẹ kumnu ka:

Kodok na shifta, Sannu bawan baba, Idan ka je gida,
ka gayawa Inna, Ka gayawa baba ina cikin kokon kuka.

The men immediately set to work *ngok, ngok* (The narrator pretends to be cutting the tree). Each time the tree was *lingid, lingda* and began to stagger, another voice was heard saying:

"*Dukud, dukud*, the baobab tree of our grannies,
Is it going to fall? stand back where you were!"

Consequently, the tree regained its composure and steadied itself. And so the people continued till late into the night.

All efforts to fell the tree failed. One man cunningly removed all his fingers and became a leper. He offered himself as the one fit to accomplish the task. Many people jeered at him saying:

"People with two good hands have tried and failed, what will you a leper do?"

He was later allowed to try cutting down the tree.

"*Ngok, ngok*, baobab tree fall. *Ngok, ngok*, baobab tree fall."

The "Leper" kept on repeating the above words as he cut down the tree. He used his two hands -*ngok, ngok*, then moved to the other side and did the same thing. Finally the baobab tree gave way *ridip - r-i-g-j-a*, and fell to the ground - to the shock and surprise of the on lookers. There was the girl as if she was "hanging" on the chair because of the battering her body had received. Her father took a long look at his daughter (the narrator steers at one of the members of the audience). He looked at her again and then she was helped out of the debris of the tree. Her father spoke to her:

"You will marry no other man than this Leper."

This was the girl who had refused to marry any man with a scar on his body now she has to marry a leper. The girl refused (she spat out her disgust). Her eyes knew no sleep in the night. She wondered how she would marry a Leper. Her father insisted that she marries the "Leper." Finally, the girl reluctantly married the "Leper", but vowed that nothing will bring them into close contact with one another.

Muje kaaze, muje kaaze, muje kaj manni,muje kaj manni. Kwaka ind la linglingling wamdok ka: "Dukud, dukud, dukud, ka kwak num kaga, ka kwak wugud ya?" Kwak kamirid. Kotko yaji ukmo, mo kaaze mo ind laligid lingda, ka, "ka kwak wugud ya?" Midam kaase pid yan sum. Mum dok poti ga sen manni-Anawaale. Wargo pakni dwate yai anawaale. Ka yi wa kaaz kwaki.

Kol miwei ga: "mim ga paka dumgom kunu anawaale, `rikichi' . . . . . anawaale. Pilimbikum tom anawaale."

Wargo oni. "Ngok, Ngok, kunji wugisi, ngok, `kuka fadi'".

Kot pakei rap. Kaje "ngok, ngok," podi okosdok, "ngok, `kuka fadi'. "

Tiblun agi, kunji ne wuro rididip rigja tilli. Ban ga muje yang ngaka, kunji wuguto. Wen lawambanu kangji tiki wamon diyo. Kwako; Hai, pubei sebi launi, pubei sebi launi. Mindam yildu.

Pubei ga paje: "Ka anawaaljem mun gayi nem."

On ga ta yam mum ga kal pada. Ka paje kadi anawaaljem, mum mo ad paje nem. Iti adgom. Ka taje ta ad anawaale ya? Pubei ga paje yim pidim pas potungonmum ya? Paje yimbim kulda? Matam wargo ad anawaali. Adgon gayi pongo moda adi ta lopi yin kalim. Pidin didam, wamon janam. Kwadi, yin tis ta mana, pon kal pidin didam.

The Beautiful Girl did not know that the "Leper" was a handsome man who had another wife. Anytime he wanted to visit the Beautiful Girl, he removed his fingers and dressed in rags, but he dressed very well with his fingers intact whenever he visited his first wife. He continued in this manner for a very long time. The Beautiful Girl had a bróken *dego* (calabash) and *tinde* in which she served his food. The "Leper" did not make any comment about the maltreatments he received from his second wife.

One day an Old Woman appeared and told the Beautiful Girl that the "Leper" only changed himself into a "Leper" in order to save her from *Suuro*. The Old Woman further told the Girl that whenever the "Leper" goes to have his bath, she should stick *korongoi* (thorns) to his rags. The Girl did what she was told. The absence of his fingers made it difficult for him to wash himself very well. After finishing his bath and was trying to put on his rags, he felt thorns. He exclaimed: "H'm'm, what a wicked act, m'm." He threw the rags away and ran *kweret kweret* to his other home. He wore his best clothes and rode a horse which raced into the town.

The Old Woman again appeared and told the Beautiful Girl that the handsome man on the horse was her husband. The Girl, who could not believe her eyes asked; "Is he really my husband?" The Old Woman assured her that he was her husband. The Old Woman enquired from the Girl whether she had done what she had advised her to do and what the man's reaction was. The Girl told her that she did and that the man did not wear the rags after that.

The Beautiful Girl went back to her home to wait for him, but when he arrived he refused to sit down. She brought a chair and placed water on a table for him to drink, but he refused, and saying in a serious tone:

"Here is my rugged piece of mat. Here is my, broken plate. Can you serve me the way you used to?" He continued, "You said it is better to stay with a dog thanwith me. Are dogs offered seats and served on tables?"

The Beautiful Girl pleaded and pleaded and pleaded with him to forgive her. And he asked her: "Do you want our marriage to continue?"

"Yes, " she replied.

Masam pongo ka mendam mum kong an ga woropnim. Mendam wa ya sen; wag mani doto. Mowa wati kamani ted la lamnim dasa, dwattu po pakni. Mo wa wai kama woropnim tobo yayi kong. Ane, ane, ane wamon jani on da lawam ladasa. Mendam ga paje a kong. Mo lamonj mansi ga paje mendam yago sen ti sum nam ga wedon paje pidim isin paje tan silipi, wa aton paje. Dam pas eduto i monj pas ga anawale. Ka paje mo wai pidi palo, pas ad pi pas pam korongoi ilandi.Mastam wargo yil korongoi tedi, waigo pallo, yille pamun i landi. Mendam kwan ami, njo paka? Mo yelli paka nem, mo yelli paka nem. Ti podok, to yil la landni, ka "M'm, `munafuki' m'm'm." Ti kwali ningi. Yag loret loret wai kamani. Wargo wa yan ted lamnim kong. Yan don ini, up yalam. Tipodok, yan ambi kii tuje. Kum yas palam tiki tuje.

La monj mansi podok, ka paz weg da mujuju, a me paje. Ka med ya? Ka a me paje, ban podgo nenge. Ta neg da taga pas pam wa ilandi. Paje teduk ya? Ka paje tedgom. Ka paje ndam paje seb wam mod nego. Yan wat kamana, wana tidud tisi. Mendam wana yan seri sersi. Matan ti yil wamon diyo, yil am tenge po "tebur." Mendam pin seri, tag i wam.

Mendam ga paje:

"Num la butak atau monong, la butak wamo san wani monong, pas otinin wamon njanni, pas ga ka digayi lele baị. Mune gan on "tebur" ti baị ya, pimo on pịdịn diyo ti baị ya?"

He repeated his question and she answered in the affirmative again. Then he told her to look for the tail of a lion with which to wash his plate. She wondered how and where to get the tail of a lion- particularly since she is a woman.

As usual, the Old Woman appeared and asked the girl what the matter was. She told the Old Woman her new task. The Old Woman assured her that she would get the tail of the lion and showed her a baobab tree where lions lived. She further told the girl not to be afraid and that she would protect her.

While the girl was in the lions' den, the eldest cub came in and looked around with some suspicion and said: (the narrator heaved a sigh looking around with eyes wide open) . "M'm, I can smell some meat. I can smell some meat in this house."

"Where did the meat come from?" enquired the mother lioness.

Each of the ten cubs told their mother that he could smell a human presence. The youngest of the cubs insisted that there was someone in their room:

"Mother, mother, there is a stranger in this house, a stranger, a strange," he kept on.

His brother pushed him aside (narrator used his right hand to push the nearest listener) because their mother was irritated with such insistance. The mother said pathetically:

"If you are tired of me, eat me up, eat me up. How can I keep your food and say you cannot eat it?"

The mother of the lions told the Beautiful Girl that when the room was dark, the cubs were not yet asleep, but that when the room was bright and the sound *tilding* was heard, they were asleep. At the sound *tilding*, the mother cut the tail of the youngest cub-*mirit*-and gave it to the girl. She advised the girl not to let go of the tail and that in the morning when people were going to their farms, she should not go out at that time. If she did, the cubs would eat her raw, she should therefore wait for sunrise.

Masam on kerkebe. Ka pemo sabudgo. Ka pemo sabudgo. Ka pas lok wulga yi ya? Kata loko. Ka pas lok wulga yi ya? kata loko. Ka- ka pas lok wul ga yi pas par mil turum pas pudun ka wamon njan wani.Masam ga mum wana weg mil turumum, ka kunun da ya? Dam da wen so?

La monj mansi wana, ka paje anang? Ware sop wai. Ka tang par mil turum. Ka paje ndam paje we. Wargo ob po kunji. Ka pas weg da kunjsu? Kata wego. Ka pas ya som, pas wato, kodim dan puda kwade tang waro ta tiduto ki paje. Paje ni kumniya? ka "O."

Ane, ane, ane, sorgo lin turum kena. Mum kudi ka " m, dabi lo da manje, dabi lo da manje." Nunei ga pimo loi wanang tiso? Pimo sugutu pim kotun yinud pidi. Lin turumi gbomo, nam mo kendo ad daba nawu, nam mo kendo ad daba matan (ana sindi yin dabi imiye, lalin ba wuro). Mindam pip ya ukmo, lang kwapo-widei kenna, se mum da lis pidei. Ka, "na rungu ne, rungu ne. Na, na, rungu ne, rungu ne, rungu ne." Wani wa didiji. Lamolim kud dagdu. (anasindi dag mum loro kanda). Ilton, sidon. Lamolim kud ga wam pimo yaji, pimon sabud kaag nawu, wam pimo yaji taije yi lokom. Nunei ga:

"Ka ma bandgo ga na, ma hano. Kama bandgo ga na, ma hano.
Kama bandgo ga na, ma hano. 'N-li wamon jan gu pon nga ma sam?"

Wam gayi nem. Oh sen ti la obiwai. Ka paje, ka pas weg kamana rim, di tikom. Pon ka pas weg kamani yag wi tilding, iti kaako. Paje ni kumni ya? Ka "O". Ka tilling, munei wargo mil mum lakidaw wargo tibil ga mirit. Ka pas kenuton kamana, paje ken kamana ga wulum. Ka pas tedum, pidi dari, miye wa podau korok, pas ad pim. Pas mondu ka pud ya kude. Ka pas podgo ligindo yan hah paje. Pas kumgo da?

In the morning, the eldest cub said spritely: " *Tuba,* I will rise with my tail *tiyook.*"

All the other cubs, except the youngest, repeated this and rose with their tails tiyook.

The youngest said, "*Tuba,* I will rise with my tail *mirit* (cut short)."

The lioness enquired: "Who cut your own? Who cut your own?"

The cub in anger shouted, " did you not say that there was no stranger in this house? Did you not yesterday, say that there was no stranger in this house?"

The lioness pitifully said, "had there been any stranger you would have seen him. Don't you think that someone can come in and do anything without my knowledge?"

The eldest cub nodded his head, brought out his *kuluk* and began to sing:

"He who cut my brother's tail should come back, should come back."

The Beautiful Girl who was already in the bush started to shiver out of fear and began to retrace her steps (the narrator lowered her voice) *sak, sak, sak.* The lioness quickly snatched the *kuluk* and sang: "He who cut my child's tail should go back, should go back."

The girl then continued her journey homewards. When she got home, she washed her husband's plate and other kitchen utensils. She also dusted the bed with the lion's tail. And then the husband came to live with her.

The Story has ended.

Pid dargo, mum kude ga "tuban in ille ga milo tiyook". Kol ligin turumi illau ga milwu tiyook. Pon la mum lakidau ga, "tuba n ilun ga millo tịbilji."

Nűnẹi ga, "tịbulgo noṇ? Tibulgo manko noṇ?"

"N na, tịbilji, tịbilji. On si neg dama si ga rung nem. On si neg dama si ga rung nem? mo mum lakidau.

Nűnẹi ga pimo, " a rung ne ya? Rung ne, on ma da we rugim ya? Ma yimbi rungu dum kenom ya, ya wa da pondaunom".

Laweim kude ga paje a kong. Mum kudi ti podok kulugni ba wólo ka:

"Mum tịbulgọ mil lamolo sidupi,sidupi,sidupi,sidupi,sidupi,sidupi".

Wir, wir, wir, la lauje ni sak, sak, sak, sak, ta kanga, iki gan yan kono leb, leb. Sak, sak, sak. Yibun wam ban munei nego. Núnẹi gam otuto kad kwage, ba wólo ka:

Mum tịbulgọ mil lấụnọ simpi, simpi, simpi, simpi.

La obiwei yan sito. Wargo ad po mil turumi wa pudun ka wamo san wamo mẹedo. Pamun pidindidi, pudun ka wai pip, ka num wamo ẹz amum da mani.

Sịnd ga lakdịk.

APPENDIX II.

THE STORY OF THE INFANT.

Narrator: Lasombol Daudu

Date: 26th. July, 1993.

Time: 10.00pm

Audience: Fifteen.

Place: Banganje.

Narrator: Ping

Male respondent: My staff.

Narrator: Ping

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: My head belongs to Ku

Narrator: Who owns your head?

Female respondent: My head belongs to Langale.

Narrator:

One day two young men- Tondou and Nape (Twins) set-off to court girls. While the infant was still in his mother's womb, he told his mother to give birth to him. The mother, though shocked, brought forth the child. Furthermore, he told her to produce *haalaa* (a walking stick), *kada* (a loin cloth) *taga* (shoes) and *landa* (a shirt) for him to use. He adorned himself with those items and followed his brothers. When the brothers realised that the Infant was coming after them, they turned and asked him: "Where are you going to?" "I am also going", came the reply. (The narrator shows some elements of indignation). The twins drove the Infant back home, but he refused to go back home. Instead, he hid himself and when he was not in sight, the brothers thought that he had gone back home and so they continued on their journey.

While on the road, the brothers longed to drink *am* (water), because thirst had visited them and settled in their throats, but there was no *am* for them to drink. The

SIND LALAWOMTAI:

Ana sindi : Lasombol Daudu.

Pudei : 26 Wuuw, 1993.

Kodi : Áwor Gbomo.

Ana kumni : Mi Gbomo sali puwa.

Pidei :Banganje.

Ana sindi: Ping

Mum wána: Haaldàno

Ana sindi: Ping

Monj worop: Súkno balsi, tiw tiw

Ana sindi: Kigo ki nong?

Mum wána: Kiino ki ku

Ana sindi: Kiji ki nong?

Monj worop: Kiino ki Langalengale

Ana sindi:

Ka num Tondon ka Nape wargon kumun po worop. Kodim Lalawomtai da ag nani, ne nani ka paz lai ni. Nunei ware lai. Ka pas oti hala, ka kada, ka taga. Nunei ware oni, mendun ware tede, yin aduk pi ana molli. Ana mollei wegom lalawomtai aduk piwu, ba maz poki; ka:

"Dam lalawje, ka wanjo?"

Ka ying wei pidi par worop. (Ana Sindi wag kini) Ana mollei kai kudini, kai kudini. Yan tukini po mindam. Mindam dam wegom; yan wawu. Mo yimbe ka waigo.

While on the road, the brothers longed to drink *am* (water), because thirst had visited them and settled in their throats, but there was no *am* for them to drink. The Infant appeared and pleaded with them to allow him to come with them and promised to provide am for them. And when they consented, the Infant removed *tindon* (reed) and there was *am*. The brothers became excited at the sight of the *am*, but the Infant placed the *tindon* back because, according to him, the water was *butul* (not good enough for drinking). The brothers jumped and shouted at him because he had not allowed them to drink the am (narrator raised her hand as if she was going to beat someone).

The Infant removed another tindong and again there was am. He used a groundnut shell to quench the thirst of his brothers. The first brother to be made the offer rejected it because he felt the Infant was making fun of the whole situation, he enquired: "What is this? Do you think that I am joking?" The Infant pleaded with each of his brothers to drink out of the groundnut shell. At the end, none of them was able to finish the *am* in the groundnut shell. The Infant then drank that which was left in the groundnut shell.

The brothers, after quenching their thirst, told the Infant to go back home, but he went into hiding again. After a long trek, the brothers longed for am to drink. The Infant reappeared volunteering to provide am for them, but the brothers turned to him saying: "we have seen that which you did when you gave us water the first time, we will do the same." The brothers removed one tindong, but no am was found. After removing many tindong, they gave up. The Infant removed one tindong and there was am for everyone to drink.

Mindam yag tal ga mergi, kum am edun iki. Amum mo ẹ nem. Lalawomtai poton, ka- kapim lok nam moyi ad pi pimo, yi on am ti pimo. Anamben lobi. Mendam ware tindong podi, wen am. I mollei waimi, pon Lalawomtai lin tindongi pidei-ka ami butul. Ana mọllẹi ba bana, tare ya mendam gaka tisum monj mongo yin ẹ amim.

Lalawomtai pon tindongum gayi, wen am takin. Ware yil lakul kondo kwanton ami. Oni mum dok, mendam kudini, ka pemo:

"Waje nang? Mo ga yimbe kaga kum ami kullimya?

Mo lalawomtai ga pim de e ukmo. Mindam ware ẹ, pon dumuk kwadim. Lalawomtai ***ware kol amim da kúlkọndi ware debe.***

Ana mọllẹi kwaduk po ẹz ami, ka pem Lalawọmtai si mana. Lalawomtai yan tukuni taki. Pi milgo, kum am yan anamben taki. Lalawọmtai poton, ka yi on am ti pimo, pon mo mọllẹi ga pemo:

"Min weg wam mog yayo ka wen am, mini wa yaji ukmo".

Ana molle ware pon tindong pon am nem, pon nam gayi, am nem taki. Podun tindong kede, weg amum, yan kerkewu. Lalawọmtai yan poduk tindong wen am, anamben ware ẹd ami.

The boys travelled on and on and on. They met different girls in various villages, but the girls were either not appealing to their sights or were not equal to their number. Meanwhile, Nanamudo had made beautiful her daughters. When the twins arrived Nanamudo's home, the Infant also appeared. The boys met Nanamudo weaving *atau* (mat) and they told her their mission. Nanamudo was happy at the sight of the boys and offered to take them to her daughters. However, her only anxiety was that if she abandoned her work, *yabe* (fowls) might come to scatter the grass. The twins told the Infant to keep watch over the grass. Nanamudo wondered whether the Infant could really drive away the yabe. However, she reluctantly agreed.

As soon as Nanamudo and the Twins disappeared into the house, the Infant threw two hands full of sand onto the grass, and there was before him a beautiful mat. Before the boys could utter a word, there was the Infant standing beside them. Nanamudo began to lament the destruction of her grass and cursed the Infant, but the Infant told her that he had finished weaving the mat. In order to prove the quality of the work, the Infant told Nanamudo to bring water and pour on the side he had woven, to see whether the water would drain or not. Water was poured on the side woven by the Infant and it did not drain. However, when water was poured on the side of the atau woven by Nanamudo, the water came out on the other side suuu. Nanamudo accepted the Infant's job with joy.

The Infant warned his brothers that the girls were Nanamudo's daughters and so they should not court them. The brothers viewed this warning as a trick, therefore, they refused to take heed. While the boys and the girls were chatting, Nanamudo was busy fetching ani to use in cooking her daughters' suitors. In the night, the Infant told his brothers that he was not going to sleep in the place assigned to them. When he was sure that everyone had gone to sleep, the Infant removed all the *kada* the young men had on and tied them on to Nanamudo's daughters. He also removed the waist bands on Nanamudo's daughters and tied them on to his brothers.

Anamben kotun da wawu, kotun wawu, yan merge. Mindam sinbun ga lalin worop ti pidi kekede, kan kubtaw tiki nam linworopi mudgo ideyum tibi koli kumyom. Nanamud tekuk i ligindo. Anamben pudna ma Nanamudo, Lalawomtai puton takin. Mindam wa weg Nanamudon yar atau, anamben ser wam ataugu. I Nanamudo wainu, yan lob monj gada toke wan tom ligindo. Nanamud ga dam wa seb ataudo nong? Moda monde andam yabe kwel koroki. Anang kwadaki ware Lalawomtai ube ka a mum mo wa seb koroki. Nanamud ga kwanang mendam kai yabe ya? Pon yan lopi ukmo.

Num Nanamụd kwaduk po wawu, Lalawomtai kwand kallow pakni rap yelli ki koroki, atau yan yaruto. Terum lin kwadaki apun powu, Lalawọmtai monong sergo ag mindam. Nanamụd ba uz korok dom yag sabudchi, kan san dawud Lalawọmtai. Pon mo Lalawọmtai ga paje yi kwaduk yar atawi. Ti sum nam ga dangun wotenum moi yago, Lalawọmtai ga pas Nanamụdọ at am ka pas deri ti okom moi yargo kan ami potu kan potum. Yan der am ti okom Lalawomtai yargo, pom ani ponam. Ani derug am okom Nanamud yargo, am yan potud ga suuuu. Nanamụd yan lob wotenum Lalawọmtai yago.

Lalawọmtai ga pim molli, lalinworop taije a ligin Nanamudo, pim dob wulim. Ana mọllẹi sebi ga an dokwu, yan kudau. Kodim lin kwadak ka lin worop sopum saba, Nanamudo ne kwe amum mo din lin kwadaki. Sum yago, mo Lalawomtai ga yiwa tida pidim ondaugum .Mi kwaduk po tidau pip,Lalawọmtai il lee, ware kadam mo kam molli, pede, kengre kam ligin Nanamudo. Pepud kodok kamam mo kam ligin Nanamudo kengre kam mọlli.

Nanamudo placed a *seega* (pot) filled with water and built a fire beneath it. She then went into the room where her daughters and their suitors were and felt their waist. She thought that anyone with a lioncloth on was one of the suitors, she therefore carried him and threw into the seega. She threw all the "suitors" into the seega. The ones with waist bands were her daughters she thought and therefore spared them. After cooking the "youngmen",she added guineacorn flour and used *wunji* to mix the contents of her seega saying: " *Ndin laumu, kwirgit*, Ndin laumu kwirgit ". (I am cooking someone's children *kwirgit).*

The Infant pretended to be one of Nanamudo's daughters and in a thin small voice requested for a share of the meat. The moment he was served with the content of the pot, he ran into hiding. Nanamudo, instead of devouring the young men, had eaten up her own daughters, but she did not know. The Infant from his hiding place, laughingly informed her of this: "we, we,we, she has eaten up her own children" Nanamudo was aggrieved when she heard this revelation. She looked for him here and there asking *"kunsho?* Kunsho?" "Where are you? Where are you?" "Here, on the brim of your pot," replied the Infant. Nanamudo grabbed a stick and with it she broke her pot. Contrary to her expectation, the Infant was not there. She went back to her cooking. Again, the Infant called: "*we,we,we* they are her own children". She abandoned her cooking: " Where are you? Where are you?" " I am inside the macrame". She quickly brought down the macrame' *rwidik*, but the Infant was not there. She went back to her cooking and again, the Infant called: *"We, we, we* they are her own children." She abandoned her cooking , *"kunsho? kunsho?*"(' Where are you? Where are you?")" I am in the goatshed", answered the Infant. Nanamudo set the goatshed on fire. Each time she asked of his whereabouts, the Infant called a different place, including the chickenpen and the roof to her house. Nanamudo foolishly destroyed each item or place mentioned by the Infant, but he was not in any of those places.

Nanamud yil sẹ̈ga, kendum am da agi, ware wi kushe ti tullei. Yan kenut kamanam ga ligindo ka ligid kwadaki, ware lakum kamei. Mo yimbe ka mum ga kada a lau kwadak, ware kwomi ted ta sega. Ware ka miyem ga kad pip yel da sega. Mo yimbe ka miyem ga kodok kama a ligindo, yan mond mi taije. Kwaduk po dip miyem ban mo yimbi ga ligin kwadak, ware kuto yellu, ad wunji kan dingun-ka:

"Nding lau mu kwirgit, Nding lau mu kwirgit.
Nding lau mu kwirgit, nding lau mu kwirgit."

Lalawọmtai yan yai uk lau Nanamụdọm dok, ware dilli kwale, kam kwandi loyi. Nanamud kwaduk po ongi, yan weni wa tukini. Nanamụdọ hako ligindo mo yimbi ka lingin kwadaki. Lalawomtai gan tagdu ti pidim tuksinin ka: "We, we we hako lingindo." Nanamụdọ kumgo, ka agi sabtun, parude, weg mendamum: "Kunsho? kunsho?", ka namonong po kukul. Nanamụd kwaidungon kulkulto poosh. Yan sit pidi sando ka. "Nding laumu-kwirgit, nding laumu-kwirgit.."

"We, we, we a lindo."

"kunsho? kunsho?"

"Na monọn nenga ta longot."

Nanamụd kwaidungon longotto rwidik. Pon Lalawomtai ne da kabeyim. Yan sit pidi sando. Pon kumnu Lalawomtai ga: "We, we, we a ligindo." Ti teduk wunji, ka "Kunsho? kunsho?" "Na monong ta ma me." Nanamụd yan wob wii ti ma meyi. Lalawọmtai madun i wam dama Nanamụd pip. Nanamụdọ haludun ma yabdo ka kimando ka kol wado pip. Pon mendam ne da pitajem kam dok.

In the night, the Infant dug a tunnel from Nanamudo's house to their own house and told his brothers to escape through the tunnel. As usual, the brothers thought that the Infant was trying to deceive them. To convince his brothers that the tunnel would lead them to their home, the Infant quickly slipped into the tunnel and returned with their mother's *kaaga* (a piece of broken calabash used for serving food). The brothers, now convinced, escaped through the tunnel. Nanamudo was left wondering what she would do to get rid of the Infant. She transformed herself into a very beautiful girl. She was so beautiful that no human tongue could describe her beauty in a tale for she was better seen with the eyes. She placed a small, but beautiful *tude* (pot) on her head and set off after the Infant. She came to a group of young men and told them not to go into *yeb bada* (not to use reeds in determining who would marry her. During play times boys hold reeds of various lengths for girls to pick and anyone's reed that is picked becomes the girl's husband). Instead, they should throw stones at the pot and whoever hit the pot *ka dilding* would be her husband.

The young men set to work and each of them aimed at the pot, but *swak*, none of them hit the pot. They called on the Infant to try his luck, but he refused because he knew that behind that beautiful disguise was Nanamudo. "Why should I compete for Nanamudo?" he asked. The Infant's uncle pleaded with him to try his luck and that even if he did not want to marry her, he (the uncle) would marry her. After many pleas, the Infant took a very tiny pebble and threw it at the pot ka dindigiling. The other men told the Infant that the "girl" was for no other person than him, but he refused. The Infant's uncle married the "girl". The Infant, who knew what Nanamudo could do, provided bai(a dog) to keep watch in the house. In the night, the "wife" got up to gouge the Uncle's eyes, the bai exclaimed "yi, yi" to warn her against such a wicked act. The "wife" complained to her husband that the dog would not allow her to use the door. The husband sent the dog away. With the obstacle out of the way, the "wife" gouged out her husband's eyes and stored them safely. She expressed satisfaction over her action.

Yag da sum, tidauga, Lalawomtai ilo, ware ob ba wan kamau, pon ga pim mọlli pim kenawun ka pim wewu. Mọllẹi sebi ka yaju dokwu. Lalawomtai yan keni kambayi wan mawu, wa atun kag po nuwu. Ana mollei wego, pon yan kenau kam bayi yan wewu. Nanamụd gaa ta ya namaje kanda kwalun Lalawomtai. Yan mengluto yat lauworopum kumyo, kumyo tama tama. Wargo yil latudem kwadak teng da kito, kotun da wato, kotun da wato. Wargo wa wen lin kwadak kalji, ka pimo yebto yebsim. Pon mum mo kwal la tudem da kito, mo kwale ka dilding, ya medo. Muje kwale swak, muje kwale swak.

La ligin kwadaki kwalule, pon swak mum kwalgo-nem. Ka pem Lalawomtai pem kwalu, kudini, ka pem di kwalu. Ka a Nanamud nagum moyi wa wuli. Kenuki ga pem di kwalu, katak pemo wa wulim, andam moyi wule. Pi milge, pon Lalawomtai ware yịl lapandim lakidau kwalum la tudi dil lali ga dildigiling. Ka o a worop Lalawomtai. Mendam ga: "na yam Nanamụdo." Kenuki yan wul lalauworopi. Lalawomtai ware bạị lịyẹ poma num kemugni-anki mendam ponuk wam Nanamudo dum yaji. Yag da sum, monj woropi yan ilo kada po dom said wando, bai ga "yi, yi", yan mondi. Matam ware ne medo ka labạị kodudgo monto kad kobe pomana. Wani yan kai labạị. Labạị yag nem, woropi ware yan po said wando, iki wainu. Mbastam kade tuke.

The following day, the man was not seen outside. When asked, he said that he was pugum (blind). The Infant reminded his uncle of his earlier advice that he refused to heed. The Infant then changed himself into a "girl," he removed his eyes and formed a baby. The "girl" went to visit the uncle's wife. When the "wife" (Nanamudo) saw them, she said, "I thought that all my daughters were dead, so one is still living." The "girl" told her that she had given birth to a baby and had brought the baby for her to see. Then the "girl" used her nails and pinched the child. Consequently, the child began to cry. Nanamudo demanded to know why the child was crying. The "girl" told her that the child wanted to eat dom saido (eye balls) because she had been feeding on that. Nanamudo brought out one of the man's dom saido for the child to eat. The "girl" took it and hid it. Again, the "girl" pinched the child and the child began to cry. When Nanamudo enquired, the "girl" told her that the child wanted to eat dom sa-ido. Nanamudo produced the other eye. The "girl" then told Nanamudo that she wanted to go and pass excreta and therefore gave the child to Nanamudo to hold. Nanamudo placed the child on *inji/kombor*(a plank). After some time had elapsed, Nanamudo went to see the child, but alas, the child was not there. Nanamudo regretted that she had allowed the Infant to trick her again.

Nanamudo went away disappointed and thought of what to do next. She then transformed herself into a *kada* (gutta percha tree with smaller fruits than that of a fig tree). Each time the tree began to grow, the Infant cut it down because he knew that it was Nanamudo. After many attempts, the elders warned the Infant against such an act. They told him to allow the tree to bear fruit for others to eat if he was not interested. The tree stood along the path children took and the children were attracted by its exquisite but deadly fruit. The children and *miyem manchi* (old people) left at home climbed the tree to eat of the fruit, but the Infant refused to join them. He warned them that they were eating out of Nanamudo and if she carried them away, they would only have themselves to blame. While the children were enjoying the fruit, the "tree" began to move yirgi yirgi and carried the children away. When she arrived her house, Nanamudo set the children to grind *adau* (benniseed) which she would use to eat the children. She went to fetch the *am* that she would use to cook the children.

Pid kwalgo, mu pontamum. Mi ga pemo anang? Ka yi pugum. Lalawomtai ga pem kenugni pem yimgo wam moi nego pemya? Lalawọmtai yan menglani yai lauworop, ware po saiṇi domin lawo. "Lalauworopi" yan wat ma kenngdo. Nanamụd wego ka o moda yimba taga ligindo mutsi pip,pon dam dogu ne. Lalauworop ga paje ta layidgoi, ta ana lawai ka pas sẹbi. Lalauworopi ware kulkwadak po pakto kwagdun lawai, lawai ba uji. Nanamụd ga paje anang? Ka paje losin hah dom saido, a wam mo sani ti manạ. Nanamụd ware dom said kenuki pot dok oni, lalauworopi piye tuke.

Lalauworopi ware wilun lawei taki, lawei ba uji. Nanamụdọ mazuu, ka anang? Ka paje loko hah dom saido. Nanamud ware dom saidem dok oni. Lalauworopi ga pas Nanamụdọ, tang wat pidi dawu, pas kot lawei. Nanamudọ ware lawei liye ki inji. Sorgo, Nanamụd wan wat pidi seb lawei, wargo lawei nem. Nanamud ga tit. tit Lalawomtai dokudgo-takin.

Nanamụd yan wato, iki taksi. Ba dangud wam mo da ya ti Lalawọmtai. Yan yat kada. Pidi kot poro Lalawomtai se, mo kot poro mendam se, mendam pongo kadam, a Nanamụdọ. Miyem kude ga pem mondu ka kambutu, ka pemo wa sanim, indam miye sa. Kadi keni, keni, keni, sersi ti okom laligin gan adi . Laligin ga miyem manchi ambau ka agi kum sani, Lalawọmtai kudini sani, ka pimo, "Nanamụdọ ma sani je, ka kadakku tangom." Nem takin, ka: "Nanamụdọm ma lekakku da agi, purum dok ka kadakku wam tango nem." Ane, ane, pid kadi ba merge yirgi, yirgi, yan ka lalignei pip. Pudgo mando, Nanamud ware on adau ti lalignei kapim landu, a adawum mo-wa hadun lalignei. Yan wat pidi kwe am dip lalignei.

The parents who were engaged on someone's farm *(wud-lawe)*, came back to meet an empty village with only the Infant. The Infant thought of what to do in order to bring the captives back. (Silence) He transformed himself into *lambo* (a he-goat) and went to Nanamudo's house. He told each of the children to hold one of the hairs on his body. He then shook himself and suddenly they were back home to the joy of everyone in the village.

Nanamudo's joy was turned into sadness when she realised that she had been deprived of the delicious meal she would have had. Disappointed, Nanamudo changed herself into a *puna* (calabash) plant and situated herself on *kipurut* (refuse heap) by the road side. Each time it grew, the Infant cut it. The elders warned him not to cut it. They told him to leave it to grow and develop into a *puna* for people to use for *peedo* (winnowing). A woman who had harvested her adau passed by and saw the puna. She picked it and placed it on her *adau* that was inside a *kodop* (basket). The *puna* acted like a hen and scattered the *adau*. The woman wondered what sort of *puna* she found. She became annoyed at such an act and threw the *puna* away. The *puna* rolled back to its former position and grew into a big *puna*. It swallowed cows, goats, lizards and people that passed along that road. When no more people and creatures were seen along the path,the *puna* rolled to the town and swallowed all the people, animals and plants. The Infant was the only one left and was also threatened with the same fate. So he looked up and called to those in heaven: *"Wo,* people in heaven, *wo,* people in heaven". When they answered, he said:" *Ma tetun kodok yo, ma tetun kodok".* (Let down a rope for me). The rope was let down and he climbed, climbed and climbed up to heaven.

Puna (Nanamudo) stood alone, not knowing what to do to the Infant who had all along been a nuisance to her. She called to people in heaven in her deep and coarse voice: *"woo* people in heaven, *woo* people in heaven, let down a rope for me." The rope was let down and Nanamudo held on to it and they began to pull her *tirgii, tirgii, tirgii*. When she had gone near them, they cut the rope ka *wridik/ mirid* and (Nanamudo) *Puna* came falling *wir, wir, wir, wir* and there was a heavy fall *ka kirauu*.

Analai ne sidaugu pidi wụd lawe, wad weg lalignum, dok kum Lalawomtai. Lalawọmtai ba dangud wam moyi ya kai aton lalignei pidẹi. Yan mengli lam'mbo, wei ma Nanamụdọ. Wargo ka pim lalignei, nong kot wog ini dok, anamben kote yan yagud ini anamben yan wez iwu ti mawu. I ana lai wainu.

Pon ka ag Nanamudo sabtun, tiki nam Lalawomtai ka ko sandom ta da wa sani. Nanamud yan mengluto yat puna - kambuto tiki purutum mo po kul-oko. Mo wa kot kambo, Lalawomtai sei, mo wa kambo, Lalawomtai ware sei. Miyem kude ka pem mondu ka kambuto ka mi yan pedo. Monj woropum dok, kabun adaudo ,wana watu wen puni ware yile tenge ki adautom da kodop. Puni ware kweldu adauwi. Monj woropi ga dam a sidam punam gaka? Ka agi sabtun ware yan kwal puni ningi. Puni ware kayuto sit pidim yiltungon da, yan kambut kuude. Puni ware dol num tanga, mee, kiling kanum miyem wana kobo oktaije. Sorgo, dam miye ne kobom, puna yan kai ito wat kambugmana. Wargo, wa dol miye, wamo wuda kanum pido, mondunnum Lalawomtai doiḍoni. Lalawomtai ware ba dubyu:

"Wo míyem da kiton, wo míyem da kiton",

Anamben lona, mendam ga, "ma tetun kọḍọk yo,ma tetun kọḍọk".

Anamben ware ted kodgi,Lalawomtai ware ambinin kangiton.

Ndun num punam banje serj dot doto, ponug wam mo ta ya ti Lalawomtaiyim seni yok mantom. Matam ba dobi miyem da kiton-dili mo kuude:

"Woo miyem- da - ki-ton-, woo - miyem - da kiton, ma - tetun - kọḍọk- yo, ma tetun - kọḍọk."

Anamben ware kodgi tetu. Puni (Nanamụdọ) kot kodgi kan ambuton, kan ambuton, miyem da kitongi num yoiji kan wannu tirgi, tirgi, tirgi, Nanamud pudgo loro ga anambena, anamben yan tibul kodgi ka mirid, puna ne waro wir, wir, wir ka kirannu ti tilli.

The people, animals and plants that were inside her came out talking (perhaps narrating their experiences). Goats and sheep were heard bleating mee, mee; the barking of dogs were heard- wow - wow and all the creatures were free to move about. They expressed their gratitude to the Infant who later came down to the earth.

This is the end of the story.

Miyem da ag puni ka num wamo wuda kanum pido poputton ba sopubsaba (kanu sopu wam yin wen da agi). Num mẹe ka tenji num uji mẹe, mẹe, bai num bana wow-wow, kol wam isin dolji ba yabud mẹrge iki wayidsi. Lalawomtai ware yekti da kitongi, mi ba nes payindai ti mendam.

Sind ga lakdịk.

APPENDIX III

THE STORY OF THE HARE.

Narrator: Komo Danbaki

Date; 15th September, 1993

Time: 9.00pm

Audience: Twenty

Place: Banganje

Narrator: Ping

Male respondent: My Staff

Narrator: Ping

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: My head belongs to Daring

Narrator: Who owns your head?

Female respondent: My head belongs to Ngalurgo.

Narrator:

The Hare and his friend Laandang went out on a hunting expedition. They found a prey in the bush, skinned it and cut the meat into pieces. The Hare then sent his friend to a very distant place to get a piece of rope which they would use to tie the meat. While the friend was away looking for the piece of rope, the Hare applied bile to a portion of the meat and hid some in the bush. When the friend returned, the Hare said:

"*M mhm, yoyi keyek* (The meat is bitter). We cannot eat this meat, neither can we take the meat home bacause many people will not be able to control their bowels after eating it" (narrator imitated the Hare, the audience laughed).

SINDI LASURE:

Ana sịndị: *Komo Danbaki*

Pụdéị: *15 Amdanla, 1993.*

Kodị: *Áwor lamda.*

Ana kụmni: *Mi ki-rap.*

Pịdẹị: *Banganje.*

Ana sịndị: *Ping.*

Mum wána: *Haalâàno*

Ana sịndị: *Ping*

Monj Orop: *Súkno tiw-tiw, balsi.*

Ana sịndị: *kigo kị non?*

Mum wána: *kịịnọ kị Daring.*

Ana sịndị: *Kiji kị non?*

Monj Orop: *kịịnọ kị Ngalurgo*

Ana sịndị:

Ka num Lasure ka serni Laandang wargon bat pidi ta korok. Dam wargo wa wen lo, ape. Lasure ga pem serni pém wa setu kodok ningi ka yin wa kerun lọyi. Lasure wargo il dodoto dukukun i lọyi, yil kol lọyi tuke. Sereyim banje sina, Lasure ga':

"M'm'm waje yom mu hadem, a yom kẹyẹk, yoyi yom dasa, kẹyẹk."

ka yini adwaje wan mana, wa chukud miye dawu. (Ana sịndị sob po Lasure,mi yel wuri). Ka pem dita, wargo pidim banje kajtu yile oni. Ka yi a dasa yin yepte, yile yepte ningi. Mo yadun watawu. Yago ti pi Lasure wani wa katu lọyi oni worobni. Worbi dibe, num Lasure wargo hạde ga worobni.

The Hare offered his friend the bitter part to taste. The friend tasted it and confirmed that the meat was bad. They agreed to dispose of the meat. They went back home. After some time had elapsed, the Hare went back and carried the meat to his house. The Hare's wife cooked the meat and the two of them ate it.

The following morning, the Hare's wife went to the stream to fetch *am* where she met Laadang's wife. "Please, help me to remove the pieces of meat in between my teeth."

"Leave me alone, you have come to disturb me after eating your meat," Laadang's wife replied angrily.

The Hare's wife turned to her in surprise and said: "hai, which meat? What of the meat our husbands brought yesterday? Did your husband not take his share home?" Laandang's wife told the Hare's wife that she was not given any piece of meat, neither did her husband make mention of it. The Hare's wife was surprised, "Did you say that you were not given your share?" she asked again. "No I did not receive any share."

Laandang's wife was really disappointed. She furiously left the stream with her water pot almost empty as if the pot was part of the cause of her annoyance. When her husband saw her, he hurried to help her to put the pot down. He reached out his hand, but to his surprise, the pot come down poosh even before his hands touched it. The pot almost fell on him, but for his quick action in moving away, it broke into pieces. She told her husband to go into the taba (barn) and get some guinea corn for her. The husband went into the taba while she climbed the ladder to collect the guinea corn. He tied a bundle and lifted it up for her to receive, but she let loose the rope that held the sheave together on his head. They continued in this manner for a long time. He got fed up and asked her:

"What is the matter with you? Why are you trying to kill me with husk? If you are not ready to thresh the corn tell me."

Pid kwalgo worop Lasure ilgo warug po am wa wen worop Laadang. Worop Lasure gam- pas wa potud wamo lọ monong da wudto. "Mombudno." Ka paje hạtu lọ paje manto poduk wai. Ka "hai lọ jela?" Ka an ka nang ga me paje. Ka ha? Ka anga me paje. Ka paje nkong. Ka wan paje aduk manni wan manam ya? Worop Laandang ga paje wando an lọm, tib neg sama lọm. Worob Lasure wonu maji taki, ka paj ga wan paje an lom ga? Ka wando an lọm.

Kaag worob Laandang yag sabusi yadun watuto. Ka laldo panjal panjal, uka sabudgo ka agi lali. Wana wani ga kai dure, yan tedgi da ki, wargo ka ini lal ga kirau. Worob Laandang ga pem medo pem atud taba. Mendam yeki kan tabi, worpi ambut poki. Mo ker wai mo pudtu po taba masam pe kodoki bubun da ki. Mo wotu, matam pe kodoki. Ka paje a nang, paje wa kwalni sibok? Ka paje wa tugim pas ne. Dam sibọk kudung kudung da rọọzni, pon pas gan petu ta kini. Ka tugi nem pas ne yi amdini. Ka tugi nem pas ne yi amdini. Ka taya tugom ngaka? Ta ya tugom (iki ga bana). Mo worbum kongom pim losin ya? Ka o paje tugi nem ma? Dam pas nego ya? Laumo yag bansi ga wam ban mbastam yaji. Ka o paje ka yi ambini yi ambini. Ka poni pemo.

He repeated the questions to which she answered angrily: "How can I thresh corn? Am I really the woman you love?" The husband then realised that trouble was brewing up somewhere and that his wife was not willing to thresh the corn. He further enquired: "Do I come out of the barn?" "You know what is good for you", she replied. He pleaded with her to tell him what the matter was, but she refused. She later told him of the meat which she claimed that he and the Hare shared. She added that the Hare's wife even asked her to remove some of the bits in between her teeth. She emphatically told him that she did not know the whereabouts of his share.

When Laandang heard his wife's explanation, he decided to kill the Hare for having tricked him into believing that the meat was not good for human consumption. He went to the Hare's house and invited him outside. " You said that the meat was bittter, but it was not really true. You only tricked me into believing you and now my wife wants to kill me".

After expressing his dislike for such an attitude, the two friends began to fight. Laandang bit the Hare and threw him down. When he turned to go, the Hare got up to face him. They fought again, but when Laandang turned to go home, the Hare got up and challenged him. "What- do- I- do- to- this- Hare?"

Laandang went back, lifted the Hare high up to the sky and then threw him down, but the Hare did not die. (Silence. He wondered what to do). Laandang used the knife on his nose to cut off the head of the Hare, however, the Hare remained alive. The Hare ran for his dear life to Kiwisin- ga- sakam but he was not aware of the the fact that the man was an uncle to Laandang. "My friend wants to kill me", he told the man. "What brought about the fight?" asked the man. The Hare told the man how his friend's wife told a lie to his friend that they brought meat home; but he was not aware of such a happening. He added that his friend's wife only wanted to put an end to their friendship. Then Laandang narrated how the Hare tricked him by saying that the meat was bitter and therefore, he did not bring any meat home. The two friends began to fight again. They fought and fought and fought. Kiwisin- ga- sakam used the knife on his nose and cut off the Hare's head pereet and the Hare fell down dead.

This is the end of the story.

Kam pas nedi sabim paje par kwalun yi. Pas nedini dam paje par kwalli gayi yi yago nang? Pon ga a lọ, pim ga Lasure, worob Lasure hah lọ, kam potud wai da wudto. Pem kaana lọyi pem onang mum nong? Ma pem wan ga kamanum.

Laadang kumug sabi, ka yi wa kwal Lasure tisum monj dokigo ka lọyi kẹrẹk. Yan wai ma Lasure, wargo ka pem Lasure potu, pem potu. Ka pem ga lọ kẹrẹk, nganum nganum a posenum pemo yaji, monong worobni wanu kwalli. Ka pim hahko lo ga worob pemo, nganum a posenum pem yadigo ya? Sag yiko, ya saga. Mo mal Lasure, mali yile tedi ningi. Mo wa lis kini wani, Lasure ildini. Ka yi ya Lasuren gaka maje? Ya, Lasure mudgom. Mo yile tong, yillẹ bande Lasure ilini. (Yan umi yuu. dagud wam moyi ya). Laandang ad sakam peedun peret, Lasure ilini. (Mu mo yas sịndị dang peed ki ti lau popaknim tobo). Lasure yan yas wu wai ma Kiwisin- ga-sakam, pidi tuk tukke, ni pon ga muwai kenug Laandangum. Ka pem muwai seerni ni par kwalni. Ka pim yag sabin ki nan? Ka worbi kas pẹlẹm mẹ́ndam lobi, worbi kas pelem, mendam lobi. Num wa sabud diwum kon. Pon mẹ́ndam wargo po worobni kume. Pẹlẹmum worpi kasi mendam kume. Monong ka yin apna lo, pon yi katu, pon yi tagom, ka'a wam kerek. Ponyi ponuk pidi sabtaijem. Yi apna lom. Kiwisin- ga- sakam ka pemo hai, a ukmo ya? Di pim kon. Neka apna lo, a ukmo ya? Pemo pem uti pidim ga Lasure.Lasure monong pona. Sag ilgo. Laumo peede, ka yi, peede, kenukim banu ilo ware Lasure tiblẹ rabal. Lasure yag musi.

Sịnd6 ga lakdịk

APPENDIX IV

THE STORY OF THE HARE AND THE TORTOISE:

Narrator: Zara Lidani

Date: 15th September, 1993

Time: 8.30pm

Audience: Twenty

Place: Banganje.

Narrator: Ping

Male respondent: My Staff.

Narrator: Ping

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: My head belongs to Maning.

Narrator: Who owns your head?

Female respondent: My head belongs to Yila.

Narrator:

The Hare and the Tortoise were very good friends. One day, while the two of them were seated whiling away the time, the Tortoise pid widi (farts). The Hare looked at the Tortoise with excitement and said: "Your widi has a nice aroma. Your widi has a nice aroma." When the Tortoise heard the praise from the Hare, he produced another widi. The Hare repeated his words of praise and appreciation and then invited the Tortoise to his house: " Let us go to my house so that you will put some of your widi in my edo" (guinea corn and beans cooked together).

SIND LASURE KA LAKWIDI:

Ana sịndị: *Zara Lidani*

Pụdẹị: *15 Ámdanla, 1993*

Kọdị: *Áwor parbạda ka kọlị*

Ana kumni: *Mi ki-rap*

Pịdẹị: *Banganje*

Ana sịndị: *Ping*

Mum wána: *Haalâano*

Ana sịndị: *Ping*

Monj worop: *Súkno, balsi tiw tiw*

Ana sịndị: *Kigo ki non?*

Mum wána: *Kịino Kị Maning*

Ana sịndị: *Kiji kị noṇ?*

Monj worop: *Kịinọ kị Yila*

Ana sịndị:

Num Lasure ka Lakwidi, anambena ser ape. Dam ane diji, Lakwidi pịịdun wídị. Kayii pem pịịdun, dabi wị pemje dikdik. Lakwidi piidun. Kayii dabi wị pem je dịkdịk. Dabi wị pemje dịkdịk. Pem watu yin war manni ka pem pidtini ki ẹdni. Lakwidi ware lobi.

The Hare carried the Tortoise to his house. The Hare placed the Tortoise on his pot which was placed on the fire. The Tortoise then set to work. He farted and farted and farted. After farting for a number of times, the Tortoise fell inside the pot of *edo, ka yol.* The Hare became very happy bacause the Tortoise had become part of his meal. Since the body of the Tortoise is full of shells, the Hare put his hand into the stomach of the Tortoise and scooped out his intestines and ate.

The story has ended.

Lasure wargo Lakwidi kwoni, adi wanin. Wargo yille liye po kukul edni, kan piitun widi, kan piitun widi. Sorgo, Lakwidi ga yol ta kukul. Lasure wargo wob pakni da ag Lakwidi, Ka'aton wam da agi. (Kwidi a num kullo) . Lasure dar pakni ka'ton wam da agi hade.

Sind ga lakdik ta ki monj ga obi.

APPENDIX V.

THE STORY OF THE GIRL AND NANAMUDO.

Narrator: Kidda Sadata

Date: 16th June, 1993

Time: 5.00pm

Audience: Eighteen

Place: Banganje.

Narrator: Ping

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: My head belongs to Malai

Narrator: Who owns your head?

Female respondent: My head belongs to Njengo.

Narrator:

There was a man who planted millet on his farm. He sent his daughter to go and keep watch over the millet so as to prevent birds from eating up all the millet. The daughter set out with her food. She climbed dangla- a bed of pieces of wood erected on the farm for the purpose of driving away birds.

Beside the farm was Nanamudo, whose hair was like a forest and the lice on her head were as big as latolyo (squirrels- what a fearful sight to behold). When the girl shouted "w-o-o" to drive away the birds, Nanamudo in a deep voice shouted "w-u-u". The girl enquired: "Who is imitating my voice? Nanamudo also enquired in a deep and coarse voice (the narrator mimicked the voice) "w-h-o - is - i-m-i-t-a-t-i-n-g-me?" Nanamudo came near the girl and asked for the type of food the girl had brought.

SIND LAU OROP KA NANAMUDO:

Ana sindi: *Komo Danbaki.*

Pudéi: *16 Tiktaw,1993.*

Kodi : *Áwor puwa.*

Ana kumni: *Mi gbomo sali parbada.*

Pidei: *Banganje.*

Ana sindi: *Ping*

Mum wána: *Haalâàno*

Ana sindi: *Ping*

Monj worop: *Súkno, balsi tiw-tiw.*

Ana sindi: *Ki go ki non?*

Mum Wána: *Kiino ki Malai*

Ana sindi: *Ki ji ki non?*

Monj worop: *Kii no ki Njengo.*

Ana sindi:

Mum dok wuduk yaini kudgude, son ai. Ayi porgo, temgo, wargo launi wude kam pas wa koromdu yidi, yidi ni sani. Lawei wargo wa adut ki dangla, danglam mbendam dongo. Mbastam asin wamonjando.

Masam amgo ki dangla ba korom yidi. Nanamudo ne, woki uk korok, wodem da ki uk latolyo. Lauworop ga: "woo". Pon wamdok lotun wai kudkudgude, ka "wuu" (dili kuude). Masam ga "owu", waje ga, "wuu". Lalauworop ga, "anong mo sob pono?" Ka "ano-gu-m - mo - sob pono?" (dili kuude). Kan waton rinjim, r-i-n-j-o-n-g. Kam wana, sergo tul dangl lauworopom banu ba maji, "Si ana nang?"

"I have brought nothing", the girl replied gently.

Nanamudo threatened to swallow the girl if she said she had no food. The girl began to cry wayi, wayi, wayi. The cry instead of earning some sympathy, earned her some insults - "Pointed and ugly mouth, its not true that I will swallow you" (Laughter). The girl gave Nanamudo her poo and sauce in a dego and tinde respectively. Nanamudo swallowed all the food with the containers only to bring out the empty containers through the anus. She threw down the empty containers which the girl picked and went home.

The following day, the girl brought edo. The greedy Nanamudo took the dego with the food and swallowed all, only to bring out the dego through her anus. Days passed by like water under the bridge and Nanamudo kept on depriving the girl of her food. The girl grew lean and when asked why, she replied that Nanamudo had been depriving her of her food. She added that whenever she shouted "woo", the voice repeated the same and when she desired to know the person imitating her voice, her question was re-echoed. The girl's father promised to go with her to the farm the following day in order to kill that creature. His son told him not to go, but that he would go with his sister. The father insisted that he will be the one to go.

The next day, he got his nar (spear), twan (axe) and diya (knife) ready to face Nanamudo. When they arrived the farm, the father climbed a tree and told the girl to repeat what she normally said. The girl shouted "wawuu", Nanamudo also shouted "woou", The girl repeated "wawuu" and Nanamudo echoed "uuuu". "Who is imitating my voice?", enquired the girl. "Who-is-imitating-my voice?, repeated Nanamudo. Having received the signal that the girl was in the farm, Nanamudo advanced towards the girl. The father began to shiver leb-leb-leb. This is the man who said he would attack Nanamudo. His narr fell down and Nanamudo asked the girl what it was. "It is my mother's supporting stick". The father could not control his bowels, he therefore began to pass excreta. At the sight of the faeces, Nanamudo asked: "What is this?" "It is a type of food". And before she could finish the explanation, Nanamudo had already swallowed the faeces. The father began to urinate swa-a-a. Nanamudo asked what it was. The girl answered, "It is the water that was given to me to drink." Nanamudo collected and drank it. She then started off on her way.

Lauwọrop ga, " in an wam".

"Kaj neka si an wam 'n dolji."

Lauwọrop ga "wayi, wayi, wayi".

"Swidik lapok kan na doljin gulita".

Wargo po oni ka degi, on ara ka tindi, dol pip ga degi, ga tindi pip. Pon pot gum wai ta kugando, ile tedi. Lauwọrop yan wato.

Pid dargo, masam aton edo, wana wa yan ukmo takin. Pin edi, edi, dol ga wai, pon pot gum wai-oni. Anẹ, anẹ, lau worop sabun. Warug mana, num pubẹi, ka num munei, ka num molli, ka paje aduk wanonjana dam paje sanim ya, monong pas sabji. Ka pimo, was dok kudkudgude, moda adi ki dangla, moda nega "wawu", ka "wuu". Moda ne ga "wawu", ka "wuu". Moda nega " anongum mo sob pono? Ka, "anogum mo sob pono". (dili kuude). "Mo watu, wargo wamonjanam banu piye tomno sa pip. Pon yan wato".Mo púbẹi ga "ha?" ka "O". ka anguli ya?" Ka "an guli". Púbẹi ga o doji ndam moyi ware. Molli ga pemo warem, ware yi. Sagun kwen ukmo.

*Mo pid dargo, púbẹi ga o paje, paj at poi. Púbẹi kwom nar, yil kalambini ka diya; wamo wanni,, ka ranjang ini. Wargo, ambi kam bido dinin diji. Mo, pas ya wam pas gan ya. Ka "wawu", was banje ga "wuu". Ka "wawu", was banje ga, "uuu". Anogum mo sob pono?" "A-n-o-g-u-m m-o-s-o-b- po-n-o?" Kan waton r-i-n-j-o-n-g r-i-n-j-o-n-g. Wana wa sergo tul wai, I pubei ba kon lebleb. Pubeim ban ga yin ga bana, iki num kon lebleb. Nar wugdon, ka waje nanda? Ka "suk nam ban ga moya atuto" Yịlẹ doli. Dawu*ba kwado. Ka waje nanda. ka "lakwetem" ban otudgo. Yịlẹ doli. Kwadun wamo matam pip. Sisi ba kwado. Ka, anang? Ka amus ban ne ga moya tawa ẹh. Ẹh sisis banje. Mo, pi po lalauwọropum banje, sa ẹn ami. Yan wato.*

The girl's father had no more strength walk. The girl carried him on her back to their house. A bird that saw them began to sing:

She is carring her father, *kẹdẹk, kẹdẹk,*
She is carring her father, *kẹdẹk, kẹdẹk, kẹdẹk,*
Carries him and puts him under shrubs, *kẹdẹk,kẹdẹk,*
(She) puts him among rocks, *kẹdẹk,kẹdẹk.*

At the song of the bird Nanamụdọ ran back *rinjong, rinjong* and said to the girl; You told me that you were alone, but the bird said that you are carring your father."
"It is not true that I am carrying my father. Go on your way", the girl replied pleading. Nanamudo walked on and on and on. Again the bird began to sing:

She is carring her father, *kẹdẹk, kẹdẹk,*
She is carring her father, *kẹdẹk, kẹdẹk, kẹdẹk,*
(She) puts him underneath shrubs, *kẹdẹk,kẹdẹk.*

Nanmụdọ again ran back to the girl, but the girl quickly pushed her father underneath the shrubs. She told Nanamụdọ to be on her way and not to listen to the bird. Nanamụdọ went away.

When they got home, the father reported to his wife what he had seen and added that no one can stand the sight of Nanamụdọ let alone fight with her. He also heaped praises on the girl for the way she dealt with Nanamụdọ. The son said that he would go the following morning. In the morning, the father got an anthill, scooped it and put charcoal inside it. He also put *ndwandwale* (a smooth stone) in a scooped out palm fruit and put fire inside it. They then set off for the millet farm. When they got there, the brother told his sister to do that which she normally did. The girl shouted "wawu" and Nanamụdọ echoed "wuuu". The girl shouted and Nanamụdọ repeated the sound. "Who is imitating my voice?" asked the girl.

" Who-is-imitating- my- voice?" echoed Nanamụdọ.

And with that she advanced towards the girl *rigja, rigja* with her big head. The girl's brother told her to keep quiet. "What did you bring?", asked Nanamudo. "I have brought nothing", replied the girl in a small voice. "If you say that you have brought nothing, I will swallow you," threathened Nanamụdọ. "*Wayi, wayi, wayi*", the girl began to cry. "With your pointed mouth, I will not really swallow you. Give me what you have", commanded Nanamụdọ. Nanamụdọ collected and ate all that the girl had.

Watko tal, i pubei mum kono, dam ga tomum mo yan mesem. Lalaworopum banje wargo puto rabdu talpido, atu ka watun mana. kwomdu. Mo Layidis dok wego ka:

"Ani kom puto kedek, kedek
Ani kwom puto kedek, kedek
Kwomi wobi tul pido- kedek, kedek,
Wob da pandi kedek, kedek.

Mo Nanamudos banje kustun r-e-n-j-e-n-g, r-e-n-j-e-n-g. "Banji ga si ga mum. Ban'n majuk posi, siga si ga mum; layi ka sini kwom pusi."

"Di kullim, kasgon gayi (dili lakidaw) N' kwomum punoi kullim. Di wasi."

Nanamud kotun wato, kotun wato, kotun wato. La yi ba wol takin:

"Ani kwom puto kedek, kedek
Ani kwom puto kedek, kedek
Wobi tul pido kedek, kedek. . ."

Nanamudo kujna. Masam yil putom banu, wobi tul pido, tuke. Kam pas wato. Nanamud yan wat dip, dam sergom.

Mo warug mana, pubei ga pas worobni ka launi, paje a mudom dasa, wam mu yajim, wam mu dumem. Hai lalauwọrop jen ga tom, masamun ga kerkebe. Wo pimo, a wam po yas ya? Mo molli ga mo pem ga yi warem, doji dam ware yi. Ka o pemo a kong. Pid dargo, pubei wargo kumbe yabe potu, wukur ka agi, ad kuro yel da kabei ad kurungude nam tom adi yel da kabei, nam iki halaghalak, ngwakwagle, yille won da kabei. Ad wii linu, pas ndam. Wargoi wam banje yile don liji. Kam pas ya wam pas gan ya. La lauwọrop ga "wawu", Nanamụdọ ga "wuuu". Lauwọrop ga "wawu", Nanamụd ga "wooo".

"Anogum mo sob pono?"

"A-n-o-g-u-m m-o s-o-b p-o-n-o-? Kan watun r-i-g-j-a, r-i-g-j-a. Ki kudgud gai pip. Mollis ban ga pas kwako, pas umuto. Pudna, "si ana nang?"

"N 'an wam."

"Kaj ne ka si an wam, n'dolji." "Wayi, wayi, wayi" Laobje ba uji. "Soldok la pok kan na doljin gullita. Otun wai." (wur ga kigja).

Wargo po piye doli, pin wai pip doli. (Ka ag miye sabtun).

(The audience sympathised).

Before Nanamudo went away, the girl's brother brought out the hot piece of stone and put it on Nanamudo's head. As Nanamudo walked, she sensed that fire was burning something because she could see or (smoke) *yur, yur ludur.* She ran back to the girl, "where is this fire and smoke coming from?" she asked. "It is at the spot where my mother and her friends are burning corn stalk to prepare salt. Our mouths will have a better taste of soup tomorrow", the girl answered.

"Hi! Is that so?" Nanamudo asked.

She walked on and on and on, but when she could not condone the smoke, she turned back to the girl as if to ask the girl to change the real for the unreal. "When I enquired where the fire was, you said that it was at the spot where your mother was burning corn stalks for salt, but it is on my head."

The fire is at the spot where mother and her friends are, the smoke is from the corn stalks. When she cooks tomorrow we will have a delicious sauce. After receiving a doubtful assurance, Nanamudo set off. She had not gone very far when the fire on her head bursted into flames *k-o-o-o-o,* like dry grass on fire. She began to cry- *"N nhen, nhen*, when I asked where the fire was coming from, she said from her mother-who was burning corn stalks and that our mouths will have a better taste tomorrow. The fire is on my head". She continued walking *kong, kong, kong*. " I will look for water and wherever I find one, I will cool myself inside", she consoled herself. She visited a place where a stream used to flow, but it was dry. She went to another place where a river used to flow, but it was also dry. She decided to go to another place, *"He n'hn* the fire is on my head, but this girl said it was on her mother and her friends burning cornstalks, that our mouths will have a better taste *-gilim, n'hen, nhen*", Nanamudo cried. There was no water there either. She thought of another place, but before she reached the place, a loud fall was heard *k-i-r-a-u-u-u*, Nanamudo had fallen down and burnt to ashes . (Someone shouted, "It serves her right").

Mọllis ban wargo yildu dugurwi, kuros ban kwaduk po yas wi, pandi yag tai, pot lee , yiḷẹ li da ki Nanamụdọs banje. Nanamụd yan wato. Anẹ, anẹ, ki mẹsẹ, wen wi yur yur yur ta kido. Ka "dam wi, wim yur, wim yur an da ki nong?"

Waton kam pas la lauwọropum banu, "dam wi an da ki nong? Tib or wi num illo, an da ki nong?"

Ka paje "an da ki num na wargon hal duka, doj mini ka kambomu la gilim. Doj duki ya ribit ribit, mini tan dikdigi".

"Hi, ukmo? O' a kong."

Yan mẹsi, kot ko mẹsẹ wato, kotun mẹsẹ, kotko mẹsẹ, kotko mẹsẹ, wi ne kutsi.

"Nga wi, mona nega win da kinong? Si ga win da ki num na wargo hal duka, hi n' an da ki lawẹi."

Lauworop ka pas wato, win da ki num na, orum ludurje an hal duka, doji potu mo yadon ara, yinwa sa, ari dikdik

Nanmụdọ ga," 'n' lomma, aiuna."

Kotun oko, kam masam kotko oko wato, pudgo tal, wi yag koooo. Wi kotun edi. Kim ban uk korokmo, ki yag rudul tama tama

. Ba uji "n'nhen, n'hen, mona nega wi yur yur da ki non? Kaan da ki num na wargo hal duka, doj mini ka lapomu gilim. Pon ganum win da kino (kong, kong), mona we am n' ten ino".

Wan ka wulang, am nem, wan kan ndede, am nem. Kotun mẹsẹ:

"He, nhen, ai win da kino, laujẹ ka ta kiinom, ka anda ki num na wargon hal duka, doji mini ka la pomu gilim. N'hen, n'hen." (Kan yan uji).

Amgo, amgo, kad war ka wulangum dọk, am nem. Amna, an wat pidim gayi wa wugun k-i-r-a-u-u-u. Kwaduk po wugor, wi yan hali kurus, hal pip. Indun num duka, duki pitsi pe.(Mum dok ka,kwogunda).

The millet was harvested and stored in barns. Three girls went to collect firewood and one of them was the girl who had an encounter with Nanamudo. At the sight of the ashes from Nanamudo's burnt body, they became excited and attracted to it. One of them tasted it and announced that it was not good for human consumption. The second girl also tasted it and confirmed the first girl's assertion by spitting out *elus* (saliva). The girl, who had the encounter with Nanamudo tasted the ashes and confessed contrarily to what the others said; "It is sweet, it is very sweet", she said. She therefore stayed behind licking the ashes while her friends went to get their firewood. When their bundles were ready, they called the girl so that they would be on their way home. Thegirl each time replied that she was on her way, but made no move to join them. The other girls carried their bundles and left.

While the girl was busy licking the "sweet" ashes, a spectre of misfortune hovered invisibly above her head and she was blown into the sea by a heavy rainstorm. The sea creatures were excited and happy to have a human being as a wife for their king. She was put on a chair inside a hut.

Back at home, the parents of the girl received the shocking news of their daughter and began to wonder what to do. They searched for her, but in vain. After some time, a man came to get firewood by the seaside. At the sound of his axe on the wood, the girl began to sing:

> He who is cutting firewood on father's farm,
> Father is worried about the whereabouts of his child,
> Mother is worried about the whereabouts of her child,
> That's it, their child is a slave in the sea.

The man stopped and listened. He placed his *twan* on the piece of wood *kwon kwon*, and heard the song:

> He who is cutting firewood, on whose farm are you?
> On father's farm, father is worried about the whereabouts of his child,
> Mother is worried about the whereabouts of her child,
> That's it, their child is a slave in the sea.

The man abandoned his *twan* and ran back to inform the father of the girl that his daughter was in the sea. The father sent word round the town: "all people, animals and reptiles should assemble by the seaside tomorrow".

Kam pid tubna, anamben kwaduk po pet aiwu yel ta taba, lalin woropum gan war pidi ker yawli, anamben kumung, wargo wa wen duka, ka "he duka monong." Monj dok ta ka ehe a das kayi, a wurubluk kayi." Ka a dasa, dukam-kongum. Monj dok wa tan manto ka "hee a daskayi, duki dukam kongum." Pi elusi. "To" Lamonj banje kum wargo tan manto, ka " a ribit, ka yii duki dikdik, duki dikdik." Baduto sumbi, batto sumbi.Ki sumbi, ana apeis banje wargo yawlwu kase, ka paj wato yin wawu. Ka O tan waro. Mone kam pas wato kayin wawu, ka O tan waro. Tiki taije anambena don maton, masun yan yat ka tundo.

Yibatu monon illa, yibat am, ila rudul. Anamben wataugu ka mawu dip, yibat am ilo yan kwom masun wa ted ta pali, ta amun kudem tenjim kude. Kwaduk po wugor ta am, ana am wargo, mim da am ga wana, ka wana, ka wana, ka eh, a worop mai, ya worop mai. Ile wa li da mau, liye ki sakdak, ka sabai tiki sakdak, ta la kundurum donji.

Kam anamben wana, ka pimo njow? Ka pimo badudgo sum duka, yini dobi yin ga pas watu, kuduto, yini dobi yin ga pas watu, kuduto, batto sum duka. Ka "O dam yan ga kaje?" Ka yini ponim. Wa pari wegom. Ane, ane, mum dok wan pidi kas yawli, wargo ka "kong" an kas yawli, ka "kong, kong, kong." Mo lalauworopum banje kumgo, ka:

Mun kong, mu kong da yayi pa
Pa kum ok lawo, ka ok ku yuw.
Na kum ok lawo, ka ok lau yuw
Ka o wo o, lau yag sobok palli.

Se kumni, kajun wam gayi takini ka - kwon, kwon

Mum kong, mum kong ando yai nong?
A da yai pa, pa kum ok lawa, ka ok lau yuw,
Numei kum ok lawo, ka ok lau yau.
Ka o wo o, lau yag sobok palli.

Yadun watini, wana kobun tom pubei, ka pemo lau pemo ne da pali. Ka "ha?" ka pemo, lau pemo ne da pali. Se ma? Ka "O, duji mu pip swat swat, poduk lo korok pip ka wamo lara, ka nama, ka nama, doji wa simbem po pali".

The following day, animals such as the elephants, the gazelle, the hyena, the tortoise, the deer and reptiles such as the lizard and snake. Amphibians were not left out of the assembly. The father declared: "whoever is able to drink all the water in the sea and also the dregs will have my daughter for a wife". At this pronouncement, a general bustle was witnessed as men and animals stepped forward, each declaring to be the first to start. The lion, the elephant, the gazelle and all the other creatures attempted to drain the sea, but each of them failed. "*Hai*, who will drink this sea dry?", asked the father of the girl. The father of the girl began to get worried over the fate of his daughter. (Narrator remained silent. There was no one to drink the water. The audience urged him to continue in suspended disbelief). Suddenly, a frog jumped forward and declared that he would drink the water. The other animals poked fun at him saying: "Mhm, mhm, all the strong creatures have failed, it is impossible for you to carry out such a task". The girl's father pleaded with other creatures to allow the Frog to try. The Frog drank all the water - tildidum, tildidum, lau kwako debun tulei koroop, to the amazement of all those standing. The girl's father began to wonder what to do with the dregs, the Frog said that he would also take care of that and so he swept the sea clean of the dregs - tub, tub- tub, tub, tub-tub. The father was filled with joy and excitement at the sight of his daughter seated on a chair. He called for the girl to be brought out and be given to the Frog. The girl on hearing that proclamation by her father, castigated, despised and hated the Frog. She wondered and said: "how can such an ugly creature with a *reldek* (big stomach) be my husband?"

The Frog heard the words of the girl and he resented in his heart the unkindness, nay the ingratitude of the girl. And so he opened wide his mouth and allowed the water to flow back into the sea *p-u-t-u-t-u-u-u*. The girl's father began to cry and plead with the Frog to take back the water. The Frog refused to do so. All the other creatures pleaded with the Frog, who in the end agreed to gulp the water. And after gulping the water, this time the girl had no option but to accept the Frog to be her lawful and wedded husband.

Here ends the story.

Mo pid dargo, miye yag kalji po pali, lo yag kalji, ka labata, ka mijo, ka hayi, num laŋgulunjung, wa pip, lokorok pip yag kalji po pali, kong pali pip. Mo pṵbẹi ga O yin poduk poni pimo, nu mo ẹh am je pip, kwobun budokei pip, wen lauworopi, mo atu yag worop mendam. Yag wọrọp muwai. Mo ana wai ba kwaka, muje ga ẹ yi, muje ga ẹ yi tobo. Ẹ, am umjuto, muje waton, ka ẹ yi, mo eyi. Labat watun manni ẹ, am umjuto.

"Hai, dam amje wa ẹji nong?"

Laŋulunjuŋ turun dor. Ka pem pubu lạwẹi yiwa ẹj ami. Ka pemo "O". Mi ga "O". Miba saldi, "la agi la dol gayi, miyem kong ego induk num ga ya? Miyem kon ego kwakom, kunu ga ya?" Ka yiwa eji. Ka O pem ẹ. Laŋulunjuŋ yan lam poni ka "tildidum, Tildidum, lau kwako debun tulei kurus.

Tildidum, tildidum lau kwako debun tulei kurup."

Ẹ ami pip indun num budekei. Ka "dam budekei yan ga kaje? Ka yiwa ẹji, ndam moyi kwob-pip. Ka O pemo pem kwobu. Laŋulunjuŋ ka "tob-tub-tub, tub,tub,tub- tub, tub, tub-tub- kwobun budekei pip. Wen lauworop diji ki sakdak (ban worop mai amum?) Mo kam atu, kam yildu, kam yildu ka ya worop Laŋulunjuŋ, yag worop Laŋulunjuŋ. Lau woropum banje wa sabut sato. Ba seb Laŋulunjuŋ, Ka "Waj agi la wresel je a medom moda adakiya? Ka ta yan nang? Ta yam.

Laŋulunjuŋ ka ukmo ya? Laŋulunjuŋ wayin poni p-u-d-u-t-u, am yan digir. Mi yag segursi. Pṵbẹi ba uji, ba yaz sel Laŋulunjuŋ, ka pemo kalakkalak. Mi pip ya, ka pem ẹh. Laŋulunjun ga yi ẹm. An saldigoi. Ka pem ẹ. Laŋulunjuŋ nabun poni, tildidum, tildidum, tildidum, tildidum, tildidum lau kwako debun tulẹi kurus, tildidum,tildidum,tildidum,tildidum,tildidum, lau kwako debun tulẹi kurus, Indun num budekei. Ka ya budekei ngaka? Ka n'dam moyi kwobe. Kwobun bodekei pip, tub,tub-tub, tob,tob- tob,tob, tub-tub. Ndun num lauwọrop, kam yildu, am atu. Wa yiḷẹ on Laŋulunjuŋ, Laŋulunjuŋ yan worobni.

Sind ga lakdik.

APPENDIX VI

NANAMUDO'S GREED.

Narrator: Daniel Ture

Date: 30th September, 1993

Time: 7.00pm

Audience: Twenty

Place: Ture.

Narrator: ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Landabandang.

Narrator: Who owns your head?

Female respondent: Adamu.

Narrator:

A man and his family members were harvesting *kọndọ* (groundnuts). Nanamụdọ approached the man and asked: "are you harvesting *Kọndọ*?" "Yes", the man answered. "Can I have some to eat?", she added in her deep voice. "You can take as much as you want." Nanamụdọ got hold of a fly, cut off the head and blew air into the abdomen to make a ballon bag. She put the *kọndọ* into the bag, but the bag was not filled. She told the man to fill her bag. The man put in some more *kọndọ*, but to the shock and surprise of everyone, the more *kọndọ* he put inside the bag, the more the bag expanded. And so all the man's *kọndọ* went into Nanamudo's bag and she carried it away.

SIND NANAMUDOM KWALGO ITO KEBE:

Ana sindi: *Daniel Ture.*

Pudéi: *30 Amdaŋla, 1993.*

Kodi : *Áwor peelou.*

Ana kumni: *Mi ki-rap.*

Pidei : *Ture*

Ana sindi: *Ping.*

Mum wána: *Haaláàmo*

Ana sindi: *Ping*

Monj worop: *Súkno tiw-tiw, balsi.*

Ana sindi: *Kigo ki non?*

Mum wána: *Kiino ki Landabandang.*

Ana sindi: *Kiji ki non?*

Monj worop: *kiino ki Adamu.*

Ana Sindi:

Ka mum dok num tol kondo. Nanamud wana ka pemon tolkondo ya? Mu wai ga "O".

Nanamud ga, "ma kwandmom?" (Dili kude).

Muwai ga "O sug mansi".

Nanamudo wargo latiwin yipe dwat ki, pede yat lutu kudkudgude, yel kondom banje. Mo yel kondi, kondi kemnam. Nanamud gam kenjtud poki. Muwai kwadun konni pip. Kondom ban tolunje pigai maduk kam dogum. Nanamud wargo kondom banje kwomi waton.

Nanamụdọ ate some of the *kọndọ* on the farm and carried the remaining ones along with her. When she got to a palm tree, she said "*kanje luwoot*", and the palm tree lowered itself. She put her bag of *kọndọ* on the tree and told the tree to rise back to its original position and height. The tree complied. Before she left the spot, Nanamụdọ reminded the tree of what to do when she called "*kanjẹ luwoot*" and then left for her home. Three flutist- Mpowunji, Mbokaga and Kargum approached the palm tree blowing their flutes and singing the praises of one another. "kere, kere powunji ..."

They called to the tree: "*Wo kanjẹ luwoot*" (palm tree come down). The tree obeyed and the three ate all the *kọndọ* and put the shells in the bag. They left the place blowing their flutes louder and more melodiously than the first time-singing " *kere, kere Powunji, kargum bello...*

When Nanamụdọ returned, she called to the tree, "Wo *kanjẹ luwoot*". However, when the tree came down, Nanamụdọ discovered that her *kọndọ* had been eaten by some unknown persons. She began to cry. She wondered who could have done such an act and was told that the three flutists were responsible for it. She decided to wait for them. They came singing," *Pe, pe ...* " On their return trip, Nanamụdọ interrogated them. "Are you the ones who ate my *kọndọ*?" The trio denied the allegation, but told her that the Monitor Lizard, the Hare and the Squirrel were responsible. They also told her that the "culprits" were on their way coming.

When she sighted the three animals, Nanamụdọ accussed them of stealing her *kọndọ*. She chased them with her stick in order to kill them in revenge. She chased them one at a time. The Hare and Squirrel who can run very fast escaped. The monitor lizard who runs *kudaak, kudaak* was almost caught, he however escaped by the skin of the teeth into a hole in an anthill. Nanamụdọ vowed to take a revenge, and began to dig the hole. She dug and dug and dug sweating profusely. At sunset, Nanamụdọ was exhausted and frustrated at digging the hole. She was not sure of any success. The Squirrel disguised himself and appeared very lean, weak and sickly. He then went to Nanamụdọ and enquired in a small voice: "What are you doing?" "H'n, a silly creature has eaten my *kọndọ* and escaped into this hole. I am going to dig it out", replied Nanamụdọ.

Nanamud ẹd nam ẹdgo, kwom nam mo waton. Wargo wapudo weg kanje ka: "Kanje dungdis huwoot". Kanj wargo dungduto, wargo ile ragun da kanje. "Iisi", Kanje wargo iluto serut sersi. Ka , "h'n mona watu, mona watu, nga mos dungisi, si dungusi. Mona nega mos ilisi, ilisi". Yan wato, yan wat mana. Watko nana, dam nim dok waton ana lira anamben kunun, sum mumdok Mpowunji, sum mumdok Mpokaga, sum mumdok kargum.Kan pedun lira, kan sugun iwu. Liras banje kan yan wolo, kan sugun iwu ka:

Kere, kere Kargum, kargum bello pe sinsing.
Powunji, Kargum bele pe sinsing.
Kere kere Powunji, kargum bele pe sinsing.

Kan ya ukmo kan watun. Wana wa wen kondom banu ta kanje. Wargo ne pas kanje "huwoot, kanje huwoot". Isin anamben weg wam Nanamud gan ya. Anamben wargo kondim banje ed swat. Yan wawu, kan yan wolo iki waiji.

Nanamud wa wen mum kul kondo rangji da wai. Ba uji, kebei sabutgo. Ka eduk konto mum nong? Ka paje mindam kohgo nenge gan pedun lira. Kan edgo yini. Nanamud ga, "h'n, na asda mo watu nwaton kwale." Yan ditdiji. Sorgo ana liram banje watun, kum ped lirawu ka:

" Pe pe Mpowunji, kargum bele pe sinsing
Pe kondim pokaga, kargum bele, pe sinsing".
Kam wana, anamben wana, Nanamud ga "Se mam eduk konnoda? Nweku:
Anamben ga: "Eduk konsi minim".

"Edgo num nong ba?"

"Edgo num Laandang, ka Lasure ka Siga, se miyem eduk kondsi".

"Anambenang so je?"

"Ane pimu waro, mo watu si wa her okei"

"O'na, ma waku, ngakam ẹdgo maga."

Sorgo, Laandang monong wana, ka Lasure, ka Siga. Nanamud ga se mas eduk konno da? Se mas eduk konno da? Watun wulum, watu wa kwal anambena. Yil halado. Mo, anamben wu wedawu. Mo kai muje wa teidu, kai muje wa tẹ́ịdu. Ihm i Laandang, pidi wu Laandang nem. Laandang kudak, kudaak. Nanamud nabi iki,

The Squirrel offered to help. When it started digging the hole, it conversed with the Monitor Lizard in low tones. They planned how they would kill Nanamụdọ.

The squirrel turned and informed Nanamudo that the creature was a greedy one,she should therefore go home and cook *pọọ, ẹdo* and *tọdo*. He added that when the creature eats the food, he would come out and would be caught. Nanamudo went to her house and told her daughter to cook all the food she had been advised to cook.

While Nanamụdọ was at home, the Monitor Lizard and the Squirrel decided what to do when she comes back. They agreed that after eating the food, Nanamụdọ would put her tail into the hole, the Monitor Lizard would get hold of the tail while the Squirrel beat her. Nanamụdọ arrived with the food and the squirrel collected it. At each bite of the food, he gave the Monitor Lizard some until they finished the food. After eating the food, the Squirrel told Nanamụdọ to put her tail inside the hole. Nanamụdọ, who was the author of her own doom stupidly put her tail in the hole and the one inside the hole got hold of it. The Squirrel bit Nanamụdọ with his staff. Nanamụdọ cried "*woyi, woyi woi kwallo*" (oh they are killing me). Somehow, the tail slipped out of the Monitor Lizard's hands and Nanamụdọ pounced on the Squirrel to avenge herself. The Squirrel ran and ran and ran with Nanamụdọ in hot pursuit. He narrowly escaped being cuaght, only to come back in another form of disguise to trick Nanamụdọ.

The next day, the Squirrel came to Nanamudo and asked her: "What - are - you - doing - Na-na-mụ-dọ?

"H'n each time you ask me what I am doing, you who stole my *kọndọ*".

The Squirrel immediately cut in: "*Hai*, I am just recuperating from a severe illness. I have not even been able to engage in any farm activity this farming season. Are you sure that he is in the hole?" The Squirrel knelt by the hole and dug. He confirmed that the "thief" was still in the hole. "The thief is a greedy person, go and prepare *pọọ, ẹdo* and *tọdo* so that when he eats the food we would get hold of him easily", he told Nanamụdọ.

nduk lakiyu Nanamud da yipe, Laandang yan keni kandwiling, sudakta tiling. "H'n, dara, O na as da." Kotun opi, kotun opi, kotun opi. Ope iki yanum bajak, pud kwadun. Mo Siga ne wana, Sig wa wen masam opi, sig yayi lakodondong, lasabini, wargo ini meguldu dot kayi. Wana ga, "sin yas nang Nanamudo " (dili la kidan). Nanamud ga, de umuk kayi, la wam dok monong la dasa, isin edgo konno, pon na kayi wati kamba. O, na op da." "De kwisin kadin sebi", mo Siga. Sig wargo seg po bayi, seg po bayi. Sen kumni, won poni, pem Laandang a pem ya? Ka "O"; ka O pemo mo ya yini ya seni, danu moyi ya seni, pem wargo kwa seni ma? Ka "O".

Wargo ka pas Nanamudo, lawaitaije, la teli lamudo, paje wejima, ka "O". Paje lateli la mudo, ka pas yan poo, pas diton edo atu, moyi watu yi wonda bayije, mendam saa yin yan yẹgi. ka O pem atini dam wa nem. Ndam mo potini pas yan yipi. "Lobma ma abu lobma? O a kong." Wargo kong, kong (dil mergi) wargo ka, "Lau Nanamudo ya pọọ, dib ẹdo, mẹk am".

Siga dub Laandang, ka "Laandang potuko." Ware potini badau sobsaba. Ka pem Laandang ka wana, moyi on wamonjana, pemo sadu pem kotu po mịlẹi kwịn, yiwa neji yi ga pas won mil paje. "Yan kot mịlẹi". Haalâàni munung walj tilli, yi potu yi swatun. "Lobma?" ka "O". Kwako kerki sabi, wawu. Nanamud katu sani ranjang, wana Sig wargo ilo, kade samanni, on ma Laandang, mo wob manni da poni, wob ma Laandang da ba. "Mo Nanamụdọ, kwako, won milji, la agi yag layersi, ndam mo potini." Nanamụd kwadun mildo. Laandang kottu mịlẹi kwin sauurinin. Siga ilo Siga poduk haalâàni ba kep Nanamụdọ. Kẹpẹ, Nanamụd "woyi, woi kwallo, woyi, woi kwallo." kepi yat mum tomum banu, dam pak Laandang yag buk, mịlẹi ga wulap, wụduto. Yag pup-pup wato, waton kad kwal Siga, Sig wagdi nenge. Ya puu, Sig wagdi nenge, ba kukul Siga. Yan sogini dip, yan weni. Mo yan wato.

Pid kwalgo, Sig meguldu ini yai uk wamgai takinun.

Wana ka:"Sin yaj nang Nanamudo?"

"H'n, ma wato ma ga nan yaj nang. Mam ana ẹd kọndhọ."

"Hai Nanamụdọ, Nanamudọ an ilo po pada se, an ilo po padam mon ilon po pada se. Sẹnje nyag wa? Nyag wam. Dam jin yas nang?"
"Wamdok ẹdgo kọndhọ."

While Nanamụdọ was away, the Squirrel invited the Monitor Lizard outside the hole. He told him not to let go the tail of Nanamụdọ again, if he did, he would not come to his aid again. The Monitor Lizard went back to the hole and awaited the arrival of the food. When the food arrived, the Squirrel and the Monitor Lizard helped themselves. The Squirrel told Nanamụdọ to put her tail inside the hole. At the sight of the tail, the Monitor Lizard got hold of it, this time very tight and the Squirrel bit Nanamụdọ to death. He called the Monitor Lizard to come out of the hole. The Hare too was invited bacause tyranny was gone. The three shared the meat of Nanamụdọ and feasted on the meat in their homes.

This is the end of the Story.

Additional explanation from the narrator: The three men who ate the groundnuts symbolise three stars arranged in a line in the East (Orion's belt). They are also called the flutist, suggesting the lined up musician in a march. They have been given names Mbokaga, Mbowuyi and Kargum.

Dam siga si yaṇ ngakaje? Ane da bayi je? "N, a ne." "De kwisin." Seg poki, sej poki, "O ane, an laṭelo, kas mekna toodo, si yadon po, si diton edo, mo wato sa, andam mo amdini, si yan adaki." "Lobma, O". Wargo ka, lau Nanamụdọ dib ẹdo, kas yan pọọ, kas mẹkun am. La was banje ka latelo, mo ware mo sawai min yan podoki ato.

Sig ba dub Laandang, ka pem Laandang ka pem yag uk nas ono, ka pem tẹdgo, dam yi watum. Hai, pemo dam yi tedim. Pem kot kwinkwing. Nanamụd kana wado, wana, Sig ware sa manni, wob manni da poni, wob ma Laandang da ba. Kwako, ka O kwako, pas won mil paje. Wargo won mildo. Laandang sobu mịlẹi, kot mịlẹi kwinkwiṇ saẉurtinin. Siga yil haalaani ba swati, Sig yan kwali pip, yan mudunduni. Ka pem La'andang potini mudgo. Ka ha? Ka pem potini, mudgo. Laandang yan potini. Ka, "wo Lasure." Ka "h'n". Ka pem potu. Anamben kunung ga ẹdgo kondi, pon eduk kondi kwillim, anda sam chishi i anamben gayi. Miyem kunun ban minga ana lira, a laninim dok ne kunung da kiton, belji tul ape. Mum dok sumi Mpokaga, mum dok sumi Mpowunji, mum dok sumi kargum. A summom kẹbudgo ukmo kunung, ana lira. Anamben wargo lo Nanamụdọm banu ape, kade wawun wa hạ kanum worobwu.

Sind ga lakdik.

APPENDIX VII

THE STORY OF LAYALI AND LAMOLDODI (THE TWO SISTERS).

Narrator: Kidda Sadata

Date: 29th September, 1993

Time: 7.00pm

Audience: Seventeen

Place: Banganje

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Larodgwang.

Narrator: Who owns your head?

Female respondent: Ngale.

Narrator:

Layali was left in the care of her step-mother, whom her father married after the death of her mother. The step-mother kept sending Layali on errands without end. Sometimes, before she finished a job assigned to her, she was asked to carry out another assignment. Each time she did any piece of work, she was greeted with, "you have not done it very well", by her step-mother. Layali grew very lean because of the physical and psychological torture she received from her step-mother.

SIND LAYALI KA LAMOLDODI:

Ana sịndị: *Kidda Sadata.*

Pụdéị : *29 Amdaṃla, 1993.*

Kọdị : *Áwor parbaḍa.*

Ana kụmni: *Mi gbom sali peelou.*

Pịdẹị : *Banganje.*

Ana sịndị: *Ping.*

Mum wáṇa: *Haaláàno.*

Ana sịndị: *Ping.*

Monj wọrọp: *Súkno, tiw-tiw, balsi.*

Ana sịndị: *Kigo kị non?*

Mum wáṇa: *Kịino kị Larodgwang*

Ana sịndị: *Kiji kị non?*

Monj wọrọp: *Kịino kị Ngale.*

Ana sịndị:

Layali a lau worop, nunei muduto. Pụbẹị aton woropum gayi Tulgama, kum reiz Layili. Mone gam ya waje, Layal ya. Mone gam ya waje, Layal ya. Layali ki wotenze, ka paz wa yan munje, mbáastam wa yanu. Layali saabẹ ya lakondgong.

One day, the step-mother called her angrily: "wo, Layali, bring fire for me." "Did you say an axe?" Layali asked politely. The step-mother repeated: "bring fire to me." "Did you say an axe?", Layali repeated. The step-mother answered "Y-e-s". Layali thought that she heard an axe and she therefore presented an axe to her step-mother. The step-mother took the axe angrily and used it to break Layali's head-*ngok*. Consequently, blood began to ooze *yorbuu* from the girl's head; and she began to cry. Layali decided to go to *anatan* (a native doctor) to stitch her head. On her way, she met some people who asked her,"what happened to your head?" Layali sang in a pathetic manner in response:

> Oh my brethren, just leave me, My father brought
> a wife from the east. She has her walking stick,
> *dilding*, she has her possessions. She told me to bring fire,
> I asked whether I should bring an axe. She told me to bring fire,
> I asked whether I should bring an axe. She said "o wo o"
> (Y-e-s). I brought the axe and she used it to break my head.
> I am going to the doctor to have my head neatly stitched like
> *kuduk-sa* (a bag).

The people wished her well and she continued on her way. She met another group of people who asked: "what happened to your head?" She replied in the same song:

> *Hai*, just leave me, just leave me. My father brought a
> wife from the east. She has her walking stick, *dilding*,
> she has her possessions. She told me to bring fire,
> I asked whether I should bring an axe. She told me to bring fire,
> I asked whether I should bring an axe. She said "o wo o" (Y-e-s).
> I brought the axe and she used it to break my head.
> I am going to the doctor to have my head neatly sutured like
> *kuduk-sa* (a bag).

The people wished her well, and she continued on her way. She met another group of people who asked her what happened to her head. Again, she replied in the same vein. She then asked them to show her the doctor's house which was shown to her.

Kam pon tęeme, ka "wo Layali", Layali ga "soi" ka "wo Layali", Layali ga "soi" ka atun wii" (Iki ga bana). Layali ga "ha? Yomga?"
"Nga moz atun wii". Layali ga "yomga?" Ka "O ato; at yomi."

Layali aton yomọ kodok kodok; wa yilẹ on nundom bam. Nunẹi yil yomi sen kangi ngok. Ka banda ga wii mpas atu, mo paz ga yomga? Kanda yan nang yomi, mo ta sengon kangi paje. Tom ga ludur (yorbo). Layali ba uji. Ka tawa ma nleko ka lek wa lektud kido ga lutt, lutt, lutt. Ilo lin mesẹ wa͂lo. Ane oko, ane ọkọ, wa wen mi͂ye, "sin wasso Layali?" Ba wóle:

O ma mollo, Pun ga yi ana worpu tul gama,
ki ga taden-dade, ki ga yigji, kam at wi,
Nga"yọmga? Kam at wi, nga "yọmga?
Ka "O' wo' O", N atun yọmọ wa sen kino,
Na wama nleko ka lektan kino ka luit-luit, Ka luruiit.

Ka "O mo waro, wasi", mo miwai.

Kotun oko watọ, wargo wa wen mi͂yẹm kalji. "Sin wasso Layali?"

O ma mollo, Pun ga yi ana worpu tulgama,
kiga taden-dade, kiga yidji,
Kam at wi, nga "yọmga?"
Kam at wi, nga "yọmga?"
Ka o'wo' o",N atun yomo wa sen kino,
Na wa ma nleko ka lektan kino ka luit, luit,
Ka luriit.

In the house, she was asked why she had come. She narrated her plight in the same song. A girl in the doctor's house advised Layali on what to do at night. The girl told her that in the night, she would say *"ihi ihi"* and that she wants to ease herself. She would further reject all offers from the people in the house to take her outside. The only alternative would be the stranger- Layali and she should comply and take her out. At nightfall, the girl in the house said, "*ihi ihi*". When she was asked what was wrong, she replied that she wanted to ease herself and that only Layali would take her out. The two of them moved to the open air. The girl told Layali that if she is asked what she would eat, she should say *poọ tusi* and *dạ̀ṇ yabe* (chicken faeces). And for her place of rest, she should choose a goatshed. The girl emphasized the fact that Lamoldodi should not utter bad words to anyone for fear of her head getting rotten .

When they came back to the house, Lamoldodi was asked: "what will you eat?" "*Poọ tusi*", she answered. " What sauce will you have? " "Ar dau yabe, " she replied just as she was advised. She was given what she requested for and for her place of rest, she chose a hut meant for goats and chickens. the doctor told her to go and sleep and that when the cock crew her head would be neatly sutured. Layali's head eventually was sutured. In the early morning, the cock crew "*kokololokoo*", it also added, "Layali's head is neatly sutured". Layali felt her head and there was no wound on her head.

Layali left for her father's house. When she got home, many people surrounded her, and admired her head. "Who sutured your head? they asked her. The daughter of the step-mother exclaimed: "*Hai* your head is very beautiful. Your head is very beautiful."Lamoldodi envied Layali's head. Lamoldodi's mother broke her child's head with an axe. She set off to have her head neatly sutured and met all the groups of people her sister met. "What happened to your head?" each group asked. She replied in a deep and angry voice: " Is this how you pestered my sister with questions? She hurried *pirit, pirit* on her way. The final group of people approached her and said: "Your head is rotten". "Oh yes, I am going to have it sutured like that of my sister", she proudly replied.

Ka "O a kong, ya mẹsem kong."

Kotun wato, kotun wato, watu wen miyem gayi, anamben wargo mas poki. Layali ware yan wóli takin. Ware ọb mani."

Podna ma nleki, leki a mum gan lekki- ana tau. Miye ware maz poki, ka "sin wasso Layali? Ka "n wana ma n'leko, ba wólo: Pun ga yi ana worbu. . . Ka O pas ditdiji se man N'leki, wam leki watu ne, pas kumma? Lek wana, ka dam si wana? Ka "O" ta wana. Lau woropum dok ka paze, pịdị ya sum moda nega "ihi ihi, ta yaz dáwụ", mum gayim mo tokto nem kadi pajem. Pid yag sum, lalauworopi ga "ihi ihi." Ka paze anang? Ka ta yas dawu, pon tokto la obim wan rungu. Waruk tam, lauworopi ga paje monega paje sa nang? Paj ga paje sa potusi, ari ar dau yabe. Mone ga paje tiden so? Paj ga paje tiden da ma yab ga mẹ̀ Ka paje pas ya sam das ka mum, sudun nam ki paze buduto.

Sin kamana, lek ka "dam si sa nang? Si sa ar nang? Ar dạu yabe ya ar tushi ya? Si tideng da manjela? Ta ma yabya, ta ma me ya tama muya?" Kam otud ar dau yabe, ka poo tushi, kad tidud tama yabe. Ka "O akon." Adi wa un kamani, tiduton ga yabe. Ka O danu moya da kwal pidi, ka yab wayig uji pas yan poduto. ki pas yag leksi. Tidudgo, yab wargo wai uji ka, "kikirik, kikirik, kikirik kiik, ki Layali luit, luit, luiit. Pam kangido, wen kangido yag leksi, dam pad nem.

Yan kot oko wato. Warug mana, mi wa wen ki leksi. Lamoli ne sumi Lamoldodi, ka eh, ki paje leksi luruit, ka kii paz yag kwadak tama-tama. Ka ye ta ya manton ngakaje? Yil yomo sen kangido ga ban-bani. Mo lin merge wato. Na wa ma N'leko ka lektan kino uk ma lamollo Layali. Lin mese wato. Wargo wa wen miye kalji.

"Sin wasso Lamoldodi?"

Ka "ma masudtun ponom, ma masun ponom, nan wan ma Nleko ka lektun kịịnọ."

Sorun takin "Sin wasso Lamoldodi?" "Na wan ma Nleko ka wa lektun kịịnọ, ma majudtun ponom.Na wan ma Nleko ka wa lektun kiino ka mirit uk ma Layali."

When she got to the house, the girl in the house desired to educate Lamoldodi on what to do, but the girl received a shock because Lamoldodi would not even listen, let alone comply. The girl told her that in the night she would say "ihi ihi" and that she would like to ease herself. She would further reject all offers from those in the house, but would accept her offer. Layali replied in an aggressive voice: "*Nnamnidata*, I have not come to the house to be an escort". The girl continued, "when you are asked what you would like to eat, tell them to give you *pọ̀ọ̀ tusi* and *ardạu yabẹ* ...", but before she could finish, Layali rudely interrupted her: "I will not eat *poo tusi* and *ardau yabe*, neither will I sleep in a goatshed". The girl kept the other things to herself and obviously, the head would not be sutured. When they came back to the house, the doctor asked Layali, "what will you like to eat?" She proudly replied: "give me *pọ̀ọ̀ ai*(millet flour food) and she quickly added "with *ar disi* (sauce made with locust beans seeds) And for her place of rest, she chose the best room meant for human beings. Layali was given all that she requested for. The doctor then told her that whatever the cock would say at dawn was what she would find on her head. He added that after the cock's announcement, she should set off for her parent's house.

Very early in the morning, the cock crew *"Kokololokoo*", and it added "Layali's head is rotten - *but -but - but*". She woke up to find her head rotten. She felt her head with her hand, and the hand was greeted with bits of her flesh falling from the head. She started for her parent's home, but the moment she arrived home, she fell down and died.

Lesson: It does not pay to be rude and jealous.

This is the end of the story.

"O' o wasi." Yan wato, pirit, pirit.

Pudgo mani, lek maji, "si wanang yaz nan?"

" N' wana ma leko, ka letun kino uk ma Layali".

Pon mo Lauworop ga paje mo ya da sum, moda nega "ihi, ihi, ta yas dáwu; paze tokto paze . . .

Aneki sob sabi, Lamoldodi ga, "n'nammidata, nwan pidi tokugjim". Lauworopi ga paze mo mazi ka paje sa nan? Paz ga paję sa poọ tusi, ar dau yabe . . . ka paje ta sa po tusi ka ar dau yabem, tibi, ta tide tama mem. Laobje yan umuto.

Sin ka mana, lek maji ka dam paje, paje tiden da ma yabe ya, paje tiden ta dama me ya? Paze tiden da ma mu ya? Paje sa ar disi ya, ar dau yaabe, paze sa nan? Po tus ya? Kam otud poo ai, ka karun ar disi (iki ga bana) kat sa. Ka "O a kon." Ka ta tiden da ma mu. Wargo wam banu oni, sa, tiduto. Ka O paze dan yaabe wai uj dok, wam yabe ne pas yan podud ta kwal pid ma. Ka "O", tiduto. Kim banu, ane gan buduto, gan buduton, gan buduton.

Yag da kwal pidi yab waig uji " kirik-kirik, kiik, ki Lamoldodi buduk-buduk, but butuu."

Mo, ti ilo, lagum kan gido, kum tujo. Kotun mese watuto, ki gan tujun. Kan watuton kigan tujun. Ka putu mana, yiłe ten pidi.

Tom ki ka sug ik kwalgo masanun da.

Sind ga lakdik.

APPENDIX VIII

THE STORY OF THE HUNTER AND HIS SON.

Narrator: Audu

Date: 12th March, 1993

Time: 8.00pm

Audience: Nineteen

Place: Ture.

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: My head belongs to Wulo.

Narrator: Who owns your head?

Female respondent: My head belongs to Ben.

Narrator:

There was a Hunter who was always in constant touch with nature. Each time he went into the bush, he came back home with a game of one kind or the other. He taught his son the tricks to play any time he faced the animals in the bush. The Hunter also taught his son various roots, and leaves used to cure certain ailments.

SIND ANA RIGA KÁ LAUNI :

Ana sindi: *Audu*

Pudéi : *12,Wilit, 1993.*

Kodi : *Áwor parbadu.*

Ana kumni: *Mi gbomo sali rap.*

Pidei : *Ture.*

Ana sindi: *Ping.*

Mum wána: *Haaláàno.*

Ana sindi: *Ping.*

Monj worop: *Súkno, tiw-tiw, balsi.*

Ana sindi: *Kigo ki non?*

Mum wána: *Kijno ki Wulo.*

Ana sindi: *Kiji ki non?*

Monj worop: *Kijno ki Ben.*

Ana sindi:

Ka mum dok ponjin riga tama tama, lersi ga korok. Mo pod korok kul kwal lom, tib mbendam ga sen kangoroki. Ponjin tul kangoroki kwing-kwing; wam sogji ki nem wargo launi upe ka pem wato yin wa ya riga. Kan ub sen riga, kan ub sen kangorok, ka bi wam gayim mendam gan ubude, wam kan lo illai iki, pemo ya waje pem ya waje, pemo ya waje-pem ya waje, dam lo dum yas wa i pemom. *Wupun launi kwin ta korok. ub tul wa pip, wam taki lo jela, kan wa jela, kan wajela, pemo ya uksije dam yawa i pemom. Pemo ni kumni ya? Lawei ga yi komgo. Ubudun wa pip kamum den, den mez ta koroki je ubudun pip.*

One day, the son told his father that he wanted to go into the bush alone since he had mastered all the tricks to play while in the bush. The father asked his son whether he was sure of what to do in case of any attack. The son assured his father that he would take care of himself and he therefore picked his *denger, bun, diya* and *twan* (bow, arrow, knife and axe) and then tied an animal skin fit for a hunting expedition round his waist. He set off to the bush *pup-pup-puup*. In the bush, he saw a human figure far away from him. He stood ready in case of any attack from the person. The figure advanced towards him, then he saw that it was a woman, a beautiful woman. He called "woman" And she answered. "Where are coming from?" he enquired. " I am coming from our house and going to visit people over there". (She pointed to the direction). "Would you agree to be my wife?" he asked. "Yes, I agree". The hunter's son invited the "woman" to his home. The "woman" honoured the invitation and followed her new found husband. They trekked and trekked and trekked to the house.

The father, at the first glance at the "woman" knew that she was not truly a woman, but a buffalo that had changed herself into a woman. The father asked his son: "Who is your companion?" And to this, the son proudly answered: "she is my wife". The father told him that she was not a woman. The son snapped at his father: "you are at your odd behaviours again. How can you say that she is not a woman? Okay do tell me what she is". The father decided to maintain his quiet. The son almost bursted with pride as he walked with his "wife" into his room.

Night and day become one and he forgot the urge to hunt. The "woman" spent some days in the house and coaxed her husband to tell her all the secret tricks they play when they come into contact with wild animals. The Hunter's son told her all that they do from the moment they leave home to all that they do in order to escape from wild animals. The moment he stopped, the "woman asked: "Is that all?" "Y-e-s", he replied, However, the way he dragged his answer suggested that there was still something he had not disclosed. The "woman" insisted that he reveal that one thing. He opened his mouth and began "*m'm* ...", but the father who had been eaves -dropping shouted on him to keep quiet. The son wanted to say *magja*, a ring hunters wear on their thumbs while shooting with their arrows so that they experience no pains.

Kam pon tẹmẹ, lawẹi ga pem punni, punnim banu dam wam mo yog ponni nem. Púbẹi ga "ha?" Ka wam mo yog poni nem. Ka "hai, kulliya? Ka "O". Ka "O a kon." Pon tẹmẹ wargo bunni loge ini, yillun latwan rigni logun ini, kadun sakamni, ker kad mes kangorok kwing kwing ti kamni. Poduk mes kangorok puup, puup-puup donni, doyi donni pipgayi mu nem. Pudgo kangorok, kenuk kangorok uksije wen mu kum waro, yan seri rok. Mu munung waro, kan waton, kan waton, kan waton, wana, wenu wọrọp, kumyo, "Wọrọp", masun lobi ka, "si wannan so?" Ka ta wannang mau, tang wato tayin ning ta pisiju, un pidim ngai. Ka "lobma?" Ka "O". Ka kwanang paje lobi pas yat worobni ya? Ka O pemo ta loko. Ka O paje yin wau mawu, yin ware ka pas lok nam yin ya wull ga paje. Ka O pem ndam, yan wawu. Kotun oko watini, swaljin worobni pini. Kan watinin, kan watinin, kan watinin.

Púbẹi wego yil si-ini sebnu, wai woropum. A kebnem menghudgo yat wọrọp. Púbẹi ga pem launi pem wannang ga nong? Ka yi ga worobni. Ka pemo woropum; yin neji pemo woropum. Ka: "pa, mok da yas wagjiem, kuga woropum, wọrọp kuga woropum. Dam a nang?" Pubei ga O pemo kwako. Lawei yan keni kamai ga worobni.

Anẹ, kan timu, kan timu. Mo woropi ga pemo, dam wam pim gan ya da korok ka lo, pim gan ya seningaka? Mo ildu i pimo pim gan ya nang? Ka mo ildu iwu yin yawajije dam lo dum weiz wum; yin gan sogau gayi. Mo ildu iwu yin ya wajije, yin yan yas sii loi rim dam ad okei taijem. Madud wam yin gan ya pip, se wam yin gan ya, se wam yin gan ya. Yini wa podok, se wam yin gan ya, se wam yin gan ya. ka pemo "O pim gan ya ukmo ya?" Pubẹi num kunni, num kumun tul senum yin gan ya. Ka pemo kwako ya? Ka paje "e-h-h, k-w-a-k-o (uka wam gayi ne). O paje kwako, pon ma, ane dok." Kapem ne. Mendam num wa neji ka " m . . .". pubẹi ga lek, pem nem. M'mag . . . wam anamben gan wobi po pakwu yan peijo kan tak wa tal. Wuli ting, mo kotun denger, yoi pak dengeri, tedi, pei ngok. Mo bun yan poduto wa pei wa lut, wa yilẹ ten pidi. (Nduk num mondaije ne negom). Pubẹi ga lek, pem nem, "baki", yan umini.

After some days, the "woman" told her husband that she had been with him for quite some time. She had wanted to go to her uncle's place, but he diverted her route, they should therefore go to her parent's place so that he would get acquainted with them. The Hunter's son agreed and on the set day, he carried his *denger, bun, nwan* and *diya* and they set off with the "wife" taking the lead. They walked and walked. At a certain point in the bush, the "woman" enquired whether in the course of their hunting expedition they had ever been to that particular spot. "Where?", the Hunter's son proudly asked.

"This place", she replied.

"This place is near home, this is where we used to kill animals. This is where I used to kill animals. We used to hunt here, how can you ask me whether we have ever been here. Are these not our foot prints?"

" That is good", said the woman.

They walked, walked and walked. After covering another great distance, the woman asked: "Have you been to this spot?" "All these are our foot prints", he said. "Is that so, enquired the woman. "Yes, he proudly replied. The woman had already informed her fellow buffaloes of the day she would come back. Therefore, the buffaloes waited on both sides of the path. She passed in between the two groups knowing full well that she was protected on both sides. They trekked and trekked and trekked. Then suddenly, the "woman" change into a buffalo and was ready to attack her husband. He became totally confused. He displayed one particular secret which only invited the buffaloes to rise up against him *rududuu*. He displayed all the tricks his father taught him, but each trick was counteracted by the "woman" (Buffalo) who knew the secrets.

They continued struggling. All the tactics he employed were of no avail. He suddenly said to himself "I have remembered the trick I was about to reveal".He quickly brought out the *magja, ka dap* and placed it on his head and immediately disappeared into the thin air. The buffaloes did not know what to do, consequently, they left the place disappointed.

Ang, ane, anamben tidgo, mo woropi ga pemo ta wan ma pemo, isin ta ga kada wat ma okkenjindo (miye mando), pem ber ito, monong se ta wana, ta tidgo ti pemo, dam yini war mawum ya? Ka pem wa pon mum mund ka mum puto,okmando.Ka paje se nam silipum. Yin don iwu ga mesi. Pudei ya pud sela? Anamben bel pudam mo wannu, pid dargo mendam don ini wargo wamo bun-ni loke; wamo rignim gan yan riga, loke rangjang ti ini. Mo yan swal worobni poni, pas ndam. Kan wawun, woropi kan waton, kan an pi, kan wawun. Pudna pidim dok, woropi ga di pim tag merug kam pise ya? Ka sou? Ka pise. Ka o, pisem la lorogayi, se pidim yingan kwalun lomya? "Ngan kwallen da pisije".

Se pidim yingan yan riga, pon mo pas ga de yin tag merugya? Kiyowum ya?

Masam ga "O a kong."

Yan mẹsẹ, yan mẹsẹ, yan mẹsẹ. Warug pidim gayi, ka dam pisije? Ka paje pip a yowu. Ka pemo, "mma?" Ka O. Ka nkon. Masam pongo aptom lo, ane, num kẹbnes banje anamben dongo iwu, neg pudeim moda waton. Yan terau, kebn tidau, tidau pud ningiju, mije tidau pisije wa pud ningiju. Kan kenuton kandalei, pongo ok yarto je kẹbne, ok yartoje kẹbne-tigaw. Kan wawun, kan wawun, wargo wa pud pisdok tal, masam yan pirit, pirit-pirit, ti yas pirit taije, ki mendam sognu. Wen masam yatko kẹbne. Worobnim banu yat kebne, ka kus ba yas wanim gan ya, wamo senim gan ya. Yag wamo senum dok kebun ilun iki rududu, ka monj banu. Mo wagi gi, anamben wagau. Woropum banum kwaduk pondau tul wam anamben gan ya. Mo ya, matam wa pot tulei ted ta tam, mo ya, matam wa pot tullei ted ta tam.

Ane gum reiz ap okmo, senim isin anamben gan ya kwako pip. Induk kum nam ban dok (m'm . . .) kum magjam ban da neji. Eh, yi yimna wam dok, dok; nam isin moi negom, taije ne. Ti yil magjam banje dap, yịlẹ liyẹ da kini, ta kandube dube yan kwadi, yan yai or gayi. Kwaduk po yajo, kẹbne sehgo dam wam mo ya nem, mo ilo yan wawu.

The Hunter's son set off for his father's house *sugur, sugur* with none of the items he took along with him. He was completely *pe twal-twal* because he was full of fears of what he witnessed in the bush. When he arrived home, his father enquired: "Have you returned?" However, this time he replied in a sad and remorseful manner. His father sarcastically asked him: "how did it go in the bush?" No reply came from the son. The father repeated: "how did it go in the bush today?" There was still no reply. The father poked fun at his son by asking him: "Did you leave your axe, bow, arrows and knife in your friend's care?" Then in a more serious tone, the father said: "I told you that what you brought was not a woman, but you refused. You have now seen and tasted for yourself. If you had told her about *magja*, that would have been your end".

This is the end of the story.

Num buni dam nem, num dengeri dam nem. Indun merge sugur sugur gayi. Num twanim banje dam nem. So, iki yak pe, iki yag pe, iki yag pe twaltwal. Wana, pudna mana, pubei yil siini wenu. Ka pem lele ga korok, pem watigo ya? Ka "m". Ka "dam korog je yagon ngaka tẹmẹ? Poki yuu, wamo sobe nem.

"Nga dam korok je yagon ngaka?"

Wamo pemo, pem linang tom ser pemo ya? Yuu. Mo pubei ga isin yi newa, yiga waje wọropum, mo pemga worop. Pon pem pomuk maje. De isin pem uk nam isin moyi kwatungon pemo ka pem da wat mana.

Sind ga lakdik.

APPENDIX IX.

THE STORY OF THE MONITOR LIZARD AND HIS UNCLE.

Narrator: Isa Lapan
Date: 20th April, 1993
Time: 6.00pm
Audience: Twenty two
Place: Lapan

Narrator: Ping.
Male respondent: My staff.
Narrator: Ping.
Female respondent: My decorated stick.
Narrator: Who owns your head?
Male respondent: My head belongs to Kale.
Narrator: Who owns your head?
Female respondent: My head belongs to Ngu.
Narrator:

One day the Monitor Lizard's Uncle told him to invite all his friends for a hunting expedition. He told him that no *kosom* (a traditional instrument for making fire-consisting of two white stones a piece of iron and a piece of cotton wool or the hair of an animal) and *kuto* should be taken into the bush. The Monitor Lizard conveyed the same message to his friends. The friends wondered why the necessary items for a hunter should not be taken along. "What shall we use to quench our thirst?", they asked. None of them took any of the forbidden items.

SIND LAANDANG KA KENUGNI:

Ana sindi: *Isa Lapan.*

Pudéi : *20 Kalkumu, 1993.*

Kodi : *Áwor payindi.*

Ana kumni : *Mi ki-rap sali rap.*

Pidei : *Lapan.*

Ana sindi: *Ping.*

Mum wána: *Haaláàmo.*

Ana sindi: *Ping.*

Monj worop: *Súkno, balsi, tiw-tiw.*

Ana sindi: *Kigo ki nong?*

Mum wána: *Kiino ki Kale.*

Ana sindi: *Kiji ki nong?*

Monj worop: *Kiino ki Ngu.*

Ana sindi:

Kenug Laandang ka pem Laaandang, pem ne ana ap pemo ka doji yin wa yad para; yin wa yad awe. Pon awem yini wawuni, mu ad wim, m'ad kutom, wi am adum, kuto am adum. Pem kumuk ma?

Ka "O"

Wargo wa sere ana apni. Ka pimo doji yin wa yad awe, nego kenugni ka yini ad kutom, yini ad wim. Mo ana apei ga dam aw taije, yini wa we korok yini halin nang? Dam kum am kwalwu, yini kwan am, yini e kutom ya?

"O a kong." Yan lopi.

In the bush, they saw tall grasses that served as habitat for *yokon* (rats) and other animals. The friends asked: "How do we set the grass ablaze?" "The grasses will get burnt", the Uncle told them. He then called on the grass, "*wo kọrọk sagum, wo kọrọk, sagum* (grass catch fire). Fire fell on the grass *kooo* and consumed it. The Uncle pointed to where there were plenty of ants and he told the hunters to dig such places. They dug and dug and dug and got plenty of *yọkọn*. After the plentiful catch, the group became thirsty and hungry. At the sight of a river, they all ran to quench their thirst, but the Uncle told them to wait for him. He told them not to drink the water without quinea corn flour added to it. He then called on the water: "Am *khoyok*" - to be mixed with flour and so it happened. They all drank to their satisfaction and went back home.

When they got home, they agreed to cook the meat and to have the Monitor Lizard to keep watch over the meat. The Uncle removed his eyes and kept them on the side of the pot. The Monitor Lizard became very impatient and overcome by greed, he opened the pot in order to remove a piece of *lo*(meat) to taste. Suddenly, a voice coming from the Uncle's eyes was heard: "*M'm*, were you the only one?" The Monitor Lizard immediately abandoned the pot and went in search of the one talking to him. He looked here and there and saw a man, he killed him saying: "Just because I want to have a taste, how could you have asked me whether I was the only one?" (as if he wanted to justify his action). (A long silence from the narrator for effect). The Monitor Lizard went back furiously and opened the pot in order to remove a piece of *lo*. Again, the voice was heard, "*m'm*. were you the only one in the bush?" The Monitor Lizard quickly abandoned the lid, went outside, looked here and there. He saw a pregnant woman and thought that she was the one talking to him, he therefore, killed her. He went back to open the pot, the voice again began; "*m'm*..." and then his Uncle stepped into the room. "Who is with you in the room?", asked his Uncle. The Monitor Lizard pretended as if some people have come to disburb him from seeing to the welfare of the *lo*. He told his uncle not to pay attention to them.

Pịd dargo yan wawu. Wargo kenug kang ngorok wa wen korok rim, ka yọkọn da kabei, ka lọ da kabei. Ka wii monong nem dam bideng nang? Halin nang? Mo kenug Laandang ga pim di umawu, indam kọrọk je hali.

Mo kenug Laandang ga, "Wo kọrọk sagum, wo korok sagum."

Wi ga koo ti i korgi. Yan hal korgi dip. Anamben ba par ka i bida. Kengim banu mo we po ba mbei pidim mbei kaljin, ka pimo pim wato ka op ta pisije. Ope, mo ba opi kan podun yọkọn, kan podun yọkọn, kan podun yọkọn. Wen po ba mbeim gayi opun, kan podun yọkọn, kan podun yọkọn. Wargo watau, wana kum am kwalgo anambena, kum kwalgo anambena. Wa wen ka wulang, am da wulang, ka yini wa ẹs am. Ka pimo pim di ẹ amim; pim ẹ amindin gayim.

Mendam ga "wo am kboyok."

Am ga kwik, yat tọọdo. Anamben ẹde agi yan kwing yadun watau.

Wana ka O am dibud lom banje, pem Laandang pem badini meiz loyi ma? Laandang ga "O". Yịlẹ yel da kukul badini dipi. Ka o pim pod sa ini mo kenuk Laandangus banu, wargo sa ini podde lịyẹ po kukuli tamani. Kam tell Laandang yok poki, were ap po kukuli lee kai pot loyi kayi hạde. Pon sa'i kenugum ban ga "m'm ban gu dokya? A manko dok ya?"

Ti podok ka "njo mum neg saba?"

Seb pise, seb pise. Wen mumdok kwaidungon kwalkwale, swad swade,kwale."Ha?" Wam yin yan ga kenugni, mo yi wa hadi, mo pem ga ban yin ga non? Ban yining ga pemya? (Uka wam kon. Ana Sindi ya dihi uk ma Laandang-sorgo yan umini) Laandang kenini, ab po kukul, won pakni, kai potu, ka "m'm ba gu dok dokya?" Ti podok, ba sebud pidi, ba sebud pidi, wen obimdok ka ybi, kwalle tedi yan wani, wargo kai wob pakni, ka "m'm." Kenug Laandang monon pudna. Ka pemon ga non?

Ka ,"de umug de abu, di umuko kemo, umuko, mije gum dokum pon gayi."

His Uncle then invited all the other friends, fixed his eyes back and shared out the *lo*. They ate their shares and drank the broth. The Uncle further invited them to go and bring down baobab fruits from the tree. The Monitor Lizard quickly consented:

"You are right, you are right my uncle. That which you have suggested is a welcomed idea".

What are we going to use to bring down the baobab fruit?"

"Wait and see", said the uncle.

The Uncle removed his left hand and used it to bring down the fruit. The hand also fell down and he fixed it back. He broke open the baobab fruit and shared it amongst the group.

The Monitor Lizard wanted to imitate his Uncle's actions. He invited all his friends to go out in search of *lọ*; but told them not to take *kosom* and *kuto*. "Have you heard what I said?" he enquired.

"Yes, we have heard".

However, one of them refused to heed the warning and took *kosom* along. They saw tall grasses in the bush. One of them exclaimed, "what are we going to use when you told us not to bring *kosom*".

"Do not worry, the grass will get burnt", the Monitor Lizard assured them. He opened wide his mouth: "*wo kọrọk sagum*", but the grass remained standing. He commanded the grass, "*wo kọrọk sagum*", but nothing happened. He wondered what was wrong.

"You said we should not bring *kosom*, what do we do now?" asked one of the friends. Then the friend who brought the *kosom* used it to set the grass on fire. The Monitor Lizard told his friends that *yọkọn* were found where ants were. Each hole he dug greeted him with plenty of ants that bit him. While the battle between him and the ants was going on, the friends dug out *yokon* on the other side. On their way home, they saw a stream, but had no *kuto* to add to the water. The Monitor Lizard repeated the words of his Uncle, "am *kboyok*", but nothing happened. Then the wise friend helped them out.

Ka O pim kaldu ka tikud loyi. Wargo lom banu kube, tikte; taki nong hah manni, taki non hah manni. kwaduk po habti, en ami. Mo kenug Laandang ga pim num Laandang pim wato kunji monong ka yin dwatu kayin pon kambowum ban yin hadungon lo. Lobumya?

Mo laandang ga "O alo, keno a lo, sako kong keno, a lo."

Wana ka, "dam kwal kunjiyin namaje? Keyin namaje?"

Mo kenug Laandang ga pim mar iwu. Ka pimo, pim de umawu. Wargo paknim okon njamba dwade, yile kwalun kujim banu. Kunji wugdudgo, pakei wugdon; yil pakni tubnu pidẹi. Wargo kunji kebe. Ka mo pimo pim sumbupu, sumbupe. Taki nong sum manni, taki non sum manni.

Wawgu, pid kwalgo Laandang ba kal ana apni, ba dob Lasure, ba kal ana apni.

"Wo Latolyo".

Ka pim wato, ka yin wa yad awe. Ka "lobma?" Ka "O". Ku pimo wa mes awi, pim at wiyim. Pim at kutom. Pim kumug ma? Ka "O". Pid kwalgo wawni, aduk wim, aduk kutom. Kam wargo, mum dok ta tal anamben taije, ka dam gam ad wim, ad wim anang? Wargo wi adi. Wargo, wa wen korok rim. Ka dam yini biden nang ban pem gam at wim? Ka pimo dem pim umawu, indam koroki hali.

Ka "wo korok sagum." Kọrọk umjuto.

"Wo korok sagum." Kọrọk umjuto. "Ha, yag senin ngaka?" Mum dok ka on pem nekam at wim, dam mo kayin ya sen koroki gakaje? Wargo kosomni podi koje adi hal koroki, wargo hal koroki. Laandang ga pimo "O". Op po ba imbei a pidim ga loyi. Mo ob po ba, mbei tugja, mbei gum wobti, lambi kom wobti. Pon ana molleis banje gan op yokon, gan op yokon. Ka O pem wato yin wawu. Yan watau, wana, ẹ am gayi? Kuto adgom, am gum kayo, ami amanding gayi. "Wo am kboyok". Am umjuto.

When they arrived home, the Monitor Lizard suggested that his eyes should be removed in order to keep watch over the *lo*. His eyes were scooped out accordingly. After cooking and sharing the *lo*, the Monitor Lizard tried to fix his eyes back into their sockets. Each attempt, however, sent the eye balls rolling into his hands. He began to cry, *"wayi, sa'ino, wayi sa'ino"*. (Oh my eyes, oh my eyes) He gave it another trial, but the eyes would not stick. He sent for his Uncle *pep-pep* (quickly). His Uncle fixed the eyes back.

After eating the meat, the Monitor Lizard invited his friends to go out and bring down baobab fruits. When they got to the tree, the friends asked:

"What are we going to use to bring down the baobab fruit?"

"My hand", replied the Monitor Lizard proudly.

He removed his left hand and threw it at the fruit, but unfortunately, neither the hand nor the baobab fruit greeted the ground. Meanwhile, his Uncle had changed himself into *sele* (a hawk) and attempted to pick the hand from the tree. The Monitor Lizard, afraid that he might lose his hand to the "Sẹlẹ" cried out:

"Oh my hand. Oh my hand".

The Hawk came back *wuuu* and *dap* (took) the hand. The Monitor Lizard cried and cried and cried. His Uncle then fixed the hand back and warned him against unsuccessful imitations.

This is the end of the story.

"Wo am kwoyok" Am umjuto.

Pon serei ware woke.

Yan watau, wana ka O yin dibe, yini dibe mo nidu yin tikte, yin hade. "Lobma?" Ka "O ". Ka O impim po siini ka pim linu poki, kam mo nidu yin wa tikte. Wargo po sidei, yile kumbun. Ane ane, ka pemo loyi nina. Ka "ninga?" Ka "O'. Ka "tiktu". Wargo sainim banu katu. Mo yiḷę ap kanguli wonnu, wugduto pidei, ap kanguli womu, wugduto. "Wayi saino, waiyi saino, wayi sainoo". Mo yiḷę wugduto pidei. Pim war tom kamugni pep-pep, pim war tom kenugni pep-pep. Wannu wa dot kenuki ka pemo Laandang ni poko sini, dam mo wobi, dam yazom. Kenuki wana ware ka sidom banu wopun pidei. Sidei yan yat kagai pidei.

Wargo lom banu hada. Kwaduk po hadi ka pim ana apni "ma wato kamin wa dwatu kunji ka min sumbe, kamin pon kam bomu lobda?" Ka "O". Wargo ka dam kwallen nang? Ka pimo-pakni. Wargo pakni podi, kwalun kunjim banje, pakei yan kanguto, kunji wugnam. Kenug Laandang banu megildi sęlle, wati wur, ka yi yil pakei. "Wayi, wayi yaro, wai yaro".

Sel watun wuu. "Wai yaro", ba tak poni. Hai yarri, hai yarri, am wa doti kenugni pep-pep. Pon nganum a kenukim megildigo sęlle. Pon kenukim banu ware pakei yiḷę. Yin męsę wani. Wayi, wayi, sęl yilgo pakni. Wayi, wayi sęl yilgo pakni. Pon kenuki wana ware dub mendam, ka pem watu, yil pakei logun pidei, pakei yat kong pidei. Ka pemo, pem gan sob yas wamo mu a konya? Sow wamo mu kongum.

Sind ga lakdik.

APPENDIX X.

THE STROY OF KWANGA.

Narrator: Kaljam

Date: 4th April, 1993

Time 4.00pm

Audience: Twenty Five

Place: Lapan

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Kwari.

Narrator: Who owns your head?

Female respondent: Ngallang.

Narrator:

There was a man called Kwanga and his sister called Lamoldodi. The two cleared their farms and sowed various seeds. Kwanga planted baobab seeds while his sister sowed sweet guinea corn, and pumkin. The rains fell on the seeds. After the seeds had germinated, Kwanga went to weed his farm, but when he saw the baobab plants, he refused to weed the farm. His sister went and weeded her farm. She also sowed beans on her farm.

The sight of the baobab trees on Kwanga's farm was very attractive with the leaves *rip-rip-rip* to look at. Kwanga went round his farm at the time of harvest, appreciated his baobab trees, but did not take the leaves to eat. Instead, he went to his sister's farm and picked one pumkin, some beans pods and some sweet guinea corn.

SIND KWANGA

Ana sindi: *Kaljam*
Pudéi : *4 Kalkumu, 1993.*
Kodi : *Awor sereı.*
Ana kumui: *Mi kī- rap sali puwa.*
Pideı : *Lapan.*

Ana sindi: *Ping.*
Mum wāna: *Haalâano.*
Ana sindi: *Ping.*
Monj worop: *Sukno, balsi, tiw-tiw.*
Ana sindi: *Kigo ki non?*
Mum wāna: *Kiino ki Kwari.*
Ana sindi: *Kiji ki nong?*
Monj worop: *Kiino ki Ngallang.*
Ana sindi:

Kaan kwanga ka lamole wargo so, kwang ad sang kwaka manni. Lamol ad saw manto wa so. Kam kwaduk po soi, am tinu ki, am tigo sang kwak portato, sau portato. Kwang wargo kwallei wenu kwaka, sitani pidi. Lamol wargo wa dunguto wud sau to, kwadok po wutuntumi, Lamol kab dom, Lamol kab ngollong, Lamol kab enji ta yaito.

O, yag ta ki puda mang kwaka rip, rip, rip, kwaka rip, rip, rip ta yai kwanga. Kam Kwang ilgo, kwang wanu pidim baan yaya, warko wa wen kwaka ta yaini. Sam yaigo, yagon ngaka? Yan wai layai lamole wa wen saw edo wen enji, wen dom, wen ngollong. Wargo enji dwate, pon dom, pon ngollong, bel sau edo wannin layaya.

He took all the items to his farm where he cut open the pumkin and placed it in a pot on the fire he had built. While he waited for the pumkin to cook, he ate the sweet guinea corn. His sister arrived her farm and saw foot marks in her farm. She was shocked at the unpleasant discovery and asked:

"Who has visited my farm?" (SILENCE).

Lamoldodi traced the foot prints to Kwanga's farm. She met him cooking the beans having cooked the pumkin.

"Why did you do this?", she asked.

"I came to survey my farm and saw food on your farm. So I took some and that is what I am eating", he replied arrogantly.

She further enquired: "what about your own farm?"

"I sowed baobab seeds on my farm", he responded.

"Why don't you eat the baobab leaves?", she asked.

Kwanga wondered how he could eat baobab leaves while food was available on his sister's farm. The sister went to have a look at the other parts of her farm. After that, she came back to her brother and sang:

Wait Kwanga, let me tell you something,
I saw that my farm was in a bad condition,
I took care of it, whoever eats of the farm produce
I will knock his head.

And with that, she knocked the head of Kwanga *ngok*. Kwanga expressed surprise at the unexpected action by saying: "*Tit, tit, tit* my head"

When they got back home, Kwanga went into a barn where calabashes were kept. He tried various calabashes on his head and none fitted his head. He finally found one that fitted his head and he added gum on the outer side of it. He placed the calabash in the sun in order to make the gum stick to it.

The following day, Kwanga wore the calabash on his head and went to his sister's farm to eat the same types of food he ate the previous day. His sister also went to her farm and when she saw him, she began to sing her song. She suddenly knocked her brother's head *ngok*, but her hand stuck to the gum on the calabash.

Wargo se. Kwadok po segei, yel ta kukul enji. Mo, pod sau ẹdo, kwaduk po purei, batani ẹdei. Lamole ne sukutgo, lamol kotko baan yaito, kaa yo, yos ta yaito dam wana nong? Ki waton, ki waton, wa wen kwanga taduk enji, lingon ngollong ki wii kan dom ki sanei, ka pem kwanga, "a nang?" Ka a ai wanang baan yaya, ai wat wen wamon san ta yai paje manang ai podi ai badai sanei. (ki sanei taigom).

Ka hai, pemo dam yai mang pemo? Ka yi sogon kwaka. ka pemo san kwakda? Ka kwakan san ya? Lamol ka o nkong, yan koboto wa baantu yaito tong. Yaun sitato. Kam sina yan serat seris ta ki ba wólo, ka:

De serag beee kwanga kan tebut pono,
kodim mok wanman gon, Lamol wama
Lamol ka kogum, Lamol kare, Lamol kwalle,
mum sag wamo Lamole, Lamole sobe sob nok.

Linn la ki kwanga, ngok! Kwang ka "tit, tit tit tit hai lakino."

Mo lamol yan wato, *Kwang yan wani wa yekei ta taba. Mo dang kwalse wop, mo dang kwalse kwing. Dagun kwalim dok-ka kirip ta kini. Wargo ad nubo kwalnu. Kwadok po kwali wargo liye i poda. Yan yipato muiriid.*

Kam pid kwalgo, kwanga illo yan wurum kwalis banse ta kini,

mese wai pidin san wanis ono. Kam wargo pod was onos sago, dibe

batani sanei. Lamole ne wargo wa wenu.

Lamol ka: *De serak be kwanga kan tebut pono*
kodim mok wanman ko se-sem dasa yeli tong,
be se sem dam yeli ra. Lamol wana,
Lamol ka kogum ya, Lamol kare Lamol buke,
Mum sag wamo lamole, Lamole sob nok.

She bagan to shout:

"Release me, release me. I will give you a barn full of corn."

"I have mine", he responded.

"I will give you a barn full of beans".

"I have mine", he responded

"Groundnuts"

"I have mine"

"Bambara nuts"

"I have mine, Kwanga proudly replied

"Cowpea"

"I have mine".

"Okay, I will give you *latule* (a pen knife)".

The brother then agreed to release her. Lamoldodi gave him the *latule*.

Kwanga told his sister that he would make tattoes on her body after which she should not go for *ti kabi* (In the past, before boys and girls attained the age of marriage, they used to spend the nights in particular round huts). The sister agreed and the tattoes were made. While Kwanga and the other members of the family were whiling away part of the dark hours of the night, the sister left the house through a place she forced open in the fence and went to join her friends. Lamoldodi, who was eager to show others her tattoes, arrived there first. She found a convenient position by the entrance to the round hut. Anyone who wanted to come into the room was greeted by an angry voice and a push from the girl:

"Do not touch my wounds", she shouted.

When it was the turn of her would-be-husband to come into the room, she gave him a push that landed him *ka lus* on the ground and she added angrily:

"See what you have done? You have touched my wound".

Everyone began to wonder, the sort of wound Kwanga's sister had got. They called for light in order to see Lamoldodi's wound. At the sight of the tattoes, everyone enquired:

"Who made these tattoes for you? Who made these tattoes for you? We have never seen such tattoes".

Limi laki Kwanga ngok. Nub ka samanmang.

"Teno, teno, teno n'otuk tab saw", mo lamole.

"Mino nęę", mong Kwanga.

"Tab dom".

"Mino nęę".

"kondto".

"Mino nęę".

"Kondmu".

"Mino nęę".

"Ngollong".

"Mino nęę".

"O teno teno, tęno n'otuk la tulba".

Mo wargo ted lamole. Lamole yan wato, wargo wa atun latulei wargo wa on Kwanga.

Kwanga yatun wantani Kwanga wana ka pas lamoli, pas at ki ak paje moyi kase paje mpas war kabim. Lamolei ka "O". Mo, kaz ki ageiz banje ride, kasse ridee. Mo pid yag ta som, sag wamon sana, mum Kwang ki kwatanta ta tam, Lamolei wargo buga podi adi potaton yan wat kabi. Muje wang koobo dage, kam nastat ipatom. Muje wan koobo dage, kam nastat ipatom. Wanei wargo wan koobo dag dak, kwomi tedi. Ka monong pem nasuk ipato.

"My brother Kwanga", came the reply.

The boys and girls expressed their desire to have such tattoes too.

The following day, all the boys and girls went to Kwanga in order to have tattoes on their body. Each of them took along some corn to pay for the job. Not even the man with one leg and one arm was left out. Kwanga started with the boys and when he started that of the girls, a call was heard for people to go out for worship. Kwanga left the *latule* and went to attend the worship session. Lanjambarwi (a lady whose part of the leg was eaten away by ulcer), hid the latule in her ulcer. Kwanga came back to announce that they should all go back to their homes and that he would continue the following day. Kwanga realised that the *latule* was nowhere to be found and so he ran after them calling "*Ma serak wo, ma seraku*" (stop oh, stop).

However, each time he called them to stop, Lanjambarwi told them that he was only urging them to increase their speed because there was a heavy rainstorm coming. When Kwanga finally caught up with them, he told them to assemble the following day so that he would know who took his *latule*.

At the assembly, each of the boys and girls confessed not to have taken the *latule*. Kwanga suggested that they should all go to the stream and cross it. At the stream, all the boys jumped over and shook their body, but no *tule* fell from any of them. The girls followed suit, and no *tule* fell. Lanjambarwi chose to be right at the back with the hope that by some lucky chance someone might be exposed before her turn came. She turned to Nanamudo in a small voice: "*Belasi iya*" (You cross first, granny).

"No, Lanjambarwi, cross first. I will be the last person", replied Nanamudo. They continued to argue in this manner. Finally, Lanjambarwi jumped over the stream and the *tule* fell *dindigiling*. Nanamudo swallowed it. Kwanga turned to the others and told them to go since he had known who had his *tule*.

When Kwanga came home, he relieved his sister of her cooking. He cooked the food and invited his sister: "take your share my sister." However, when the sister put forth her hand to collect the food, he asked her: "has my *tule* eaten that you will desire to eat? If my *tule* eats, then you will also eat".

Mo miga ipad lamolang Kwang se ipadam ngaka? Ka dem at wi ka ainu. Atun wii wat ainu, aiyeye kaso ngar. Muje ka yago nong, muje ka yago nong? Anang kwatak, lin worop. Ka kasko lamolto.

Mo, pid kwalgo pomu ligo, wan ga worop. Wargo wa kas ma anang kwatak, kwade, belnu i lin worop. Kotun kas ma miyem worop (lin worop). Don seno a manei. Kwang wargo la tuleis banse liye yan wai pidin sena. Lansambarwi yiłę ted ta lansambarwito. Kwang wana ka pid yag wini pimo mpim wawu dosmo potu pim wato pon wad tegud kasei. Ayitun̂ tule, tul nem. Pari wegom.

Kwang kai pii, ka "ma seraku wo ma seraku".

Mo Lanjambarwi ka negoi ka yin wewu am ni waro. Kwanga petko ka 'o' mpim wawu pimo dooji pimo kaltun pip mumo ditoni O.

Pid kwalgo, kal ap pip, ka anan kwadak,ka lin worop. Wargo, Kwang ka pimo tułę, muje kaai yilgom, muje ka ai yilgom, muje ka ai yilgom. Kwang ka O, yini wawu po wulang ka wa ya bellem bele. Yan waw po wulang. Anang kwadak beludau pip, tul wukom. Lin worop beludawun, motun ki num Lansanbar wi rap ka Nanamụdọ. Lansambar wi ga: "be-la-si- iya".

Nanamụdọ ga, "O belasi Lansambarwi, na kerim pi".

Mo, Lasambarwi kat belato latul ka dindigiling. Nanamụd yiłę doli. Kwang ka O mo mpim wawu sab kwadko, ai ponuk okom la tułei adgo. Yan lektai.

After spending three days without food, the sister reported the matter to an Old Woman who advised her to make friends with Nanamụdọ's daughter. The sister met Nanamụdọ's daughter pounding corn, and the latter enquired from her: "where are you going to my friend?"

"I am going to Nanamụdọ's house", replied the girl.

Nanamụdọ's daughter asked her what she was going to do there and the girl told her that Nanamụdọ swallowed her brother's *tụlẹ*. Nanamudo's daughter exploited the situation by saying to Lamoldodi: "If you are my good friend, pound the guinea corn." The girl pounded it. The daughter went further: "If you are my good friend, carry the corn." The girl obeyed. "If you are my good friend take a step forward". The girl took the step and went into Nanamụdọ's house. The daughter added, "If you are my good friend, grind the corn". Lamododi ground the corn.

The daughter continued: "If you are my good friend, go and fetch water". The girl fetched the water. "If you are my good friend cook the food." Lamoldodi cooked the food and put Nanamụdọ's share in a very, very big container and added the *ara* (sauce) to it. When Nanamụdọ came back, her daughter gave her the food and she ate it.

Nanamụdọ's daughter told her friend that if she heard her mother snoring *ngook, ngook,* she was not really sleeping,but when she heard *pilliid, tillid, ka tilid, ka tang kwala pidi,* she was truly sleeping. Before she could finish the explanation, she heard her mother's voice: "whom are you talking with my daughter?" The daughter told her that she was talking to the lizards above her head. Nanamụdọ commanded her daughter to hand over the lizards to her. The daughter got hold of the lizards and presented them to her mother who swallowed them and then fell asleep. She first of all snored *ngook, ngook* and then signalled that she had really fallen asleep. At the signal the daughter jumped into Nanamụdọ's stomach and searched for the pen knife. She brought out varieties of *tule* and showed her friend. Each one was greeted with a "no, it is nọt this one". After a long search, the daughter found a *kelung* (small pot) with the *tule* inside. She gave it to her friend and told her to leave before Nanamụdọ woke up.

Wana, Kwang wat yag poọ, "nje lamolang Kwanga".

Kat piye ka ka latụlni sag wa, pas sag wa. Tidei kunung, a ilu ba ted ito. Wargo wa wen lau Nanamụdọ ki tugo.

Ka "sin wassò la sero?" Ka tang wat ma Nanamudo. Ka paseng wato yas nang? Ka tule ma lamolto yiłę dollu. Ka 'O', ka pase ka pas la sertom la kong pas nan tugse poki dok. Nan poki doki.

Lau Nanamụto ka, "kanji la sernom la kong, as yil sawai se poki dok".

Yil poki dok. Ka ka pas lasertom lakong, pas wob yot poki dok, wob poki dok. Ka ka pas lasertom lakong pas ya abje poki dok, ab poki dok. Ka ka pas lasertom lakong pas wa kweyit am poki dok, kweyit poki dok. Ka ka pas lasertom lakong, pas ya poi poki dok, ya poki dok, wargo yil kukam kudę kwayin ma Nanamụto derun arei ki. Nanamụdọ ni sugutna ta bat pidto, lawei kwom was banje adi wa oni, worgo sa.

Kwaduk po sanai, lau Nanamụd ga pas laserto, mone ka "Piilil tang kwal pidi, pilii tang kwal pidi", pase itid adgo. Ka negka ngok, ngok, paje itid adgom. Ka, "Lau-Nanamụdọ si-sop-sabang-ga-nong?" Ka tan ga kilingum kabuk, kabuk ta kito. Ka "de dat ka."Yipe oni, doli. Mo, kwaduk po dolei mo yan tidato. Dango ka "ngok", ka "ngok" ka "ngok". Ka "pilit tan kwal pidi, pilit tang kwal pidi". Lalawei ilo ka sadak ta agei, kot kon parei, kotkon parei, wen la kellung tesin latulei banje. La kellung mo porol porol porol, yanun podoki, yiltu aton la sertom banu. Ka mo mpas wato, mpas linki paje terum Nanamụdọ poton. Mo, lanje litun kido.

When Nanamudo woke up, she saw Lamoldodi going and called: *"Tir-tir*, you come back. *Tir-tir*, you come back." Lamoldodi started retreating and the daughter shouted: "Mother, release her because she is my good friend". Nanamudo agreed to release her,"you can go, my daughter says that you are her good friend". However, after some time, Nanamudo called her: *"Tir-tir*, you come back, *tir-tir*, you come back." Again, the daughter pleaded *Na, Na* (Mother, Mother) release her, for she is my good friend." "You can go for my daughter says that you are her good friend", said Nanamudo. When Lamoldodi arrived home, Kwanga offered her some food, but when she put forth her hand to collect it, he said, "if my *tule* eats, you will also eat." Lamoldodi brought out the tule: "Is this not your *tule?"* she asked. "Yes, it is, Kwanga replied. "Is this the one?" Lamoldodi again enquired. Kwanga was not pleased at the way his sister was seeking for confirmation from him. He, however, gave her food to eat. An announcement was heard about a hunting expedition that would take place the following day. Kwanga decided to go for the hunting.

At the time the hunters were expected back home, Lamoldodi carried some water in her pot and waited by the path people took to and from the bush. She kept the pot by the side of the road and climbed a tree. Any hunter that arrived that spot took a sip of the water. When Lamoldodi noticed that the level of the water had gone very low, she cautioned the hunters: "that is enough for all of you, see my brother Kwanga is coming, what will he drink?" She quickly came down from the tree and removed the neck of the pot and then placed it back as if there was nothing wrong with the pot. She then climbed the furthest point on the tree and waited for Kwanga. When Kwanga arrived, he said: "this water is very, very cold." Lamoldodi told him that she brought it specially for him and that there was a calabash for him to use. "Come and pour out some for me", Kwanga pleaded. "When will I come down from the tree, are you not really thirsty?" Kwanga put forth his hand to lift the pot and off came the neck of the pot *podook*. "*Hi nhn*!" Kwanga exclaimed. "What is it?" enquired the sister. He told her that he had destroyed her pot. To show that she was not bothered about it she asked him, "did it fall on your legs?

"No", he replied.

"Did it break any of your fingers?" she asked.

Nanamud turra, mo wen kila obje ki wato.

Ka" tir-tir, si situ pi, tir-tir tir situ pi".

Ad laobje tir tir tir. Ka, Ne, Ne, Ne, tedu, nla sertom lakong. Lauje yatun liskito. Wan tal, ka tir tir ti si situ pi, tir, tir, si situ pi. Ka Ne, Ne tedu, nla sertom lakong. Ka "O wasi lau Nanamud neg ka lasertom la kong". Yatun watato. Kam wana, wat yag po, kade, Kwang ka pase mpas n'n poo, kat piye ka- ka latului sag wa pas sag wa. A ilo ken lamana, potun la tulei banu, wana ka se latul pemda? Ka "n". Ka "tada?" Ka hai n'nang pas lamoli paz ki sepur poi ukmo, gana tuli, paje yini yamin dasei ya? Mo wargo kad po un lamolis banu; kade sa. Ta sumi taije, don para. Mo pid kwalgo yan wau para.

Laobję wargo la kelungus banu wargoi ille, mo kanjgo anam par yan loro watau, kwejin am ta kabei. Muje suguttu kwante e, muje suguttu kwante ẹ. Mot wego ami katko ka pimo mbaki, lamolto munang ki waro, watu e nang?Weg ki Kwang yan loro, a yek pep-pep-pep wargoi pod roz lakellungus banje adi tubnu pidi. Yan ambat lasiblik pito tal wa logoton. Kwang sukutna, ka "haiye amje yuduk yuduk". Ka pemo anan ta kat wat anjunki pemo. Pemo kwalinne mpent illu ka pem duge. Kampas wat dugtani.Ka dam ta yektun dimin,kun ami kwillimya? Kwang kai kot lakellungui banai, rojei ka podook. Ka "yi ihin" Ka anang? Ka yi ne sabutgo wamom paje. Ka wuko ki yo pem ya? Ka "n'n". Ka o dem pem ẹi am, silbum pemo. Kwang wargo am ẹ. Yadun yektato. Wargo lakurgutugi atu. Kam wana wat yag poo, ka "ngo Kwanga". Kai piye ka- kala dignt sagwa pem sagwa. Kwang kwan amum moyi wa ẹji, lamoli ga "ẹ toko?" Lallaldo ne ẹji, ka pem ẹnu ya?

Kwang kunun ser lalauworop dogum yago. Kwanga ilo, merge waini. Kam wargo, wa latani. Kam kwaduk po tukoni, mo mi kemdaugu pip. Kwang wargo yan wai pomanas banu wa pe kodọki kenanin.Lugdani, lugdani, lugdani, kai wa pot ladigos banu, dilei ga diling diling, diling, mi yag rok, rok, rok, rok, wat yan yip Kwanga atu potun tam. Kam ai kodọk yima ka pellu. Atun kodọk yima, wana Kwang ka pimo kodọk je ka kerigo kodọk je, ai dwate, mau ki kermun kodọk kwaka, mpim atau kodọk yauyau ka kodọk kwaka. Wargo kodọk kwaka atu. Kam ana, wat adi ker *Kwanga, yan wawu. Kwang yan tidani. Laag lamolei sabudgo, ka lamoldo ni rejo. Ma? Ka "n". Ka "o" nkọng". Mo, pid dargo, pud amna patang yan menglat yiddi.*

"No", replied Kwanga.

"Do not worry, just go ahead and take a drink. Your satisfaction is my major concern," she assured him.

Kwanga drank the water and Lamoldodi carried the neckless pot home. She cooked some food and offered some to Kwanga, but when he wanted to collect the food, she said: "If my pot eats food, you will also eat food." The following day, she also cooked food and when Kwanga went to collect his share, she said, "you will eat food only if my pot eats." The same thing applied to Kwanga if he wanted to drink water in the house.

Kwanga came to know about the Old Woman who offered help. She took him to the place where an expert potter kept her pots, told him to knock the pots and added that anyone that sounded *dilding*, was the one he should take. Kwanga hid himself and when he was sure that everyone had gone to sleep, he came out and untied the rope that served as a lock to the house. The pot that Kwanga knocked made a sound like that of a bell *dilding, dilding*. It sent many people out of their beds and they dragged Kwanga out of the house. They brought *kodok yima/yawli* (a piece of rope) in order to tie him, but Kwanga told them that if they tied him with that rope, he would break loose. In place of that, Kwanga told them that the people in his place use ropes from the bark of baobab trees and the ones from maize cobs.

The people foolishly took the suggestion of Kwanga and tied him with the bark from the baobab trees. Kwanga went to sleep, however, Lamoldodi was not happy that her brother was suffering. She changed herself into a "bird" and flew to the place her brother was tied. She perched on a tree under which some elders were seated. She uttered a sound *ka swik*. *Some* children drove the "bird" away. The "bird" flew away, but came back after some time. The children attempted sending it away, but the elders stopped them saying: "Do you know what the "bird" has brought?" The children allowed the bird to perch on the tree and it said *swik, swik, swik* and then began to sing:

Tim tim tima, my brother, *Tim tim tima*, my brother,
Under the big tree my brother, under the big tree my brother,
The chiefs have assembled, my brother.
The chiefs have assembled, my brother.

Meṣe wat ma miyes banje. Wargo wen miyes kudem kalji tul pito dungoto ka "swik". Laliwin kayi, iloto, yat perau, yat perau, situn wa dungoto ka "swik". Laliwin kayi. Miyem kudem ban ba bana iki, kaa pim pomuk wam layidse ana ya? Mpim montu kayin kum was ana. Mo kwanga ni tobji. Mo, layidse dungoto ka "swik" ka "swik" ka "swik, ka:

Tim tim tima lamalto, Tim tim tima lamalto,
Tulpidom kude lamalto, tulpidom kude lamalto,
Ana mai kalla lamalto, ana mai kalgo lamalto.

"Hai", miyem kudem banje ka "hai, layidse ne an sam ko Mo, a ilo, kolọ. Miyem mo mana wargo kidou liye, lin pugum, lin mum kumi kwasi a ag Kwanga, kam pimkisebu. Kol sergo, layidse ne ki pod wolto.

Moo pugum ga mantose ta saidom, dam pem kidou, pem neg ka pemon wai pidin seb kollo, damje muje dwatani ta sebin nang? Man kumto ne. Ka, "mum kumi kwasi ne da?" Mum kumi kwasi ka O, kumni kwassi, pem kidou saini ne da? Yin waini. Pugum ga o dam pimo wa monto tam pugum, kumto ne. Mo yan kad iwu yeli. Yan wau piding kollos banje wargo kol sergo, layid kum wolo:

Tim tim tima lamolto, tim tim tima lamoltto,
Tulpidom kude lamolto, tul pidom kude lamolto,
Ana mai kalla lamolto, ana mai kalgo lamolto.

Kol yag rim daskai. Kwang wargoi kọdọk was banje pede yan kenei lamana wargo ladigos banu potu. Moi kwadun po podoki a potuk, la obje ka:

Tim tim tima lamolto, tim tim tima lamolto,
Tulpidom kude lamolto, tulpidom kude lamolto,
Ana mai kalla lamolto.

Mo Kwang sakun ta tam, layidse ga:

Murpok be kwanga, tem tem be kwanga,
Kenang mang be kwanga, tem tem be kwanga,
Murpok be Kwanga, tem tem be Kwanga,
Kenang mang be Kwanga, tem tem be Kwanga.

Kwang ba murponi, ba yaji ga yuga. Mo wargo wa yas loro ka manei, layidse ka:

Kenak mang be kwanga, kenak mang be Kwanga.

Kenak mang be Kwanga, kenak mang be Kwanga.

Kwanga ka kwadak ta mani. Layidi il kirr, ba paidaw ka "aiye layidse niki weto, layidse niki weto". Ka mpas situ pidi.

The elders became very excited that the "bird" had brought something good and they began to dance. Back in the village, the people left Kwanga under the care of a lame person, a blind lady, and a deaf person while they ran to join in the dance.

The blind lady said to the lame, "I have no eyes, if you leave me with the man and he cuts the rope, though I have ears, but how will I see him?" The lame told the blind that the deaf man was there to help. The deaf man cut in using signs. "It is true that I cannot hear, but I can use my eyes to see, therefore, I am also going." The blind man heard their conversation and protested, "you want to leave me behind, I have ears to hear with". The three "Watchmen", therefore, left for the dancing ground. Kwanga noticed that the whole place was virtually void of any watchman.

The "bird" continued to sing while the people continued to dance. Kwanga cut the rope, went into the house and took the pot. The moment Kwanga stepped outside holding the pot, the "bird's" song changed to:

Hurry up Kwanga, Hurry up Kwanga
Go into your house, Hurry up Kwanga.

And when he got to the entrance of their house, the "bird" sang:

Enter your house, Kwanga, Enter your house Kwanga." Kwanga went into their house quickly. The "bird", having achieved its purpose, flew away. The crowd shouted, *"Haiye*, the 'bird' is flying away, it is going away. It is going away. Come back, come back."

At nightfall, the people came back home only to find out that Kwanga was nowhere to be found. They turned to the lame man "Where is Kwanga?" "I left him in the care of the deaf person." The people turned to the deaf person: "Where is Kwanga?" The deaf person said that he left him under the care of the blind lady." The blind lady quickly cut in: "I told him that I do not have eyes to see with if the man cuts the rope." The villagers decided to get hold of the three offenders in place of the one offender who was at large. The three offenders attempted to escape from the villagers. The blind lady ran and hid herself in husks, but one of her toes was exposed. The deaf man hid in a ditch and the lame also went into hiding. The villagers searched for them, but were not able to get the two. But for the toe of the blind lady, they would not have seen her.

Pid yag sum a situi, "njo Kwanga?" Kwanga nem.

Mo, "kidou, njo Kwanga?" Ka ai lingon mum kumi kwassi ai ga pem sebu.

"Mum kumi kwassi, njo Kwanga?" Ka ai lingon pugum ai kam paski sebu. Pugum ka at nego at ga at kan saidom, mo dwatani mo weni ta sebin nang? Kam yiput mitaije ka angun po Kwanga. Mo yan wewu, wargo pugum wa kenat ta yuwa, laposayoi wotad lakei. Mum kumi kwassi weni wa latani ta wulang. Kidou larani wa latani tul laba. Par, par, par pari wargoi we ki pugumus banje ta yuwa. Wego laposala yoi, kadanega laposola yoyim pitong da pontawim. Mo, wargo pugum wargo potu. Kwaduk po podoki, kwale adi wa ted ta wulang.

Kam Kwang wargo rwado wa wen tesi, yag wrado, komdu wod ta wrado. Wana wat podi bante ki inji ta mani. Kam singo, ka, "worop ilu kaz war po am".Tọlẹ̄e ga "m",ka:worop nek ka mog wa kwait am". Wa kweit ami. Wana ka, "worop ilu kaz ya abo". Tọlẹ̄ẹ̀ ka "m", ka O worop nek ka moi abu, manto yaz poi. Abgo, ka worop, O yi abgo montuk ki yas poi. Tọlẹ̄e ka "m", ka worop neg ka moi dingu, moyi dinge, manto ki sanei. Wargo poz banu dinge. Ka, worop ilu ai dingo montukki sanei. Tọlẹ̄e ka "m", ka worop neg kam woptot manto wopsi. Mo sil pos banje adi hakno pokii wota poni sa. Mo sil poz banje adi hagnu pokii, wotaponi sa. Mo kwaduk po sanei, mo yan tidani, ka "worop pengurto iskei". Tolee ga "m", ka worop neg ka pẹngur ito yi, wargo iki pẹngre. Kwaduk po pẹngrei mo, ka worop yi wan tid kam paze. Tọlẹ̄e ga "m", ka O worọp neg kam tidu. Kayi yil kunjei, kunjei ga nga-u-u-u. Tọlẹ̄ẹ̀ ga ngauuu, wa monong ga nguuu, lamanei pig yag sok sok. Ka, " woo Lamoldodi atan wi woo atan wi, banu nga. . . Ka"ak ka yomga?" Ka yi ga wi mpaz atani. Ka pem ga yomga? Ka "owo'o (iki ga bana). Mo Lamoltodi atun yomo, wana Kwang wat piye sedun po idei. Ka ai ga wi mpaz atani paz ga yomga. Mo tom yag yoksuk.

Lamododi ilo a potuk, merge. Wargo wa wen miye ki tol kọndọ, ka

"sin wasso Lamoldodi?" Masam ba wólo:

De opok ma liwin, maki maz ponom,
Pun ana worbu tul kama, laki kan tadentade,
laki ka yagdi, kamon at wi, anga yọmga?
Kamon at wii, An yọmga? Ka owo'o,
An atun yọmọ wa sen po ino,
Na wan ma Nleko ka wa lektan kiino
ka mid mid uk kwagam sakda.

M'ma? kobgo. Wargo wa wen miyem dok ki buka, ka "sin wasso Lamoldodi?" Ka:

De opok ma liwin, maki maz ponom,
Pun ana worpu tul gama, laki kan taden tade,
Laki ga yadi; kamon at wii, an ga yomga?
Kamon at wii, an ga yomga? Ka "owo'o
An atun yomo wa sen po ino,
Na wan man Nleko ka lektan kiino,
Ka mid mid ok kuduk saa.

Mo yan ki wato, wargo wa wen mîye kalji po am ki kwee am. Ka "sin wasso Lamoldodi?" Ware yan woli . . . Ka O mpaz wannu miz diji tul pidsu ama lekoi. Mo yan wato, kam wargo wa wen miye diji tul pido ka sin wasso Lamoldodi? Ware yan woli takin. Ka O paje ma lekei manang. Mo yan wato, wargo wa wen worop lekei ki tugo ka, sin wasso Lamoldodi? Ba woli takin. Mo ka O paje lekei neta mana. Yan kenato wa wenu ki yei taabê. Mo yan dit diji. Ka sin wasso Lamoldodi? Ba woli. Ka O paje seyi Lekei.

Lamonj mansi ka "i", ka nan? Ka dau ta ato. Ka tok paje nong? "Muje ya?" Ka "n'n". Ka," ohje ya?" Ka "n'n". Ka "muje ya?". Ka "n'n". Kaohje ya? Ka "n'n". Ka dam tok paje nong? Ka tokto opiz wan lara. Mo lanje ilo wargoi toke. Wargo dungot go, ka paz gan dạu kwilya? Ka paje dama nang? ka paje mo maz po paje mone ga paje tideng ga non? Paz ga paje tideng ga yaabe.

Mo yatun watau, wana wat yag diji. Ka dam paje san po nang? Ka "po tusi". Ka arei? Ka dau yaabê. Wargoi kadtu pos banje wat yilẹ oni, wargoi sa. Kwaduk po sanei wargo wa il kenau yan kenat ki yaabê tidaton. Yag da kwal pidi, yaab ga kikirik, kirikk, ki Lamoldodi ka mid mid mid". Me ga meee, ki Lamoldodi ka mid, mid-mid. Mu ga, "ma ponya?" ki Lamododi ka mid, mid, mid. Ki yangi lekato. Mo, pona ki leksi. Mo ka petang wargo lei kadtu. Kam kwadun po kadei wargo tede pakei, ten ma roozei, wargo kerma ki, wargo kwaliz banus gan san pantiz banu wargo yilẹ ka O paje, paje ware paz mont kul-okoz kude paz adat kul okos lakei. Paje wa we poman pitla, paz ted i paz poki kunuj.

Lamoldodi continued on her journey and met some people weeding their farm. When they asked her where she was going to, she replied in the same song. She came to another group of people by a pool fetching water and then met another group under a tree. She sang the same song to each group. At the house of the "doctor", his wife ushered Lamoldodi in. She met the "doctor" grinding his *taabe* (tobacco). "Where are you going to?" he asked her. Lamoldodi replied politely in the same song. He told her that he was the one she was looking for.

An old Woman in the house uttered a sign of discomfort "hihn". Everyone turned to her, "What is it?", they asked. The Old Woman rejected all the offers from the people of the house to take her out. The people wondered what the Old Woman would do having rejected their offers. The Old Woman chose the girl that had arrived newly to take her out. Lamoldodi willingly went with her. The Old Woman told that she did not really want to ease herself, but that she wanted to reveal certain things to her. She told the girl that when she was asked what she would eat, she should say *poo tushi*, and *ar dau yabe*. And for her place of rest, she should choose the place meant for chickens. When they came back to the house, Lamoldodi gave the responses the Old Woman taught her and those things were given to her. The following day in the morning, a cock crew: " *Kukururukuu, kik, kirik kii*, Lamoldodi's head is neat." The goats bleated , *"meee*, Lamoldodi's head is neatly sutured." The dogs barked: *"Wow-wow*, Lamoldodi's head is neat". Nleko brought *lei* (rope), he put some on her hands, one round the neck and one around the head. He also gave her a calabash full of sand. He sent her on her way and warned her not to take the wide path, but to take the narrow one. He told her to throw herself thrice when she got to a place where black ants live.

Lamoldodi took the narrow path and threw herself down thrice at the spot where black ants lived. The sand in the calabash became eggs. Lamoldodi climbed up a tree and threw down one egg out of which human beings emerged. She threw down another egg and a young man on a horse emerged out of it. She then threw all the other eggs and more human beings came out of the eggs. The first person who came out of the first egg was asked to take the lead to Lamoldodi's house. The other people with flutes and drums followed Lamoldodi in merriment to her house.

Mo yan wato wargo wa mond kull okoz kude wargoi adat kul okoz lakei wa wen poma pitla. Wargo sawas banu wargoi dure, kwaduk po dur san panti, ted it pok kunung. Sam pant yan menglat dom. Mo wargo ambat ta pido. Kwaduk po ampat ta pido wargo pot dom tedi, mu. Potun, tetun, mu aki tuje. Yatun yel kolei pip, mo ki mu. Mo mum ḍok wargo won pakni-muj ban kudes ten tebo yilę liye poni. Ana lira, anang kwangang suuu, yali a ki. Mo yan wawu.

Kam wargo, wa sergo lamolei ga hai! Lamoldodi wan tom wu okmo, am setat ki mito. Kwang wargo il yomo sen ki. Merge a watato, wana wat wen anang tol kondo, ka "sin wasso Lamolang Kwanga? Kam ki majudtaton pot ukmom, O, majudgo po Lamoldo ukmoya? Kobna, wat wen ana buka. Ka, "Lamolang Kwanga sin wasso?" Ka a majud pot ukse on majudgo po lamolto ukse ma? Kobna, wana wat wen miye ki kwei ąm. Ka "hai, sin wasso?" Ka pot yag wii, on pimo yaz lamoldo ukmoya? Mo tang wat mang Nleko ka wa lektat kiito. Ka O paje miyes mo tul pitsu miyem mo mang Nleko. Sugudgo wen miyem wanas banu diji, ka pajen watso ukmo lamol Kwanga? Ka a masud pot ukse, tang wat ma Nleko, njo manei? Ka O pomanei monang? Wargo wa wen worop leko ki tugo. Ka paje pajen watso?Ka tang wat ma Nleko,pot yag wii.Ka O paje lekei ne ta mana. Kengo wa wenu lekei diji, ka paje pajen wat so? Ka at wana man pemo lek kiito, pot yag wii.

Kineki butaton. Mo, kapaje O . Mo worop wana wat yag tayin, la monj mansi ka "i". Ka nan? Lamonj manchi ka dau ta ato. Ka tok paje muje ya? Ka "n'n. Ka toke obje ya? Ka "n'n" ka toke muje ya? ka "n'n". Ka tokto rugum wan wasi. Ka ono toknkeinta ya? O mpaz ihu. Mo, lamonj mansi ilo. Wargo wa tumoto ted rek. Wargo ka paz gan daụ ya? Ka, kadama nangum paje rein poto. Ka paje mo ne ka paje tideng ga non? Paz ga paje tideng ga yaabę̂. Mone ga paje san pọọ naṇ? Paz ga paje sam poo tusi arei dau yaabę̂. Ka pimo sane wataije lobda? At badto kwob waz dastaiję da? Dam pọọ sau ma non? Lamanam kong ma non? Se waz paz neg kam at paz waton la lugu ya? Kat badto sad wam dasa.

Women let out shrills of joy.

Lanoldodi's sister, out of jealousy, told Kwanga to break her head too. Kwanga broke her head and she set off for Nleko's house. She came across the people who were harvesting groundnuts. "Where is Kwanga's sister going to?" they enquired. "Do not ask me. Is this how you treated my sister?" She passed on anrgily and saw another group weeding their farm: "Where are you going to?" they asked. "Is this the way you treated my sister when she came?" She proceeded and saw some people fetching water. "Where are you going to?", they enquired. "Is this how you treated my sister? I am going to the `doctor's' house to have my head neatly sutured (she turned her hand). They pointed, "the people up there are by his house." When she got there, the people also asked, "Where are you going to?" " I am going to the doctor's house. Where is the house?", she asked angrily. She was directed to the house where she met the doctor's wife pounding guinea corn. The wife asked her: "where are you going to?" " To the doctor's house. I am tired of talking", she replied. The wife ushered her into the presence of the doctor who asked her where she was heading to. "I have come to you to have my head stitched and I am tired of answering the same question over and over", she rudely replied closing her eyes.

Meanwhile, Layali's head was wasting away. The Old Woman in the house uttered her usual sound of discomfort, *"ihi, ihi."* When asked what the matter was, she told them that she wanted to ease herself. She rejected all offers to take her outside, but pointed to the girl who had just arrived. Layali immediately cut in angrily: "have I been responsible for taking you outside before?" She then added "*O ilu*" (Get up). She lifted the Old Woman up and threw her down *ka lus*. The Old Woman began: "it is not true that I want to ease myself...." "What is it then?" cut in Layali. the Old Woman continued, "when you are asked where to spend the night, you should say with the chickens. And for your food, tell them to give you poo tusi and ar dau *yabe*" . "Is that what you eat? Why should I eat rubbish? Who will eat the food from guinea corn? Who will sleep in the main house? And is this why you chose me to bring you here?", Layali rattled on without waiting for the answers.

The girl took the Old Woman back to the house and threw her down *hus*. "Where are you going to sleep?", the doctor asked her. "What is wrong with the house meant for human beings?", she asked. "What food will you eat?" he also asked. "What about the food you people eat?" Layali answered with questions. She was given all that she requested for. Her head continued to rot. The following morning, the fowls said, "*kikirik, kikirik kii*, the head of Layali is rotten" The goats also bleated, "*mee*, the head of Layali is rotten". The dogs barked *wow-wow*, the head is rotten". People exchanged greetings, "good-morning". The head continued to rot. The doctor gave the girl a rope and some sand. With a frown on her face, Layali enquired aggresively, "what do I do with all these? Is this how you treated my sister?" She collected the items in anger. The doctor told her to take the narrow road and to throw herself down thrice when she got to a place where black ants were found.

The girl refused to obey the doctor, but took a wide road and threw herself thrice where black ants were found. The sand turned to eggs and the rope around her neck became something very frightening. She climbed a tree and threw down one egg from which an elephant emerged. She began to shiver and threw down another egg out of which another elephant emerged. She threw down all the eggs and more elephants crowded the place. She became so terrified that she could not come down from the tree. The elephants brought her down, tore her to pieces and shared her flesh. Even if the elephants had spared her life, the possiblity of her getting home alive was very slim because of her rotten head.

This is the end of the story.

Mo a yilei, wana wat ted rek. Mo leko ka paje, paje tideng ga non? Ka lama mum ga nan? Ka paje san po nan? Ka poz pimo sanei ta sanei da? Wargo kadtu waz banje yile ani, sade. Kii neki butaton. Pid kwalgo, yag ta kwal pidi, yaab ga kikirik, kikirik, kirik, kii lamolang kwang ka but, but, but. Me ga meee, kii lamolang Kwang ka but, but, but. Bai ga wow ,wow, kii ga but, but, but. Mu ka" ma pona?" Kii ga but, but, but. Mo, nleko ilo, a kad lei, a sug sam panti, kam paz kadu. Ka waz yuwa taije kat ya kaka, on pem yag lamolto ukno ya? Sam panti nam ngakam mota adi. Ka dem paz adu. Mo, pi waz banje saidei kwatulji. Ka paje ware, paz wa mont kul okoz kude, paz adat kul okoz lakei, paje we po man pitla, paz wargoi ten i paje.

Mo yan wato, wargo wa adat kul okoz duldul. Ani wargo, wa wen poman pitla, wargo dur waz banje ted it poki kunun. Sam pantis banje yan menglat dom kudkud , mo wamo iki yan yadat wam kudkud kayi, kogul koglo, banam. Mo a ilo yan wato, pudgo wa ambat la pito, pot domi tetu-layugne. Hai, iki ba kono. Potun, tetun-yugne. Yadun kubei pip labat yag diraw tul pidei, senum mo yektun nem. Anawái wob pakwn potun, anawái sirud ta pakwu. Kiz ban butatgo, da pud mana, da ya musi. Anawái sirud loi ta pakwu yan kemdau la korok.

Sind ga lakdik.

APPENDIX X1

THE STORY OF KAKA (THE CROW).

Narrator: Ngune
Date: 4th April, 1993
Time: 5.00pm
Audience: Twenty three
Place: Lapan.

Narrator: Ping.
Male respondent: My Staff.
Narrator: Ping.
Female respondent: My decorated stick
Narrator: Who owns your head?
Male respondent: Wer.
Narrator: Who owns your head?
Female respondent: Monjo.
Narrator:

Kaka found a *pig* (hook) while sweeping her house. She picked it up and called Njosogum: *"Wo* Njosogum take this, shoot doves for us to eat, shoot pigeons for us to eat". Njosogum took it to the river and after many attempts, caught *soglo* (a fish). He then started back for home and on his way, he met some blacksmiths. "What do you eat while you work?" he asked them. "We are very hungry and have no food to eat", they replied. Njosogum therefore, gave them the *soglo,* which they roasted. They offered him part of it, but he refused to take it. When he was ready to leave, he said *"ihi"* "What is it Njosogum? they enquired. Njosogum answered in a song:

Meat, meat,meat who owns it? It is for the sea-owner,
Did he just give it to me? He paid for my hook,
Hook, hook, hook who owns it? It is for Kaka,
When she swept her house, she found it.
"Take Njosogum shoot doves for us to eat,
Shoot pigeons for us to eat."

SIND KAKA :

Ana sindi: *Ngume*

Pudêi : *4 Kalkumu, 1993.*

Kodi : *Áwor puwá.*

Ana kumni: *Mi ki- kuman.*

Pidei : *Lapan.*

Ana sindi: *Ping.*

Mum wána: *Haaláàno.*

Ana sindi: *Ping.*

Monj worop: *Súkno, balsi, tiw-tiw.*

Ana sindi: *Kigo ki non?*

Mum wána: *Kijno ki Wer.*

Ana sindi: *Kiji ki non?*

Monj worop: *Kijno ki Monjo.*

Ana sindi:

Kaan Kaka, Kak ki pam manto, yan wez pik tesi, wargo yile. Kwaduk po yilei wargoi dub Njosogum, ka "wo Njosogum" Ka "ngo pik manang, moka pei mbole, min hade, pei bakta min hade." Njosogum yan piji yan wai po am. Wargo ki pei ta am, ki pei ta am, ki pei ta am. Dango, yan diyo i soglo. Pentang yatun pódluki. Kwadun podgi, yan kot watani. Wana wa wen miyem dok ki tono, ka pimo yaz tono pim ki hadun nan a pidin tonei? Ka pemo kumun yazwu, wam yini sa nem. Wargo soglos banje yile on pintong. Pitong tele on man pentang, kudani. Wargowa wani ka "ihi" Ka nan Njosogum? Ka:

Lọ, lọ, lọ, lọ manon? Lọ ma n'am,
N'am otun gaiya? Angtan po pig no.
Pik, pik, pigu, pigu mamoya?
Pigu mang Kaka, Kak pam mato
Wen pik tesi," Ngọ be Njosogum,
Pei bakta min hadẹ, pei mbole min hadẹ."

The people became disturbed: "What do we do about this?" they asked. They gave him a small *yọmọ* (axe) and he placed it on his shoulder. While on his way, he met another group of people scooping out *wọgọt* (honey). He stopped and asked them: "What do you use to break open the hollow of the tree?" "Look, our hands cannot get into the hollow, and we have nothing to use", they answered. Njosogum gave them the *yomo*. While they were using it, the axe-head fell into the hollow of the tree. "Oh, the axe -head has fallen into the hollow of the tree", they cried to him. "Do not worry", he answered them. The people gave Njosogum some of the honey, but he refused. And when he was ready to leave, he said *"ihi."* "What is it Njosogum?" He again replied in a song:

Axe, axe, axe who owns it? It is for the Blacksmith,
Did he just give it to me? He paid for my meat,
Meat, meat, meat who owns it? It is for the sea-owner,
Did he justy give it to me? He paid for my hook,
Hook, hook, hook , who owns it? It is for Kaka,
When she swept her house, she found it, "Take Njosogum,
Shoot doves for us to eat, shoot pigeons for us to eat"

"Hai, what do we do about this?" they asked one another.

The people gave him a big portion of the wogot in a big container. He carried it on his head. He trekked and trekked and trekked and then met a group of women grinding guinea corn that would be used for *lawe* (commual farm work). "Now that you are grinding corn, what do you eat as you grind?", he asked them. "We are really hungry, but we have nothing to eat." Njosogum gave them the *wọgọt*. They offered him some, but he refused. They therefore ate up everything. When he was ready to go, he said *"ihi" (the children laughed)*. "What is it Njosogum?" He replied in a song:

Honey, honey, honey, who owns it?
It is for the hollow of the tree,
Did it just give it to me, It paid for my axe,
Axe, axe, axe, who owns it? It is for the Blacksmith,
Did he just give it to me? He paid for my meat,
meat, meat, meat, who owns it? It is for the sea owner,
Did he just give it to me? He paid for my hook.
Hook, hook, hook, who owns it? It is for Kaka,
When she swept her house, she found it, "Take Njosogum,
Shoot doves for us to eat, shoot pigeons for us to eat"

Ka damje yini ya sen wajen ngaka. Wargoi iltun layomo, otun Njosogum. Njosogum loge rozni yan kot wani. Wargo wa wen miyem mo yas wogot. Ka pimo wogot se, pimo seg kurgei nang? Ka manang pakwu kengom, wam yini sen nem. Kam pim n'n yomo manang. Wargo piye, pintong sen po kurges banu. Ki se, kise, kise, sorgo lasalei yan tulato yan wugot ta kurgo. Kwaduk po wugot ta kurgo, mong pintong ka "ai wai ne wugotuk ta kurugba". Ka, a dem pim kwenum. Mije on wogoti kudani. Wargo wa wani, "ihi", Ka, a nang Njosogum? Ka:

Yọm, yọ́m, yọmọ́, yọmọ manmoya? Yọmọ man ntono,
Nton otun kaiya, angtan po lọno.
Lọlọlọ, lọ manno ya? Lọ ma n'am,
N'am onton kaiya? Angtan po pigno.
Pik, pik, pigu, pigu manno ya?
Pigu man Kaka, Kak pam manto wen pig tesi,
"Ngo be Njosogum, Pei bakta min hạdẹ,
Pei mbole min hạdẹ."

Ka hai, waje, damje yini ya senin ngakaje?

Wargo wogoti wargo ya kuude ta "daro" wargo on pentang. Omo yan liji ta kini yan kot wani. Yan kot wani. Wargo wa wen miyem dok ki abo, ki ab lawe. Ka pimo pim ki yaz abo, pim ki sanu nan apidi abeise? Ka kumun yazwu, wam yini sa nem. Wargo wogotus banu yịlẹ on pitong. Mimo kwaduk sanei pibu, on man pentang, pentang kudani. Wargo wani, ka "ihi". Ka "anan Njosogum" Ka:

Wọgọt, wọgọ́t, wọgọt, wọgọt manno ya?
Wọgọt man nkurgo, nkurug onton gaiya?
Angtan po yọmno. Yọm, yọ́m, yọmọ́,
Yọmọ manno ya? Yọmọ man tono,
Nton onton gaiya? Angtan po lọno.
Lọlọlọ, lọ manoya? Lọ man am, am oton gaiya?
Angtan po pikno. Pik, pik, pigu, pigu mannoya?
Pigu mang Kaka, Kak pam mando wen pig tesi,
Ngọ be Njosogum pei bakta min hadẹ,
Pei mbole min hạdẹ.

The people asked one another: "what do we do now?" They decided to give him the *kuto* (guinea corn flour) in the container in which he brought the *wogot*. He placed it on his head and set off. On his way he saw a woman who had just been delivered of her baby and had nothing to eat. "You have just been delivered of your baby, what do you eat?" he asked her.

"I have nothing to eat", she replied.

Filled with compassion for her, he gave her the *kuto*. Not only that, he also offered to nurse the child while she cooked the food. However, each time she offered him some of the food, he refused to eat. When he was sure that she had exhausted the *kuto*, he said *"ihi." (Laughter)*. "What is it Njosogum?", she asked. He answered in the following song:

Flour, flour, flour, who owns it? It is for the grinders,
Did they just give it to me? They paid for my *honey,*
Honey, honey, honey,, who owns it?
It is for the hollow of the tree,
Did it just give it to me? It paid ...

The woman had nothing to give him, so she took the *odo* (pomade) meant for her baby and gave it to him. While he was going home, he saw *kwang* (a tree) that was completely dried up. "Kwang, your bark is completely white, when you have your bath, what do you apply to it?", he asked. (silence) He received no response from the tree. He repeated his question: "Your bark is completely white, when have your bath, what do you apply on it?" (SILENCE) Again, there was no response from the tree. He climbed up the tree and poured the *odo burtuuu* and it ran down the tree, thus changing the white colour to shiny black. He came down and uttered the usual sound *"ihi"*. (SILENCE) The tree did not answer him. He repeated *"ihi"*, but to his suprise and disappointment, there was no response. Filled with rage, he climbed the tree and cut off one of the branches. Satisfied with his action, he came down, tied and placed the piece of wood on his head. He met some goatherds in the field and asked them: "When you kill a goat, what do you use to roast the meat?"

" We do not use anything to roast the meat", they replied.

Miye ga dam waje yini yan ngakaje? Wargoi kutei wa dang bel ta "darei", yag bel yan ki samei li ta kini. Yan kot wani. Wargo wa wen obimdok laiji, obim gam podo. Wammo sa nem. ka paje manang paz laiji dam paje sane nanje? Ka ta san nang? Wam mo ta sa nem. Yatun yil "daros" kang kutoz banu yile oni. Kwaduk onuki, pentang batani dok lawei. Mo ya poi kudani. Dango kut kwadko, pentan wego kut yag kwadsi, mon Njosogum ka "ihi". Ka " a nan Njosogum?" ka:

Kut, kut, kuto, kuto manoya? Kuto ma m'pin,
M'pin oton kaiye, angtan po wogot no.
Wogot, wogot, wogot, wogot mannoya?
Wogot ma n'kurgo, nkurg oton gaiya,
Angtan po yommo.Yom, yom, yomo, yomo mannoya?
Yomo ma n'tono, N'ton onton gaiya?
Angtan po lono. Lololo, lo mannoya?
Lo ma n'am, N'am onton gaiya?
Angtan po pig no. Pig, pig, pigu, pigu mannoya?
Pigu man Kaka, Kak pam manto, wen pig tesi,
Ka ngo be Njosogum , pei bakta min hade,
Pei mbole min hade.

Wam obse oni nem. A yil tud odto, nam kensin odo ta kabei, yan kot wani, yan kot wani. Wargo wa yan wez kwang, kwangum arsi.

Kaa, "Kwan isse peh, moji pal isi izgi wupun nan?" (Yuu).

Kaa, "isse peh, moji pali izgi wupun nan?" (Yuu).

Yan ambani yelton umo pip to iki- burtuuu. Yektako, 1 kwang yag ting. Yektani.

Ka "ihi (yu), ka "ihi" (yu).

Yan ambani beltu po yarei, beltu, watu yan kerei yan samei li ta kiini. Wargo, wa wen anan tii. Kaa pimo, pim ki yaz ti,dam pimo kwal me pim ki tellen nan? Ka yin ga yini tellei wam. Ka pimo m'pim n'n yawli manang. Mije yan yip maram kude, mije kwale, tele. On man pentan, kudani. Wargo wa wani ka "ihi". Ka "anan Njosogum?"

He then gave them the *yawli* (firewood) he had. The men got hold of a fat he-goat, killed and roasted it. They gave him some of the meat, but he refused. When he was ready to go he said "*ihi*" "What is it Njosogum?" they asked. He replied in his song:

> Wood, wood, wood, who owns it? It is for Kwang,
> Did it just give it to me? It paid for my *cream.*
> *Cream*, cream, cream, who owns it? It is for the woman Did she just give it to me? She paid for my *flour* ...

After listening to the message in the song, the goatherds asked one another: "what do we do?" They got hold of another fat *mara* (he goat), tied a piece of rope round its neck and gave it to him. He trekked on and on and on until he met a group of people feasting (*saga).* He asked them: "Now that you are feasting, after drinking the liquor, what do you eat?" "We have nothing to eat", they replied. He gave them the goat and sat down. The people slaughtered the goat, cooked it and offered him some. as usual, he refused. When he was ready to go, he said "*ihi*". "What is it Njosogum?" they enquired. He replied in a song:

> *Goat, goat, gaot,* who owns it? It is for the goatpen,
> Did it just give it to me? It paid for my *wood,*
> *Wood, wood, wood,*, who owns it? It is for Kwang,
> Did it just give it to me? It paid for *cream,*
> Cream, cream, cream, who owns it? It is for the woman,
> Did she just give it to me? She paid for my *flour.*
> *Flour, flour, flour,* who owns it? It is for the grinder,
> Did he just give it to me? He paid for my *honey,*
> *Honey*, honey, honey, who owns it? It is for the hollow of the tree,
> Did just give it to me? It paid for my *axe*
> *Axe, axe, axe,* , who owns it? It is for the Blacksmith,
> Did he just give it to me? He paid for my *meat,*
> *Meat, meat, meat,* who owns it? It is for the seaowner,
> Did he just give it to me? He paid for my *hook.*
> *Hook, hook, hook,* who owns it? It is for Kaka,
> When she swept her house, she found it, "Take Njosogum,
> Shoot doves for us to eat, shoot pigeons for us to eat".

There was nothing to be done. The people therefore, gave him a big pot filled with *men* (liquor). He carried it and continued on his journey home. Finally, he saw water flowing in a river. He asked it, "As you flow, what do you drink?"

Ka:

Yawul, yawul, yawuli, yawli mannoya?
Yawli mang kwang, kwang oton gaiya?
Angtan po odno.Od, od, odo, odo mannoya?
Odo man'lai, N'lai oton gaiya?
Angtan po kut no. Kut, kut, kuto, kuto manno ya? kuto mann'pim,
m'pin oton gaiya? Angtang po wogotno . Wogot, wogot, wogot, wogot
mannoya? Wogot ma n'kurgo, Nkurug oton gaiya? Angtan po yom no.
Yom, yom, yomo, yomo mannoya? Yomo man n'tono,
N'tono oton gaiya? Antang po lono. Lololo, lo manno ya?
Lo man n'am, N'am oton gaiya? Angtan po pig no.
Pig, pig, pigu, pigu manno ya? Pigu man Kaka,
Kak pam manto, wen Pig tesi,
Ngo be Njosogum pei bagta min hade,
Pei mbole mini hade.

Mo anan tije ka, dam yini ya mujen nang? Wargoi mara nam kude yandun yipei, won kodok rojei. Ka m'pem wani. Yan kot watani, yan kot watani. Wargo wa yan wes anang saga. Ka pimo saga, pimo, pimo, eh meni, pim ki hadun nang? Ka yini had wam. Wargoi maras banu oni. Kwaduk ongi yan dini. Piye kabi dibe, on man pentan kudini. Mo wargo wa wani, ka "ihi".

Ka, "anaṇ Njosogum?"

Ka:

Mar, mar mara, mara mannoya?
Mara ma n'kolto, N'kolt onton gaiya?
Angtan po yawul no. Yawul, yawul, yawli,
yawli mannoya? Yawli man kwang,
Kwang otun gaiya? Angtan po ọdno.
Ọd, ọd, ọdọ, odo mannoya?
Ọdọ man n'lai, n'lai oton gaiya?
Angtan po kutno. Kut, kut, kuto, kuto mannoya?
Kuto man n'pin, N'pin oton gaiya?
Angtan po wogot no.Wọgọt, wọgọt, wọgọt,
Wogọt mannoya? Wogọt ma n'kurgo,
N'kurug oton gaiya? Angtan po yọmno.
Yom yom yomo, yomo mannoya?
Yomo ma n'tono, n'ton oton gaiya?
Angtan po lọno.Lọlọlọ, lọ mannoya?
Lọ ma n'am N'am oton gaiya?
Angtan po pig no. Pig, pig, pigu, pigu mannoya?
Pigu ma Ḳaka, Kak pam manto, wen pig tesi,
Ngo be Njosogum, pei bagta min hade,
Pei mbole min hade.

His question received no reply. He poured some of the liquor, but the water continued to flow and paid no attention to him. He then threw the pot and the content into the river. The water still continued to flow. Disappointed, he threw himself into the river and drowned.

This is the end of the story.

Wamo ya dam nem. Wargo yan yil dig mẹn nan kuude, yan ongi. Omo yan samei ta kịịni, yan kot wani. Wargo wa wen am ki kọọbọ ta wụlang. Ka, "am si baan kọọbọ, az ki ẹmu nang?" Ạm yuu. Duge, am ki yaz ki wato. Yịl digei temu, am ki yaz ki wato. Yan wugonin ta kabei.

Sint ga lakdịk.

APPENDIX XII

POISONING:

Narrator: Daniel Ture

Date: 16th June, 1993

Time: 5.00pm

Audience: Eighteen

Place: Ture.

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Nape.

Narrator: Who owns your head?

Female respondent: Njidok.

Narrator:

There was a man who took the pains to poison all the *wulot* (black cherry fruits) that fell from the tree. He made a hole in each one he picked and inserted poison. While he was doing that, someone else was watching him. When he was satisfied with his work, he left for his farm. Anyone who came to pass that way and wanted to eat out of the fruits was warned by the on-looker who uttered *dik, dik, dik* sounds. The people therefore, did not eat out of the poisoned fruits.

WAM MU PO YAZIM: DIGNI.

Ana sịndị Daniel Ture

Pịdẹ̄ị : 16, Tikaw, 1993.

Kọdị: Áwor, pịwá.

Ana kụmni: Mi gbom sali parbada.

Pịdẹi : Ture.

Ana sịndị: Ping.

Mum wāna: Haalàano.

Ana sịndị: Ping.

Monj wọrọp: Sūkno, balsi, tiw-tiw.

Ana sịndị: Kigo kị noŋ?

Mum wāna: Kiịnọ kị Nape.

Ana sịndị: Kiji kị noŋ?

Monj wọrọp: Kiịnọ kị Njidok.

Ana sīndị:

Ka da mum dok yag digni i wulut nam miye sani. Warok tul wulut, mo yil dok sugde yan digni,tedi. Yadgo kede yan wani. Dam mum dogo ne koz wạno yazi pip. Mum yag digni waigo, mum bano wezi yan serini. Mu wato san wuluti mbendam kwate saba, kan ya wa da poni, "dik, dik, dik!" Mi gan lop poki, mu sagom.

After a while, the man's wife and children came to the tree. They collected some of the fruits and ate on their way to their farm. When they were no longer in sight, the on-looker collected all the poisoned fruits and burried them in the ground. While on the farm, the man's wife started complaining of abdominal pains. She cried *"wayi*, my stomach, *wayi* my stomach." The husband asked, "Did you pass by way of the cherry fruit tree?" The wife and the children answered in the affirmative and that they have eaten out of the poisoned fruits. He began to cry because the evil he planned had befallen the members of his own family. All those who ate the poisoned fruit died. Their corpses were conveyed home on sticks arranged and tied in form of beds. The corpses were then burried.

The following day, many people came to condole the man. An elder enquired: *"Wo* my people, what could have caused the death of these people since there was no war?" (SILENCE). The elder's question receive no reply. After some time when there seemed to be no explanation to be offered, the on-looker disclosed what he saw the previous day. He got up and said: *"Wo* my people, every home would have been mourning the death of their beloved ones. This man (pointing to the man) poisoned all the cherry fruits so that people would eat and die. I warned the people who wanted to eat the fruits, but allowed the man's family members to eat the fruits. They died on their farm. We conveyed their corpses home and burried them. I therefore advise you to disperse."

The people who were stopped from eating the fruits expressed their gratitude to the on-looker. The crowd left the wicked man to cry alone. The wicked man's evil act instilled fear into the hearts of many people. Each person dreaded such an act for fear of his relations falling victims.

This marks the end of the story.

Surgu mim da ma mum yag digni waton, woropi ka linei yan kubawo yuk wulut kan sa oko podon tom pow ta yaya. Wawogo mum bano yeko yuk wuluti pip, up pid ta yaini wal dip. Surgu, woropi ga ka'ato!! Mbendam maji ka pim tengna tul wulut ya? Ka "O", yin sanai. Komgo ba uzi, ka yi kebgo ini. Linei ka worpi pip mopton.Ba dubyu ta kalyaya ka' to dopoki waton mana, walode.

Pid kwalgo mi kalgo pidi tayin, mum kuden dok illu ba maz pidi muni. "Wam yag mu ta kal yaya nang? Keyum, sakdam", yin maji! (Yiditi) mu tok sabam. Mum on weg wam yago ilu. Ka wu pim miye, "Ono, modo da ya kwasin po mana. Mbendam monong on yago digni i wulut, ka ga mu mote, miye wato n kayi. Kam mim da mani wana n'munde yuke kan sa bigi ọkọ, podgo ka yaya mopton, min kato dopoki min walode. ka ma wa menako ma menako!"

Mim on kaigo ki wulut ba nẹz payiidayi tama tama. Mi yan menawo agi, ba uz doni. An ki taije mi yan sod yaz digni i wa podon sẹgam tẹ́mẹ.

APPENDIX XIII

A BROTHER OR A FRIEND?

Narrator: Daniel Ture.

Date: 16th.June, 1993.

Time: 6.00pm.

Audience: Sixteen.

Place: Ture.

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Kurgo.

Narrator: Who owns your head?

Female respondent: Ngalgomo.

Narrator:

This story is about two brothers. One was wallowing in wealth and the other one was poor. The rich brother had no child while the poor one had children. Any time the rich one was eating in the company of his friends and the poor one's children came to him, he sent them away on empty stomachs.

One day, someone came and asked him: "Do you know the person that loves you most?" (silence) The rich brother remained silent for a long time and then replied: "No I do not know". "Go and pretend to be sick and lie down in bed. You will know who loves you most", advised the man. The rich man did what he was told to do. His fair-weather friends discarded the idea of visiting him .They only stopped over to greet him hurriedly and proceeded to their farms. After some time, most of them stopped coming to see him.

MOL YA SERO?

Ana sịndị: *Daniel Ture*

Pụdẹ́ị : *16 Tiktaw, 1993*

Kodi : *Áwor payịndị.*

Ana kụmnị: *Mi gbọm sali payịndị.*

Pịdẹị : *Ture*

Ana sịndị: *Ping.*

Mum wáña: *Haalâàno.*

Ana sịndị: *Ping.*

Monj wọrọp: *Sukno, balsi, tiw-tiw.*

Ana sịndị: *Kigo kị noṇ?*

Mum wą́ña: *Kịịṇọ ki Kurgo.*

Ana sịndị: *Kiji kị noṇ?*

Monj wọrọp: *Kịịṇọ kị Ngalgomo.*

Ana sịndị:

Mum dọk ka molli, moli ga wam, kendi. Molim ga wa, kwan wa yim, kan kwatte. Mo ba san wa ga ananjerni, lalin moli warẹ kaido, kwattẹ wanonjana. Mum ban ga wani ka lawom.

Kam pọn tẹmẹ, mum dok waton tọmẹi, maz poki ka pem ponọk mum lọsin pẽm ya ye? (Yai yow!) Dangọ, ka yi ponim. Ka Ọ pẽm wa tidi da mana pẽm ga pẽm tõmọm andam pẹmọ poni. Lobi, wargọ tidini ka yi tọmom. Ananjẹrẹị mọ wato tayi kụbawo.

After three days, the man who gave the suggestion brought a substance called *konze* (seeds of *dong-* vegetable) that had a putrid smell. He told the rich man to rub it all over his body and he obeyed. An offensive stench came from the body of the rich man. His body began to smell like that of a corpse, therefore, none of his fair weather friends came near him. When the poor brother learnt that his rich brother had taken ill, he left his home and came to stay with his brother. The poor man's wife began to chide him saying: "You do not reason. Is he not the one who refused to give you food and other things?" "Do not worry. I cannot turn away my face when my brother is sick."

The rich man's wife paid little or no attention to her sick husband. She began to cart away all that her husband had. And since they had no child, she thought that she might not get anything if her husband died. The poor brother only watched the woman's actions. His heart was filled with compassion for his "suffering" brother. He washed with loving care the body of his "sick" brother and also fed him. The poor brother became afraid that his brother might die and therefore, began to cry. The "sick" man's wife, on the other hand, at any given apportunity removed her husband's articles and hid them.

After some days, the "sick" man claimed that he was much better. After two days, he proclaimed that he was well and had his bath. The poor brother left for his home rejoicing that the desire of his heart had been granted. The rich brother called his wife and told her to prepare *men.* He slaughtered a goat and then invited his poor brother and the man who advised him to pretend to be sick. The poor brother, the adviser, the rich man and his wife all sat down, drank the *men,* ate the *poo* and *lo.* The rich brother then turned to his adviser and said: "Certainly, I now know that it is neither a friend nor a wife, but the only one who loves me is my brother." The rich brother then gave his poor brother a barn full of guinea corn, two goats and also took two of his poor brother's children to be in his care. And so they lived happily as brothers till their deaths.

Lesson: It is good to help a kinsman at the point of need.

This is the end of the story.

Yag ti kumung mum isin nek kam pem tidini aton konzę kąm pę̄m pamo i pęmo, pamę ini. Dabi iki yat ok dabi dopǫk, dam ananjęrę̨ mum karok agi nęm. Yarim tingǫn ka yi tǭmǫm, molim isin kwati wani yan mund ka mani wa tidini ki. Wǫrǫpi ba yaz saba, ka pęmo yim sabam. Isin kwato nong? Mbendam un kęrkębę, ka pāzę mu yaz sek ka padam.

Anę, wǫrǫp mum ban ga yi tǭmom yin wagod pidi wai kan tuke. Pongǫ ka ta ga lawǫm, mędǫ modę̊ ta il tul pę. Moli gom seb wam mbāstam yazi pip. Kwęngǫm kom segun molli. Mo sebi okos mǫli wa modondom, ba uzi, se kā dawo ka yibud poki. Dam woropi kwenim, kom monj mǫli pǫdini mbāstam we wam kǫn tuke.

Anę ane pǫn tęmę pad yag lęlę, tin rap yan pal ini, pad kwako kazak kazak. Moli yan wani, ka sę wam yi peri yi ga pad da kwade, mu yaz sek ka padam. O! mum isin pad kwako iki ne woropni kam paz tug męn, tuge. Puru męn podna, kab mę, yan pǫ, dub molli, dun mum isin yadigo saba ka woropni anamben sęrę̨i. Ig męn, san pǫ, hądon lǫ. Pǫn ne mum isin yag sęra yi, ka yi pongo sę, serom, wǫrǫpom, dok kom molle. Yan unuk tab saw dok molli, un mę rap̊. Ka lalin pem rap yag mini. Yan diwu mǫlmǫlle pǫdǫn mǫttawǫn.

Sam danjiwa ka, "MOLLE TERME!"

APPENDIX XIV

THE BRACELET FROM THE ELEPHANTS TUSK:

Narrator: Kidda Sadata.

Date: 29th. June,1994.

Time: 8.00pm.

Audience: Thirty.

Place: Banganje.

Narrator: Ping.

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Kai

Narrator: Who owns your head?

Female respondent: Tondou.

Narrator:

There were two brothers and each of them had a daughter. One day, the daugher of the elder brother took a bracelet that belonged to the younger brother's daughter and wore it on her wrist. She wore the bracelet for a very long period of time that the bracelet could not be removed from the wrist. All efforts to remove the bracelet proved abortive. Some slimmy substances *bayo* and *yelekdek* were applied on the bracelet in order to free the girl's hand. However, the younger of the two brothers refused to permit the bracelet to be cut. Instead, he said that the hand should be amputated so that his daughter would have her bracelet back. Many people pleaded with him to allow the bracelet be cut, but he refused. Consequently, the girl's hand was amputated. The bracelet was handed over to the father of the owner. The elder brother's daughter was left with one hand and she nursed the wound left on the stump of her hand.

SAỊ WUD LABATA:

Ana sịndị: *Kidda Sadata.*

Pụdẹ́ị : *29, Tiktaw, 1994.*

Kọdị : *Awor parbada.*

Ana kụmni: *Mi ki- kunuŋ*

Pịdẹi : *Banganje.*

Ana sịndị: *Ping.*

Mum wáma: *Haaláàno.*

Ana sịndị: *Ping.*

Monj wọrọp: *Súkno, balsi, tiw-tiw.*

Ana sịndị: *Kigo kị noŋ?*

Mum wáma: *Kịịnọ kị Kai.*

Ana sịndị: *Kiji kị nong?*

Monj worop: *Kịịnọ kị Tondou.*

Ana Sịndị:

Mum dọk ka molli, pobẹi dọk nonei dok, ka lalin tọmwo. Kam pon tẹmẹ lawo mum kude yil saị wud labata ma law mum dele ụt ta yartọ, millo, wokom; saị yat kwiŋ yari. Ya, ya ka wode kayi. Ya bayo ka yelẹkdẹk dọmgọm. Kam at tizọk ka sen sayị, moli kodini ka sẹ sayị́m, se yar lawei. Mi ụn kẹrkẹbẹ, kodini, lọkọm. Yan tibol yar lawọ, wo sayị, ụni. Re padi, nitọ, indon yari dọk.

After a very long time, the younger of the two brothers borrowed *tude* (pots) from the elder brother and liquor was kept in the pots. After drinking the liquor, the younger brother told his daughter to wash the *tude* so that he could return them. In the bid to wash the pots, his daughter's hand got stuck inside one of the pots because the neck is *bitil* (narrow). The girl tried to free her hand, but she could not (The narrator pretended to pull out his hand from a pot). The elder brother refused to give in to the suggestion that the pot be broken to free the girl's hand. He justified his refusal by saying: "The bracelet was not broken to free my daughter's hand, neither should my pot be broken to free the girl's hand." Many people pleaded with him, but he refused to listen to their pleas. Some people, however, reasoned with him because to them, there was no difference between six and half a dozen. The girl's hand was therefore amputated and fell into the *tude*. After some days, the pieces of the rotten hand were romoved out of the pot easily and the pot was washed. Unfortunately, the girl eventually died and her father cried. He blamed himself because he was the cause of her death.

Lesson: It is good for brothers to stay at peace with one another.

This is the end of the story.

Ane, ane, wungu mumdel ka'ton lala tama mollim kude yellon men. Ig meni kām pāz lawoni po ka lali. Un yarto,yari kwarton,domok pudukim. Kām keb lalim - isin ya se sai ka kebon lal ya? Kē-bem, tible pakei. Bigi un kerkebe koalni. Bigi ga "O nas da yaji nang?" Yan tibol yari ted ta lala. Bodgo, tubbe, sar ka lali, tube. Yar lawei yan bota. Pubei ba uzi ka yi lig pidi ini.

Mi gan nen ki taije ka seg molle konom.

APPENDIX XV

THE STORY OF THE CLINGING CHILD.

Narrator: Sengo.

Date: 24th. May,1994.

Time: 6.00pm.

Audience: Twenty four.

Place: Ture.

Narrator: **Ping.**

Male respondent: My staff.

Narrator: Ping.

Female respondent: My decorated stick.

Narrator: Who owns your head?

Male respondent: Komo.

Narrator: Who owns your head?

Female respondent: Mela.

Narrator:

There lived a woman who longed to have a child of her own even if the child would be a troublesome one. She even vowed that she would never put the child down, not even for a moment. She believed that - that was the best way of showing her affection to the child. Her desire for a child was partly because her co-wives made life unbearable for her in the house. They refused to allow her to have access to anything in the house because she had no child.

After some time, the woman gave birth to a child. However, no sooner had the child been born than it jumped on to its mother's back. The child was fed and washed on its mother's back. Each time, the mother called to him:

"Come down and eat your food."

He replied, "No I would rather have my food on your back."

The mother became puzzled. She had to do all her household work with the child clinging to her.

SIND LAU TAPI:

Ana sịndị: *Sengo.*

Pụdẹ̄i : *24, Silili, 1994.*

Kọdị : *Á̱wor payịndị ma wini.*

Ana kụmni: *Mi ki-rap sali serẹi.*

Pịdẹi : *Ture.*

Ana sịndị: *Ping.*

Mum wá̱na: *Haalàà̱no.*

Ana sịndị: *Ping.*

Monj wọrọp: *Sú̱kno, tiw-tiw balsi.*

Ana sịndị: *Kịgo ki noṇ?*

Mum wá̱na: *Kịịṇọ kị Komo.*

Ana sịndị: *Kịji kị noṇ?*

Monj wọrọp: *Kịịṇọ kị Mela.*

Ana sịndị:

Ka monj woropum dok ka lawom, mum par okom monda wen lawo, ka kaloko lawẹ̄ị yai lau tapi. Ka moda lai lawẹ̄ị tawa liji tilim kam dok. Mo yimba ka a okom monda ubun lopa ti lawẹ̄ị. Ana letau mastam mond mastam e ga am da manim. Iki pedom.

Anẹ, anẹ, yago mastam layin lawo.Pon kwaduk po layi, lawẹ̄ị yan kwan ture ambi talpii nunni. Lawẹ̄ị san wa ga ẹz ạmun talpii nani, tibi kan pal iki talpii. Nunnẹi modobi ka, "yekto kan ga sa sana".

Lawẹ̄ị gan tobi ka, "m'm na san talpiji".

Nunẹi ponng wam moda ya ka lawẹ̄ị yektum. Mastam gan yan wuten ka-mando ukmo ga lawẹ̄ị ti talpiido.

The mother made attemps to bring the child down, but he would not come down. When she became fed up, she invited some hunters: "Please, come and help me bring my child down."

The hunters honoured the invitation. However, each time one of them tried to beat the child, the child dodged to the other side of his mother's back (the narrator leaned to the left and then to the right in order to avoid the hunter's sticks).

"Let me beat him this once", each one of them suggested as they took their turns.

All of them tried to beat the child in order to bring him down, but the child kept on changing positions. The mother received all the beatings meant for the child. The hunters sympathised with the mother, but there was nothing they could do to make the child come down. They therefore, left the child clinging to its mother's back.

This is the end of the story.

Nuṇei ya gan da dur laudoi, pon dungom. Dango, yan wato wa dot ana riga, ka pim watu wokto ka potut laudo. Anarigi ware lob poki. Pon monega ka yin swad lawẹi, lawẹi wagini okom dok (ana sindi wag ini okon gong, sidon okon kidi ukum lawẹi yaji, tisum monj dam ana rigi swad nim). Muje negam mondu kayi swade, muje gam mundu kai swad dok. Anamben ya kayin swad lalawei pon gan ya num wagini ti talpi nunni. Swat swati pip digon i nuṇei. Ana rigi seg nuṇei, pon senim mo ya nem yiz lawẹi yektinin. Anamben yan mond lawẹi hausi ukmo ti talpii nani.

Sind ga lakdik.

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