DABA NARRATIVE

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DABA NARRATIVE

INTRODUCTION

The daba people live north west of Guider, arrondissement of Mayo Oulo in a very mountainous area. There are about 12000 speakers, most of them are farmers. They plant guinea corn and peanuts which are their daily food.

The daba language has been classified by Hoffmann (1971) as belonging to the Biu-Mandara branch of Chadic languages.

The daba have a rich cultural tradition like danses, ceremonies and specially also folkstories. In the evenings they sit together as a family, neighbours and friends might join them, to shell peanuts or just to relax. Then often one of them tells folkstories and that's how they pass them from one generation to another.

In this paper I was looking closer into the structure of these folkstories, called narrative text. The study has been done on six stories of which two are attached in the appendix. Many examples in this paper are from the texts in the appendix.

Daba narrative text is normally devided into three to five main parts: Title, introduction, main body, closure and finis. Often the introduction and the closure are missing. The main body can be divided into episodes. Those can be divided again into setting, body and wrap up, or into incidents.
Further on in this paper the formal features which mark these main parts and smaller units are examined. Special attention is given to the climax of the story. The reference system of participants in general and in predominance, treated in this article, is based mostly on the study of the two stories in the appendix.

The study of each text began with charting (using the type of chart presented in the appendix) to expose some of these formal features.

I express my thanks to the Daba people who kindly allowed us to record their stories and to Prince Mohammadou, Ousmanou Karmboulda, Victor Yanga Nayi and others who helped us with the transcription and explained to us the content of the stories. I also thank our consultant Dr. U. Wiesemann for her lectures on discourse and her help on this paper.
2. Internal structure of daba narrative discourse

Longacre (1976:199) defines narrative discourse genre in these words: "Narrative discourse in rooted in real time, it recounts events supposed to have happened somewhere, whether in the real or in an imaginary world. What is recounted is considered to be accomplished." Then he goes on: "Thus narrative discourse - the recounting of events - is characteristically in either first or third person... It is preeminently agent oriented."

In this section on the internal structure of narrative discourse we will concentrate mainly on the analysis of the text according to the semantic content of the story.

2.1. General format of narrative text

The text is normally divided into three to five main parts, which are again divided into smaller units as is shown in the following chart:

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<table>
<thead>
<tr>
<th>Discourse</th>
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<tbody>
<tr>
<td>can be divided into 5 main parts:</td>
</tr>
<tr>
<td>+title</td>
</tr>
<tr>
<td>+Introduction</td>
</tr>
<tr>
<td>+Main body</td>
</tr>
<tr>
<td>+Closure</td>
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<tr>
<td>+Finis</td>
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<table>
<thead>
<tr>
<th>Main body</th>
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<tbody>
<tr>
<td>can be divided into smaller units</td>
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<tr>
<td>Episode 1</td>
</tr>
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<td>Episode 2</td>
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<td>Episode 3</td>
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<td>etc.</td>
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<table>
<thead>
<tr>
<th>Episode</th>
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<tr>
<td>can be divided again into:</td>
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2.1.1 There is the title of the story. The narrator uses this element to create a relationship with the audience and to get their attention. In it he tells the people in a very general way what the story will be about. There is the possibility of the story teller asking his audience which story they would like to listen to. This question is followed by a discussion where each person expresses his preference by saying the title of the story.

2.1.2 After the title there can be an introduction to the story. It gives some basic information which is needed to understand the first events of the main body of the discourse. The introduction is optional, in fact, it is often omitted and the speaker, after having mentioned the title, starts straight off with the main content of the story.

2.1.3 This leads us to the main body of the story. Usually it is made up of several episodes which carry the story forward. The number of episodes differs from story to story. The deep structure of the main body can be divided into: inciting moment (mise en scène), developing conflict (pre-peak) climax and denouement, as it is outlined in Longacre 1976:215:

"With inciting moment 'Get something going' the planned and predictable is broken up in some manner. With developing
conflict 'Keep the heat on' the situation intensifies or deteriorates. Climax 'Knot it all up proper' is when everything comes to a head. Here is where the author really messes it up, brings in contradictions, and adds all sorts of tangles until confrontation is inevitable. With denouement 'Loosen it', a crucial event happens which makes resolution possible. Things begin to loosen up. We see a way out, even if not a happy ending."

In general in the first episode, the inciting moment, initial actions get the story going. Then in the next episode the conflict starts to develop and leads up to the climax of the story. This climax is usually contained in another single episode, it may be followed by a denouement episode which resolves the conflict or at least the tension created in the climax. It can be noticed that the narrator in daba discourse does not give too much importance to the denouement, in fact he relates the solution in few words, sometimes even just at the end of the climax episode.

Each episode can be divided into three smaller units: Setting, body and wrap up.

The setting presents the information of time and place relevant to the particular episode and introduces the participants acting in this episode. If the location or time changes as the story progresses, this information is given in the setting of the next episode or it may have already been given in the wrap up of the previous episode. Sometimes the setting is omitted in
a climax episode.

The body of the episode carries the essential information of the episode. It may have a small climax, just as the discourse as a whole has a climax.

The wrap-up contains the outcome of the actions of the body. Often it tells the audience where the participants are going.

An episode can also be divided into several incidents, (found up to 4). The incidents relate much more closely to one another than the episodes do. Successive incidents within an episode are often characterised by parallelism. For ex. each incident may repeat the same time word or verbs or even whole actions done by the same or different participants. All this heightens the tension as the story carries on. Usually in the last incident of the episode the situation takes another turn and leaves the hearer with the actual conflict.

2.1.4 After the main body there can be a closure of the whole story. It may be used to explain what happened to the participants who faded out in the course of the story. But usually each episode has its own wrap-up and there is no closure at the end of the story. The narrator does not give a moral of the story either.

2.1.5 The finis, found in nearly all the narratives examined, consists of a "formulaic sentence."
2.2. **Formal features marking the main parts and the smaller units**

Once the text has been examined from the point of view of semantic content and has been divided into its main parts and smaller units, we can then go on to look for formal features in the development of the text. By doing this we realize that the occurrence of formal features helps in turn to divide the text into its semantic content. So it is essential not to study the content without having the formal features in mind and vice versa. However, sometimes the formal criteria are lacking. We have to remember that the structure of a narrative text depends also quite a lot of the narrator. He can have special tendencies to a certain discourse style, to certain features and markers which might not be used if somebody else was telling the story. Often in a village a certain person is known as a good story teller.

So it seems that the rules which govern the structure of the discourse and its features are less rigid than those which govern the lower levels such as sentences, clauses etc. It is impossible to predict accurately the form any one discourse will take. But it is possible to observe general patterns which characterize the narrative discourse.

In the following presentation the explanations of the features are always illustrated with examples. The examples marked with * or ** are from the two stories in the appendix.

* Matamena movolum ma ngazl keg genaw

** Matamena keg soson
Unmarked examples are taken from further texts studied.

2.2.1 Title of the story

The title always starts off with màtamànà: "This is the story of" to draw the people's attention. In the title the theme of the story is added in a very general way, and one or several participants are mentioned. It does not have to be the hero of the story. If people and animals are acting together in the story, in the title the human being has first place in the order. If there are only animals, Zàrmba, the squirrel has the first place because is the cunning one in daba narrative.

Example

1) * Màtamànà mòvolum má ngázl kér gènàw
   story  panther who married child goat
   This is the story of the panther who married a daughter of a goat.

2) Màtamànà bày má biz tàkaz
   story  chief who planted beans
   This is the story of the chief who planted beans.

3) Màtamànà Zàrmbá kwàyà kwàyà ègè mòvolum
   story  proper name hyena and panther
   This is the story of Zàrmba, the hyena and the panther.

2.2.2 Introduction of the story-setting

As already mentioned, the introduction gives some basic background information which is needed to understand the first events in the story. It is characterised by the use of the neutral or habitual aspect on the reduplication of verbs. These are the modes used in descriptive statements or in
ongoing circumstances.

Example:

1) * Mòvolùm ngàzl kër gànàw mbù mbù wèrf pé.
   lab panther marry child goat give birth children many
   The panther married a daughter of a goat and she gave
   birth to a lot of children.

2) Mòvolùm à và múlùk.
   panther neutral go journey
   The panther went on a journey.

3) Wèrfí biz biz wàndón tīk za mèwèni à njà ka
   woman plant peanuts her then antilope habitual
   va ka hamànù.
   progr eat it.
   The woman planted peanuts, then the antilope came and
   was eating them.

The first and second examples are the complete introduction.
This shows that it can be very short.

2.2.3. The setting of the episode

The following features can be characteristic of the setting
of an episode. As already mentioned, the setting introduces
time, which is signalled by a time word or by a temporal
relative clause.

A change of place is also often signalled in the setting.

Example:

**time and place:**

1) * Pic lùmò ácín wèrfí tīk và lùmò, mòvolùm tète wèrfí
2a-c day market then wife his go market panther and children
   tégl njà ìtá.
   his stay home.
At the market day the wife went to the market and the panther stayed home with his children.

2) Gbém dère là là will kpém bàw kwàyà kwàyà ff á lín. tomorrow also dig hole deep take hyena put in it.

The next morning they dug again a deep hole, took the hyena and put her into it.

temp.rel.clause:

3)* Kertí gènàw ma tàkan màtà zlimi za sì tik. 14a+b child goat who one rel. hear run his

When one child heard this it ran away.

4)* Màtà vígí ftá za tàp à debín ka der bóbóm 21a-c rel. go home climb in storage to put honey house
cah ánè debín tòku
this in storage that. house

When they got home the mother climbed up into the storage house to put the honey into it.

The setting can also be signalled by ácín which is a particle to indicate the beginning of a new action.

Example:

1) Mèwêni ácín à ca dirfi. antilope neutr./produce/song.

And then the antelope started to sing.

2) Kwâyà kwâyà ácín sèy ka dùgùsùm talán á nín. hyena only to idéò. head in it.

And then the hyena was dancing to it.

Also the time word and the temp.rel. clause can be optionally followed by ácín.
Example:

1)* Pic lumb ácín wërtli tîk và lumb ... 
2a day woman his go market

Then at the market day his wife went to market.

2) Mâtà diya za cín baw nåzl wërtli märârâm.
rel. do take marry woman other.

When he did it, he married another woman.

A further characteristic is the use of a motion verb, usually to go. In this case no definite place indication is given. The verb signals also the settings off for a new action. It points forward to something that will follow. The verb "go" can be repeated.

Example:

1)** Và và ján gàmdak.
12 go go meet hen.

They went and met the hen.

2)** Vigî vigî à dönù mâyây.
40 go go in savanna big.

They went into the big savanna.

3) Zârmâ bád baw légi kaw à zlërâ và nèh wërti tîk.
name get take bit take hand go ask children his.

zerma got up took the bit firmly in his hand and went asking his children.

Another feature of the setting is the introduction of the participants. For that see 3.1.

2.2.4 Body of episode

The body is characterised by actions and reactions of the participants. Often the completive particle tî standing before
the verb occurs at the beginning of the main body to indicate the beginning of the main action in the episode. 

Example:

1)* Kédék mànəm tì yà. Ker tòku a ngar:
15+16 later mother come child that neut. say

A little later the mother came and the children said:
The little goat is waiting for his mother (=setting). A little later she arrives. The construction tì + verb is used here, because the mother will be the initiator of the new actions being described in the body of this episode.

2)** Mòvolum tì yà a lày ger virèn zàbà.
79 panther come place look meat already.

The panther came back from hunting after meat.
After the buck has killed all the children of the panther, he puts them on the grinding stone and waits at the entrance of the compound. (= setting.) Then the panther arrives. He gets back from hunting and sees all his children eaten up. A new action is going to take place, so the narrator uses again the particle [tì] when he introduces the panther.

3) Kédék kwàyà kwàyà tì tèdìhìgl.
later hyena arrive/here/pl.

A little later Zərmba and the hyena arrived.
Here Zərmba and the hyena arrived in front of their adversaires. Which direction will the outcome go? A
very new action will take place. Again we find the tf
with the verb.

The templ.rel.clause can also start off with the time word kédek
"later on", which underlines again that there is a break in the
text. Something new is going to take place.

Example:

1) kédek kwàyà kwàyà màtà loma lay ham virèn tfk tákànà
later hyena rel. see place eat meat his marker
cà bèbàh.
produce

When the hyena saw the meat place she had to do her
business.

Zermba and the hyena nearly arrived at the place where the
hyena had stolen some meat. (=setting). When the hyena
saw this place again, she was afraid. What will happen
to her? The narrator uses the templ.rel.clause with time
word to start off the content of the body of the episode.

After the setting is given, another possibility for the body is
to start off with a dialogue:

Example:

1)* wàrì tòku wèlà mòvolúm à ngar:
22a+b woman that call panther neutr. say

The woman called the panther and said to him:

After they came home the wife climbed up the storage
house (=setting) then she called the panther and said---
The text (body) continues with a dialogue between panther
and his wife.
2)** All the bodies of the incidents of the first episode start off with a dialogue. (3, 13, 21, 29)

2.2.5 The wrap up of the episode

The following features can be characteristic for the wrap-up of an episode.

The particle ácín found in the setting, can also occur in the wrap-up to indicate the end, the outcome or conclusion of the action in the episode or incident. It could be translated by "finally". It is often found in the last sentence. Ácín is more often used in the wrap-up than in the setting of an episode.

Example:

1) Sin ácín à tálán si. Zérmba bàw njenw njenw tìk him with head run take donkey his tàp. Tì wày ácín. climb compl. finish

Finally she (the hyena) ran off. Zérmba took the donkey, sat on it and went off. It's finished.

2) Dàbàwèzlèv tì tăr kóráp à tálá hayak ácín. God compl. create all on earth

Finally God had created everything on earth.

3) Kwàyà kwàyà ácín gbègbèp gbègbèp à sembè. hyena idéo. with force.

Finally the hyena started to run quickly.

(After Zérmba has forced her with a stick and the bit in her mouth, she got of quickly.)
Also the motion verbs, like "to go, to run" occur in the wrap-up, but unlike their use in the setting, here they are accompanied by a specific location to indicate where the participants are going. Often they are just going home.

Example:

1)** Gànàw slid yà tìk ìtá. Ndírí tém slid yà tán
53+54 goat get up come his home people all get up come their
ìtá.
home.

The goat got up and went home. All the people got up and went home.

2)** Yà gàrày tìk à mèdkl ìd tìk.
go stand his at porch his

He went and stood at the entrance of his compound.

Another feature is the use of the neutral tense in the verb giving the last action of the wrap-up. It indicates a break before the next action starts. At the same time it indicates that the end of the story has not yet come. This feature never occurs in a wrap-up of the final episode.

Example:

1)* A sigl á dònù kàd.
33 neutr. run/pl. in savanna dir.

They are running into the savanna.

2)** A nèpígl á nèpígl.
45a+b neutr. rest/pl. neutr. rest/pl.

They are resting and resting.

For participant reference at the end of an episode see 8.2.
2.2.6 Closure of story

The closure does not show special features. As already mentioned it is very short and is often omitted. The verb is in the narrative aspect.

Example:
1)* 34-35

2.2.7 Finis

The finis is a "formulaic sentence". The following possibilities have been found. The first one is the most common:

Example:
1) Tí wày Compl. finish It's finished.

2) Tí wày ácín Compl. finish then It's finished now.

3) té m all That's all.

4) Ngatòku tí wày á tòku this compl. finish then This is finished now.

2.3. Climax of story

Several devices have been observed in marking the climax of the discourse: rhetorical underlining, repetition of preceding action, ideophones and interjections, drama in dialogue and special reference to the participant. The last feature will be treated in chapter 5.

There is usually one episode which contains the climax of the whole story. The pre-peak episode may have a small climax
as well. The devices are the same for both of them. In daba narrative the climax, where the "struggle" is built up, arouses much attention by using these devices. This is in sharp contrast with the telling of the actual resolving of the situation which is unmarked by these devices.

Rhetorical underlining

About the rhetorical underlining Longacre (1976:217) says:

"The narrator does not want you to miss the important point of the story so he employs extra words at that point."

In daba narrative we can observe an accumulation of verbs to underline the tension which is built up through it. The story teller gives every detailed action, and each is important. Example:

1)* mànœn và lûmô và sèkôm zlli m zlæ sèkôm bòbòm
18b-g mother go market go buy ear cow buy honey
sèk à kêfà âza bàw zlli m zlæ càh fî fî à nîn.
pour in tin then take ear cow this put in it.
The mother goes to the market, buys a cow's ear and honey and puts these things into a tin.

2)** tûmûk và bàl bàl pày màdày, kàr kàr kàd,
63-64 sheep go cut cut tree big attach dir.
dêr à gàr mèldkid. Kèrtì tûmûk tañànà sì sì
put at front porch child sheep this run run
và ngà pay tôku àza pànà pànà.
go break tree that then different different
The sheep cut a big tree down, tied it together and put it at the entrance. Then the buck ran against it and the tree fell into pieces.
Repetition of preceding action or idea

Repetition of a certain phrase or even the whole clause can also be noticed. It is again to intensify the situation.

Example:

1) Mèwèni sl sl à wàcàh kúlā zungoh bèbìz pàdáhá, antelope run run here to river blood return

sl sl à wàcàh kúlā zungoh bèbìz pàdáhá.
run run here to river blood return.

The antelope ran to the river and came back.

2) A si á zungoh kad kísìp kísìp á zungoh kad. neutr. run to river down ideoph. to river down.

She ran down to the river.

Repetition of the preceding action in a subordinate clause is another possibility for marking the climax. On the one hand it slows down the pace of the narrative and on the other it increases the tension of the situation.

Example:

1) Kwàyà kwàyà takànà càn bibìp pàdá zal a némin. Tà hyena dem.pr. this ideoph return again rel.

yá za jàn virèn takànà càn.... Kwàyà kwàyà come find meat dem.pr. this hyena

tà yá za tèm mà hàm hàm virèn tôku... Tà vá rel. come put into mouth eat meat that rel. go

sà sà yàm za bibìp và tìk ìtà. Tà vá za và drink water idé go his home rel. go go

ngàrèn wèrì tìk:
tell children his

The hyena turned back once more. When she arrived she found the meat... When she arrived, she crammed it into her mouth and ate it all up. When she left she
went off to drink water. Then she went home. When she went she told her children:

2) Kèdèk kwàyà kwàyà màtà loma lay ham virèn hyena rel. see place eat meat
tík tàkanà cân bàbàh kùlòdòdòdòdòd. Màtà tèd za, his dem.pr. produce ideoph. rel.arrive
màtà loma màmen wèzlèv za tàr hàn sèb. Bay rel. see mother sky begin cry part. chief
wèzlèv màtà loma za mls mls ninèkun. sky rel. see laugh a lot.

When the hyena saw the meat place she had to do her business. When she arrived and when she saw the mother god she started to cry. When the mother god saw her she laughed a lot.

**Ideophones and interjections**

They are frequently used to signal climax. Ideophones are mainly used to underline the action of the participant. They may occur with the verb or may replace it. They have also the function of intensifying a quality such as colour, depth, height.

Example:

1) Kwàyà kwàyà àcín gbàgbòp gbàgbòp à sembè. hyena part idéoph. with force

And finally the hyena went off quickly.

2) Zèrmba yá kwìlès kwìlès. name come idéoph.

Zèrmba came and "showed off."
3)** Ek ta ham hini za
38 b interj. I eat you
Well I will eat you.

4) Ky Zərmba tāk səb à kən tākənə cəh.
interj. name lead part. with thing dem.pr. this
But Zərmba led her with the bit. (The thing in her mouth.)

Drama in dialogue

In the climax the conversation can turn into drama style.
The story teller does this whenever he gets excited himself.
Example:

1)** Məvolum a ngar: "Hí vá kí?" - Gənəw a ngar:
29-34 panther say you/pl. go where goat say
"Ní vá kənî za kā lay məpəram." "Tə vəy hədǐ
we go us to place other I go man
və tik." - "Nə kú hə və ka sən cək
go his for you you progr. know follow
dirfi kənî dəkun wəsîkî?" - "Tə sənə dəkun tə
sing our neg. how I know neg. I
pədə də zə." - "Vəw, nî mà tokən.
return my int. let's our/inc.
The panther said: "Where are you going?" The goat
answered: "We are going on a journey." (The panther
said:) "I am coming too, leg's go!" (The goat answered:)
"will you be able to sing our song?" (The panther replied:)
"If I do not know it, I will go back." (The goat said:)
"Well, let's all go."

If the conversation does not turn into drama the mark of the
climax is that the speakers are no longer referred to by nouns
but just by the pronouns which also carry the mark of the verb
form. he says..... he says.... he says.
Example:

1) Mëvolum á ngar: "Awa" nèp nèp àza wèlà.
   panther pr.say well rest rest then call
   A ngar: "A wilin á sa yém." Nèp nèp
   pr, say not yet pr. drink water rest rest
   àza wèlà. A ngar: "A wilin á sa yém." 
   then call pr. say not yet pr.drink water
   A ngar: "A da sób à njà sin."
   pr. say imp. bring pr. like it.

   The panther said: "Well." He was waiting and called again.
   (The hyena said:) "Not yet, (the antelope) is still drinking
   water." (The panther) was waiting again and then called.
   (The hyena said:) "Not yet, she is still drinking water."
   (The panther replied:) "Bring her here, like she is."

2.4. Denouement

There do not seem to be formal markers to indicate the denouement.

As already mentioned, what the narrator highlights are the pro-
cesses by which the outcome is attained and not the outcome, the
denouement itself. There is even the tendency for the narrator
to change pace and shift into elliptical sentences. This empha-
sizes the speed of the outcome. People from a European back-
ground are often surprised by the abrupt ending of the story,
because they expect more explanations of the outcome.

Example:

1)** Mádhy ya kerti tünük ngá mëc. Hèndán yà, wá sìn há há
75-76 big come child sheep pierce die other come same until
wày.
   finish

   The buck pierced the first one. It died. Then the next
one arrived, he pierced it too and it died. He went on
doing this until the third and forth one were also killed.

2) Và kì wá sín, và kì wá sín.
go where same go where same

Wherever he went he did the same, wherever he went he
did the same.

Zərmba went to a witch doctor in the area and told him that
whenever his uncle was coming to see him about the heritance of
the compound, he should tell him, that he Zərmba is heriting
everything.

The first elliptical sentence includes all this information,
already mentioned before. Instead of repeating every "trip to
the witch doctor" it is just said in a short way: "same.",
because it is the outcome, the end of the story.

The fact that the markers of the climax do not occur in the
denouement serves to defocus the outcome of the story. The
outcome is just as it was expected and is told in the narrative
tense. It is usually very short, often just one sentence.

3. **Introduction and reference to participants in general**

We will describe how participants are introduced and the system
for referring to them, when they are not being specially high-
lighted or focused on. This reference system occurs everywhere
in the story except in the climax and sometimes in the pre-peak
episode.
3.1.1 Introduction of participants

Each new participant is first introduced by means of a noun or name. This is the case in the introduction of the story as well as in the setting of the episode, sometimes even in the body of the episode. The participant can be introduced as the subject or object of the clause.

Not all the participants are introduced at once, but only those who are acting in the episode or incident. Further participants are introduced in the following setting of episodes or at the beginning of the following incidents as they appear in the story. New participants can be introduced throughout the whole story.

Example:

1)** Gènàw slld ka và tik za. Và và ján tìmëk.
   1+2 goat get up to go his go go find sheep.

   The goat went off and met the sheep.

The goat is introduced as the subject and the sheep as the object. These two participants are acting through the whole first incident.

2)** Và và ján gämndak.
   12 go go find hen.

   They went off and met the hen.

Here the hen is the next participant introduced as object at the beginning of the second incident. In both the third and forth incident another participant is introduced, so at the end of the first episode all the 5 participants are introduced.

3)* Mëvolüm ngàz1 kër gènàw mbù mbù wèrf pé.
   panther married child goat give birth children many.
The panther married the daughter of the goat. She gave birth to a lot of children.

Here three participants are introduced in the introduction of the discourse: the panther, the daughter of the goat and her children.

4)* Kédék kwàyà kwàyà yà jàná mòvolum a ba later hyena come find panther neut weave maslága. cloth

Later on the hyena arrived and found the panther who was weaving cloth.

The fourth participant: the hyena is introduced in the body of the first episode and all these four participants are acting now in this episode and throughout the story.

3.2. Reference to participants.

If the participant is first introduced in an object slot, when he becomes subject for the first time a noun must be used.

Example:

1)** Gànàw slid ka và tik za. Và và jàn la-3a goat get up inf. go his go go find tumük. Tumük à ngar sheep sheep say

The goat went off and met the sheep. The sheep asked:

2) Zlàn kɔrti tìk ka va ka pù tìk. Kɔrti tìk send child his progr. inf watch it child his pù pù mèwénì à njà ka hamánù. watch watch antelope hab. eat it

The woman sent her child to guard (the peanut field).
The child was watching it, then the antelope came and ate the peanuts.

Once the participant has been introduced as the subject of the verb, he will be referred to by the third person temporal pronoun which is realised with zero in the narrative mood and [á] in the other moods, as long as he continues as the subject in subsequent clauses. When another agent starts acting in the subject the first mentioned actor will have to be reidentified by the noun when he becomes actor again.

Example:

1)* Mòvolum zlèr mèljìjìk kad, Œ tūh ā jìk
29-3la panther open door part. go in in house

Œ và kàw kwàyà kwàyà. Kwàyà kwàyà mòn kàsàm
  go take hyena hyena tear body
tîk sl tik. Mòvolum dère sëbà...
  his run his panther also follow

The panther opened the door, entered into the house and caught the hyena. The latter was able to tear herself off and escaped. The panther followed her...

When the actor changes from one clause to another within a sentence, each one has to be identified by a noun.

Example:

1)** Gènàw tär dirfi, tûmùk cèk, gàmndàk cèk
27a-d goat start song sheep follow hen follow
dère, mgbàva cèk.
also cat follow

The goat started to sing a song, the sheep sang, the hen sang and the cat sang.
If a participant is acting as last one of an episode and as the first one of the following episode he has to be reidentified with a noun in the new episode and can't be referred to with a pronoun as within an episode.

Example:

1)* Mátà Ø vígl ítá za Ø tòp à débín
21a-22b temp. go/pl home climb in granary
ka der Bóbóm cah áné débín tòku. // Wèrtì
to put honey this in granary that wife
tòku wèlè móvolúm à ngar:
that call panther pr. say
When they came home she climbed unto the storage house to put the honey into it. The wife called the panther and said:

The subject of the verb 'climb' in the first sentence and "call" in the second sentence is both time the wife. She is reidentified the second time because of a new episode.

If all the participants (or at least the last 2) in one episode or incident are the subject of the verb at the beginning of the following episode, they are only referred to with the pronoun and not by nouns as would be expected. The verb can have the plural marker but does not have to, because they are acting as a group.

1)** Ø Và và Ø ján gàmndak.
12 go go find hen

They went off and met the hen.

2)** Ø vígl vígl vígl và Ø ján mbàva.
20a+b go/pl. go/pl. go/pl. go find cat
They went off and met the cat.  
In the first example the zero pronoun refers to  
the goat and the sheep who were actors in the preceding inci-
dent. Now they go off and meet the hen. At the beginning of  
the next incident ex. 2, all three of them are going off.  
Again they are referred to simply by zero pronoun. Notice  
that the verb here is in the plural form which was not the  
case in the previous incident.  

If after a conversation the last speaker is the agent of the  
next action he is reidentified with a noun.  
Example:  
1)** gënàw á ngar: "yàw, ní má kíñí."  
9+10 goat pr. say intr. we go our  
Gënàw tår dirfi.  
  goat begin song.  
The goat said: "Well let's go." She starts to sing.  

2)* Mòvolúm á ngar: "À codú dày dày kùn,  
28-29a panther pr. say pr. say/it loud neg.  
nà dà a jè wàcah." Mòvolúm zlère mèjljik  
pour my in house here panther open door  
  kad,...  
  part.  
The panther said: "Do not speak loud, I have hidden (the  
hyena) in my house." He opened the door.  

Reference to participants in dialogue may be different. This  
needs further investigation.
4. Introduction and reference to props

Grimes distinguishes between participants and props: "Participants are always animate (except in the case of personification) and they initiate action. Props may be animate or inanimate but do not initiate action." In ḏaba narrative props are introduced with a noun in the object slot and then referred to by an object pronoun [-u] or zero until the sequence is broken by another object. Then it has to be reidentified by the noun.

It is interesting to note that the props are referred to by zero and not by the pronoun [-u] whenever they occur with verbs in the eventline, that is to say with verbs in the narrative mood. They are referred to by the pronoun [-u] in speech and background information, such as description, rel. clauses, inf. clauses, that is to say in all the aspects except in the narrative.

Example:

eventline referred to by zero

1) * màmëm và lúmò và sàkàm zlimi zla sàkàm
10b-g mother go market go buy ear cow buy

honey pour it in tin then take ear cow

càn ffØ á nín.
this put/it in it

The mother went to the market, bought a cow ear and honey and put these things into a tin.
2)** Tùmùk và bël bël pày màdày kër kër ø
sheep go cut cut tree big tie tie it
kàd dèr ø à gár mèdikid.
part. put it at entrance

The sheep cut down a big tree, tied it all together and put it in front of the entrance of the compound.

in speech referred to by [-u]

1)** "Hà và ka sën cék dirfi kini vu?" - "Hà
16+17 you prog. know follow song our intr. yes
tà va ka sënú.
I prog know/it

"Are you able to sing our song?" - "Yes I am able to sing it."

description referred to with -u

1) Wèrti biz biz wàndën tìk àza mèwèni
woman plant plant peanut his then antelope
à njà ka va ka hamènú.
hab. prog eat/ it

The woman was planting peanuts and then the antelope was eating them.

5. Predominance of participants and props

It is noticeable that in pre-peak and climax of daba narrative the participant reference system is extended to take into consideration the highlighting of participants. Looking through several stories this has been confirmed. The narrator may choose to highlight one or more participants within an episode. It is not so much to mark the initiator of the events but rather to underline the interaction of all the participants involved in an action and their relationship to each other.
The special reference system for participants in the climax is also a feature which the narrator uses to create tension. But it is not at all rigid. Even in climax the narrator can refer to the participants according to the general rules outlines in chapter 3.

The same markers which are used to highlight a participant are also used to highlight an object which becomes important and upon which the participants are acting, in other words a prop.

5.1. The markers to highlight participants and props

Three markers are found which are used to highlight a participant or a prop:

**takànà**: demonstrative adjective "person, object already mentioned".

Ex. mòvolúm takànà "That panther" panther

**tòku**: demonstrative adjective "That over there" (designating an object away from the speaker).

Ex. tùmùk tòku "that sheep over there" sheep

**cåh**: demonstrative adjective "this" (designating an object close to the speaker).

Ex. Bòbòm cåh "this honey here" honey

On discourse level these three markers loose their initial function as demonstratives and are used to highlight the participants and props in the climax of a story.
Now we will look at the two stories included in the appendix in more detail to see how these markers function.

In the story "Këm soson" **, episode 3 is the pre-peak of the story and contains in itself a small climax.

Episode 3 40-48 all the participants: goat, sheep, hen and panther are referred to with a noun. In 49 the panther is reidentified with noun plus the demonstrative adjectives: [mòvolúm takànà] "panther that already mentioned before".

According to the general system the narrator could refer to him with the zero pronoun, without any demonstr. adj. The panther is eating up all the children of the other animals. The marker "takànà" is used here to highlight the action of the panther: he decimates the inhabitants of the colony by eating their children, which makes the mothers leave. It also shows that compared with all the other 4 animals (goat, sheep, hen, cat) panther is more important in this episode, because he is the initiator of the actions.

In 51 the sheep is identified by [tùmùk tôku] "that sheep" in 52 the child of the sheep is identified with [ndàhàz tôku] "that buck". This is in the main body of the climax episode 3. These two animals become the only adversaries of the panther throughout the rest of the story.

Once they have been highlighted it seems to be a personal preference of the narrator whether he refers to them again with noun +[takànà] or [ tôku] or just with a noun or pronoun.
In this story only the buck is referred to once more followed by [takànà] (64) and all the other times the general reference system come into play:

Kàrtì tümbük takànà sl sl và nga pay tôku ñàzá pànà pànà. child sheep marker run run go break tree that then different
The buck ran and broke the tree into pieces.

Here the buck has accomplished his training. He is ready to fight the panther.

It is interesting to see that the tree [pay] the object for the training for the buck is identified as [pay tôku] "tree that" in the same sentence. The marker [ tôku] just underlines the big importance of that tree upon which the buck was practising.

In this story the [takànà] seems to highlight the most important character in each episode, giving it the highest focus:

pre-peak episode 3 mòvolum takànà panther that

climax episode 4 kàrtì tümbük takànà child sheep that

The [ tôku] marks the next important participants, in other words [ tôku] gives less focus than [takànà] but more than [càh]:

pre-peak episode 3 tümbük tôku ndàhàz tôku sheep that buck that

In the story *Mòvolum mà ngázl kàr gònàw "The panther who married the child of the goat", in the pre-peak episode 2 (small climax) the child is reidentified with [kàrtì tôku]
"child that" (16a). According to the general rules the noun would have been enough but here the [tòku] highlights the action of the child because without his intervention the mother and the children would have been eaten up by the hyena. So the child is the most important participant in this episode and also of great importance for the whole plot.

In the same episode 2 there are two highlighted props: The tin and the ear of the cow.
The tin will be an important object for the wife as she tries to outwit the panther. Here she makes all the necessary preparations by putting honey and a cow's ear into this tin. The tin is put into focus with the marker [tòku] 19b + 20a.

The ear is referred to as "ear this" [zlimi zla cāh] 18f. Together with the honey it is the content of the tin. I do not quite see the importance of highlighting it. May be it is because it makes the honey even more tasty to the panther. In other stories honey mixed with an ear of a cow is often a good medicine.

From this episode we can conclude that the object with the marker [tòku] is more important than with the marker [cāh].

Episode 3 is the climax episode. We notice that the adj. pronouns [takànà tòku] and [cāh] are used more frequently.

takànà : 23a kòfa njà bòbòm takànà cāh
tin have honey that this

Tòku : 21c dèbin tòku 22a wërti tòku
granary that wife that
- 34 -

cah : 21c ɓɔɓɔm cah 22d kán dá cah
honey this thing my this

24b má buh buh cah "hole"
who pierce pierce this "hole"

Highlighting here does not so much concentrate on the participants, but as the actions performed upon certain objects. We observe that the tin of honey is now the most important object, because it is marked with [tɔku]. All the action is centered on outwitting the panther.

Also the granary comes into focus, because the wife wants to put the tin into it. It is marked with [tɔku]. The honey and the hole in the tin are necessary too, so they are highlighted by the marker [cah].

The wife would normally be referred to by a noun only, but here she is marked with [tɔku]. This gives her also predominance over the panther which is referred to with a noun only.

At the end of episode 3 we notice one more [tɔku]. It is in the speech of the panther, where he refers to the stomach of the hyena as "stomach that" 31c.

[liɓi toku] It is again an object which is highlighted because it is important in the outcome of the story.

Also in the climax of other stories this way of highlighting participants and props has been noticed. Some narrators use it more often than others. Participants and props seem to be on the same level in this system of highlighting. Sometimes
the props are even more highlighted than the participants.

To summarize we can say that the three demonstrative adjectives are used to highlight participants and their actions and relationships to each other and to highlight the props in the following order:

takana: most important participant or prop within an episode
toku: important participant or prop within an episode
cah: necessary prop in the background, essential for the resolution of the story.

Zørmba the squirrel is a well-known character in Ga folk tales. He is usually the hero of the story, he is clever and therefore can always resolve the problem for his own good or for the good of others. In a study of several stories only one reference to Zørmba with [Zørmbá takànà] has been found. He needs no marking of preponimance within a story, because his characteristics are already known by the listeners.

5.2. Reference to participants in the wrap-up of the episode

There is another way to highlight a participant. This device is always used at the end of an episode when the participant is leaving. Often it is at the very end of a story. The participant is then referred to with the pronoun [tá] instead of zero. This pronoun is also used in the plural. In the two stories in the appendix the narrator did not use it. Its use seems to depend on the personal habit of the narrator.

Example:
1) Gèmezli caw caw á zål gàs bòkùlà tik tá va tìk.
   monkey quickly behind collect skin his go his
   Afterwards the monkey got up quickly took the skin and went off.
   The monkey was able to steal the skin of the lion and went off. In the next episode the character changes, it is Zàrmba who notices that his skin has been stolen.

2) Wòrti bama gàs wàrî tik tá va tìk.
   wife sort of collect children her go his animal
   The wife of the bama animals took her children and went off.
   That is the end of the story where all the animals are going home.

6. Representative participant

   We have observed that the narrator likes to choose the main participant as a representative of a group of participants already introduced. Usually he adds the plural suffix marker [-gi] to the verb root to indicate that there is more than one person acting.

   Examples:

   1) Mòvolúm à vigi à vigi à njà wàcàh kúlá
      panther go/pl. pr. go/pl come here to
      Guidèr ka cam widén.
      to collect firewood.
      The panther went from here to Guider to collect firewood.
      The verb form shows the plural and tells us that there is more than one participant going to Guider. The context tells
us, that the panther and the child are going.

2) Bamâ  slid vigl.
   animal get go/pl.
   up

The bama animal got up and went.

The first verb to "get up" is singular and the second "to go" is plural. This shows us that more than one participant are involved in the action. Previously the bama was talking to his wife, telling her, that she should go to the savanna with him. So the plural here refers to both, bama and his wife.

The representation of a group of participants by one participant is a quite frequent feature, also used outside of story telling.

7. One participant referred to by different nouns

It can be observed that the narrator may not always refer to a particular participant by the same noun.

The relationship between the characters within an episode can have an influence to this.

Example: Introduction mòvolúm - ker gènàw
   panther child goat

1)* episode 1 mòvolúm - wàrtì tik
   panther wife his

episode 2 kàrtì - màmen
   child mother

episode 3 mòvolúm - wàrtì tôku
   panther wife his
The child, goat, wife and the mother are the same character. The narrator chooses the noun according to the relationship of the participant to is co-participant within the episode.

The same can be noticed in

2)** episode 3  mòvolún - tûmûk - ndàhàz
               panther  sheep   buck

episode 4  tûmûk - kèrtì tûmûk
           sheep   child sheep

màmèn tûmûk - kèrtì tûmûk
            mother sheep child sheep

In episode 4 the buck is referred to as the children of the sheep. It is important to know that he is still small. The sheep is again referred to with the same noun at the beginning, but changes to "mother sheep" later on. This shows again her relationship to the young sheep.

Often the narrator uses a more general term when a participant or a group of participants fades out of the story, or is no longer important.

Examples:

1)** ko nàyìf        refers to the whole group of animals.
    44 everybody
None of them is really important enough to be referred each to by a noun.

2)** ndàlìf tèm        refers again to the whole group of animals. They go home and fade out of the story.
    54 people  all
There are also two forms of address well known by the Gaba people. The narrator uses these often in speech. The panther is called [vay Tôdû] "my father Tôdou" and the monkey is called [nàna] "uncle."

Example:
1) Zârmbá và ítá gëmezli. "Sôkö nàna. Yàw nàna name got home monkey hello uncle intr. uncle a picah hà njà ki?" today you be where Zourmba went to the compound of the monkey. "Hello uncle, how are you today?"

2) Môvolûm à và múlûk. Kwàyà kwàyà màtà lëma za panther pr. go journey hyena temp. see temp à và múlûk màtà nehu sëkà: "Hà và kí pr. go journey that's ask/it also you go where why vày Tôdû?" father name

The panther went on a journey. When the hyena saw him going on a journey she asked him: "Where are you going, my father Tôdou?"

8. Aids to disambiguity.
The narrative participant reference system as described thus far is basic. However, there are times when a participant may fail to be overtly marked according to the expected system. The following features may help to establish who the participant is:
Patterns from the culture

Example: * Mātā víglī ítá za tàp à debín...
   2la+b temp. go/pl. home temp climb to granary

   When they came home she climbed on the storage house.

According to the reference system it is clear that the subject of the verb "go" [víglī] is the mother and the child. There is no reference to the subject of the verb "climb". Is it the mother or the child who is climbing up? From cultural background we know that only grown ups climb into the storage house. It is too dangerous for children. So here the zero pronoun stands for mother.

The context may also help us to identify the participant. For example in a dialogue the speakers have to be determined by the content of the quoted speech information or the fact that the speakers alternate in their dialogue. ** 13-18

The narrator may also identify participants by actions they perform.

Example:

1) Bay wëzlæv mata lëma za mis mis nënëkun.
   chief sky rel. see laugh laugh much

   Këdek kwaya kwaya ti tædîhigl, ta va za pen
   hyena compl. arrive/here/pl. rel. go

   pëm pëm a kwaya kwaya za baw zla makad vëlon
   hit hit on hyena then take cow three give/to

   Zëmba.
   name

   After a little while the hyena and Zëmba arrived. God went towards her, hit her, took three cows and gave them to Zëmba.
In this episode God, the hyena and Zërmba are involved in an affair. The action "hit" [pəm] and "take - give" [baw, vel] can only be performed by God because the hyena is the patient of the verb "hit" and Zërmba is the object of the verb "give".

Conclusion

This is a first tentative essay to write down rules and features of daba narrative discourse. We find many general patterns which characterise the narrative text and which are found in each story. Yet often certain expected features are missing, it can be difficult to divide a text neatly into its main parts and smaller units. It seems that the structure of the narrative text depends also quite a lot on the narrator himself.

It is interesting to see how the daba attach much importance to the climax, the developing conflict of a story and very little to the actual outcome, the resolution of it.

There is still more investigation needed, specially concerning the reference system of participant, when they are highlighted and in speech.
* Matamena movolum ma ngazl ker genaw.

The story of the panther who married a goat's daughter

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<td>The panther married the goat's daughter. She gave birth to a lot of children.</td>
<td>reduplication of verb &quot;give birth&quot;</td>
<td>introduction of panther and his wife and the children.</td>
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<td>One day the panther's wife went off to market. Panther and children stayed home.</td>
<td>indication of time: market day, indication of place: market, beginning of a new action: marker [ ácin ].</td>
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<td>mis en scène</td>
<td>A little later the hyena came to visit the panther. The panther hid her in his house to await the return of his wife. Then they would eat mother and children.</td>
<td>indication of time: a little later, dialogue between panther and hyena</td>
<td>introduction of new participant: hyena</td>
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<td>Episode 2</td>
<td>one of the children heard everything. It went off to wait for the mother coming back from the market to tell her what happened at home.</td>
<td>indication of time: rel. temp.clause &quot;When..&quot;</td>
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<td>pre-peak with small climax</td>
<td>The child met the mother and told her about the hyena. The mother went back to the market to buy honey and a cow's ear. She puts these things into a tin and made a hole in it. After that she gave the tin to the child.</td>
<td>main body marker [tf] time indication: a little later, climax markers: 1. accumulation of verbs (go, buy, go buy, pour, take, put) 2. rel. temp clause &quot;when&quot;..</td>
<td>predominance of child marked with [tòku] and of the tin marked with [tòku] and the cow's ear marked with [cah]</td>
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Matamena movolum ma ngazl ker genaw (contd.)

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|         | They went home, the mother climbed up into the granary to put the tin into it. | time indication: rel. temp. clause: "when..." | Predom. of granary marked with [tōku] and of honey marked with [cah] |
|         | The wife outwitted the panther with the money tin. So the panther opened the house where the hyena was and tried to catch her. They fought together. | dialogue: between wife and panther accumulation of verbs: open, go in, go catch, tear off. | Predominance of wife marked with [tōku], the fin marked with [takān], the stomach marked with [cah], and the hole marked with [cah] |
|         | They return off into the savanna. | neutral tense of verb "run". | |
|         | The mother and the children went to her father's home. The panther was left on his own. | new action marked with [tī] | |
|         | That's the end. | formula | |

It was difficult to see a clear break between the second and third episode. Sentence 19 and 20 could also be marked as a wrap-up of episode 2, or even sentence 21. So episode 3 would start off with the dialogue.

Often in the stories the wrap-up of an episode could be the setting of the following episode or vice versa, specially when it is marked with a rel. temp. clause "when...".
**Matamena ken soson. The story of the animals.**

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<thead>
<tr>
<th>PLOT STRUCTURE</th>
<th>CONTENT</th>
<th>MARKERS OF PLOT STRUCTURE</th>
<th>INTRODUCTION AND PRE-DOMINANCE OF PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>incident 1</td>
<td>The goat went off on a journey. She met the sheep. The sheep would like to join her. The goat gave her permission to do so if she knew her song. The sheep was able to sing it.</td>
<td>beginning is marked with a motion verb: &quot;get up, go&quot;, the body is the dialogue between the goat and the sheep.</td>
<td>introduction of goat and sheep.</td>
</tr>
<tr>
<td>1 - 11</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>incident 2</td>
<td>The two met the hen who would like to join them. The hen was also able to sing their song.</td>
<td>beginning is marked with a motion verb: &quot;go&quot;. parallelism of actions and conversation with preceding incident.</td>
<td>introduction of third participant: hen</td>
</tr>
<tr>
<td>12 - 19</td>
<td></td>
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</tr>
<tr>
<td>incident 3</td>
<td>The three met the cat, who would like to join them. She was able to sing their song too.</td>
<td>beginning is marked with a motion verb: &quot;go&quot;. parallelism of actions and conversation.</td>
<td>introduction of fourth participant: cat</td>
</tr>
<tr>
<td>20 - 27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>incident 4</td>
<td>The four met the panther, who would like to join them. He is not able to sing their song, but as he threatened the animals to eat them up, they let him join them.</td>
<td>beginning is marked with a motion verb: &quot;go&quot;. parallelism of actions and conversation. climax markers: conversation ends in drama style, interjections: [yəw, ēk].</td>
<td>introduction of fifth participant: panther</td>
</tr>
<tr>
<td>with small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>climax</td>
<td>28 - 39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLOT STRUCTURE</td>
<td>CONTENT</td>
<td>MARKERS</td>
<td>PARTICIPANTS</td>
</tr>
<tr>
<td>----------------</td>
<td>---------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>pre-peak</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Episode 2</strong></td>
<td>setting 40 - 41</td>
<td>All the animals go into the big savanna, nobody else was there.</td>
<td>motion verb: &quot;go&quot;. place indication: savanna</td>
</tr>
<tr>
<td>40 - 45</td>
<td>body 42 - 44</td>
<td>They built their houses.</td>
<td>conversation between the animals</td>
</tr>
<tr>
<td></td>
<td>wrap-up 45</td>
<td>They stayed in the savanna.</td>
<td>neutral tense of verb: &quot;rest&quot;.</td>
</tr>
<tr>
<td></td>
<td>setting</td>
<td>(episode 2 could be setting of episode 3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>body with small climax 46 - 52</td>
<td>after a year all the animals got children. The panther had 4. He ate all the children except his own and the buck of the sheep who was growing nicely every day.</td>
<td>time indication: &quot;after 1 year accumulation of verbs: &quot;give birth, lay eggs, go, eat&quot;</td>
</tr>
<tr>
<td><strong>Episode 3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46 - 55</td>
<td>wrap-up 53 - 55</td>
<td>The goat and all the other mothers went home. There was only the panther and his children and the sheep and the buck left.</td>
<td>motion verb: &quot;go home&quot; with place indication.</td>
</tr>
<tr>
<td>PLOT STRUCTURE</td>
<td>CONTENT</td>
<td>MARKERS</td>
<td>PARTICIPANTS</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>setting</td>
<td>The children of the panther called the buck to play with them. But the sheep-mother told him not to go until she had taught him some tricks. Every day the buck played on his own.</td>
<td>time indication: a little later.</td>
<td></td>
</tr>
<tr>
<td>56 - 60</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>body</td>
<td>The buck was able to demonstrate his strength.</td>
<td>dialogue with drama style at the end. climax markers: accumulation of verbs: &quot;go, cut cut, bind, put, run run go, break.&quot;</td>
<td>predominance of buck marked with [takam].</td>
</tr>
<tr>
<td>61 - 64</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wrap-up</td>
<td>The next morning the sheep went home and left the buck on his own.</td>
<td>time indic.: next morning morion verb with location: &quot;go home.&quot;</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>setting</td>
<td>The children of the panther called the buck to fight. They arrange it.</td>
<td>wrap-up of 1st incident: motion verb: &quot;go, stand&quot; with location: &quot;Porch&quot; setting of 2nd. incident: marker [t], denouement marked with elliptical sentences</td>
<td></td>
</tr>
<tr>
<td>66 - 73</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>body</td>
<td>1st: The buck kills all the children of the panther. 2nd: He kills also the panther.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74 - 87</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>divided into 2 incidents</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st: 74-78</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd: 79-87</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>wrap-up</td>
<td>The next morning the buck went home to his mother.</td>
<td>time indication: next morning. verb of motion with location: &quot;go home.&quot;</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Episode 4

Episode 5
<table>
<thead>
<tr>
<th>CONJ.</th>
<th>SUBJECT</th>
<th>VERB</th>
<th>OTHER</th>
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</thead>
<tbody>
<tr>
<td>1a</td>
<td>Mòvolúm</td>
<td>nzàzl</td>
<td>ker gònàw, child goat</td>
</tr>
<tr>
<td></td>
<td>panther</td>
<td>married</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>mbù mbù</td>
<td>gave birth</td>
<td>wàrf pé, children many</td>
</tr>
<tr>
<td>2a Plc lúmo ácín</td>
<td>wàrltì tìk</td>
<td>va</td>
<td>lúmo market</td>
</tr>
<tr>
<td>day market then</td>
<td>wife his</td>
<td>went</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>mòvolúm tété</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>panther and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>wàrf tégl</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>children their</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c</td>
<td></td>
<td>njà</td>
<td>ità. home</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stayed</td>
<td></td>
</tr>
<tr>
<td>3a Kédék</td>
<td>kwàyà kwàyà</td>
<td>yà jànà</td>
<td>móvolúm panther</td>
</tr>
<tr>
<td>Soon</td>
<td>hyena</td>
<td>came to find</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>a</td>
<td>ba</td>
<td>maslágà. cloth</td>
</tr>
<tr>
<td></td>
<td>he</td>
<td>weaves</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Wàrf tìk</td>
<td>má wàn wàn</td>
<td>à jàkwàrà tìk, at side his</td>
</tr>
<tr>
<td></td>
<td>children his</td>
<td>sleep</td>
<td></td>
</tr>
<tr>
<td>5a</td>
<td>Kwàyà kwàyà</td>
<td>ngar</td>
<td></td>
</tr>
<tr>
<td></td>
<td>á hyena</td>
<td>he</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>&quot;Mòkú, hí</td>
<td>nja ka nèp</td>
<td>téte vl rèn vu?&quot;</td>
</tr>
<tr>
<td></td>
<td>you, you</td>
<td>are staying</td>
<td>with meat Que.</td>
</tr>
</tbody>
</table>
6 Mòvolum á
    panther he
ngar:
said
"À kì?"
where?

7a À
    He
ngar:
said

b "Ta jàkwàrà kú
    beside you
má wànl wànlí
    sleeping
tòku?"
that what?

8 Mòvolum á
    panther he
ngar:
said
"Wàrí dàgl dàkun wú?"
children my, Neg Que.

9a À
    He
ngar
    said

b "Ta
    when
njà kà ngarì
    saying
gònàw
    goat

c gònàw cah
    goat these
da
    are
tí tòku kùn wú?"
Pl these not Que.

10a "Àwa,
    Expression
à
    you
làwà
    speak
dày dày kùn,
    loud not

b màmàn tán
    mother their
tí (va)
    compl. (gone)
lùmò.
    market

11a À
    you
yá
    come

b tâ
    I
bòh-ò
    hide-you
jè áwácàh.
    house here.
Mâmèn tân ta
mother their when

ya
comes

Itá za
home then

mlnè
we

ka ham
will eat

tá tém tété mâmèn tân."
them all with mother their.

Kwàyà kwàyà
hyena

tûh
entered

à jlk,
in house

mòvolûm
panther

pèk pèk kad.
closed in

Kèr gònàw ma tàkan
child goat who one

màtà zlimi
when heard

za,
then

sî tik
ran away

và wànày
went layed

tfk à katòf
himself on road

ka pù
to wait

mâmèn
mother

tà cêden.
to tell-her

Kèdèk
soon

màmèn
mother

tí yà.
compl. came

Kèr tòku à
child this he

ngar:
said

"May,
mother,"

vày
father

tí pek
compl. closed

kwàyà kwàyà
hyena
Màmen a mother she
ngar: said

"À you
njá stay

klsè à wáca,
meantime here

vay go

ka pad' to return

à nímln a lúmò
again to market

tà I

ya.' come

càza then

tà I

Kàr tòku child that

njá stayed

à jèkwàrà káslák màmen,
beside calabash mother

màmen mother

và went

lúmò market

và sèkèm went bought

zlim zla ear cow

sèkèm bought

bóbóm honey

sèk poured

à kòfà in tin

f àza then

bàw took

zlim zla càh
ear cow this
- 51 -

g
ff
put
á nín
into it.

19a Màtà
when
yá
came
za
then

b
bùn bùn
pierced
kèfà tòku
tin that

kà kwarà
ka kwará
á lín.
can flow-out
from it.

20a
Bàw
took
kèfà bòbóm tòku
tin honey that

vél
gave
à zlèrà kòrtì tìk.
to hand child her

21a Màtà
when
vígl
went
ítá za,
home then

b
tàp
climbed
à debín
up granary

C
dèr
ka der
bòbóm cah àné debín tòku.
honey this in granary that.

to put

22a Wèrtì tòku
woman that
wèlè
called
mòvolúm
panther

b
à
she
ngar:
said

ngar:
said

C
"À
you
yá,
come

à
she

mà
you

vélà-kú
give-me-it
kán dá cah sàkà à debín.
thing my this also in granary.
23a  Mòvolúm  bàw  kèfà njà bòbóm tákanà cah,  
panther  took  tin with honey that-this

b  vèl.  gave

24a  Bòbóm má kwáráhá  
    honey which flowed-out

    ká má bùh bùh cah  
    out of hole  this

b  kàw-èn  ká zlèrà,  
    caught-him  by hand

c  mòvolúm  ka gèr  
    panther  tried

d  ka sàkwàt  ká pày  
    to rub  on tree.

25a  Wèrti tòku à  ngar:  dákun, mbùt vú?
    woman that she  said:  not, poison Que

b  "Hà  tèl-ù  dákun, mbùt vú?
    you  try-it  not, poison Que

26a  Mòvolúm  tèl,  nékw nékw,  
panther  tried  sweet

b  à  ngar:  á ki, wèrti dà?
    he  said  where, wife my?

c  "Hà  jàn  á ki, wèrti dà?
    you  found  where, wife my?
27a Wörti tôku à woman that she ngar: said
ték waist

b "Nà kú, hà you, you tâlán ítá à wáca. head home here.
waist

28a Nàívfgí à people they dicí press

b ka gàr to find ìbbi kwàyà kwàyà à lumò stomach hyena on market

b òóbóám." honey.

29a Mòvolum à panther he ngar: said
céd-u say-it
dày daar kùn, nà dá á jë wàcãh." loud not, for me in house here

b "À you
dày, say-it

30a Mòvolum à panther ngar: said
zlèr opened

tùh entered

b à jlk

c à jlk

31a Kwàyà kwàyà hyena mòh tore-away

b si tik.
ran away

kàsóm tîk
body his
32a Mövolúm dërè
    panther also
    sòbà,
    followed

b å
    he
    ngar:
    said

c "Séy
    only
    kàtà
dem
    take
d̀bòóm tənë lìló kù tòkù."
honey from stomach your that

33 ì
    they
    sigl
    ran
    á dònù kàd.
in bush out

34 Màn món gëñàw azàl
tì va
    mother goat after
    compl. went
tan tèsè wàrí tìk ìtà cìn.
    they with children her house father.

35a Mövolúm màtà
    panther when
    pàdà
    returned

b sàf
    saw
    wàrì càh tèsè màmèn tàn da
    children these with mother their are
dàkùn.
    not

36 Tì wày
    compl. finished
<table>
<thead>
<tr>
<th>CONJ.</th>
<th>SUBJECT</th>
<th>VERB</th>
<th>OTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a</td>
<td>Gènàw goat</td>
<td>sld</td>
<td>got-up</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ka và tìk</td>
<td>za</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to go off</td>
<td>then</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>và và jàn</td>
<td>tûmûk.</td>
</tr>
<tr>
<td></td>
<td>went went found</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3a</td>
<td>Tûmûk â sheep she</td>
<td>ngar:</td>
<td>said</td>
</tr>
<tr>
<td>b</td>
<td>&quot;Hà you&quot;</td>
<td>và</td>
<td>kì?&quot;</td>
</tr>
<tr>
<td></td>
<td>go</td>
<td></td>
<td>where?</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Tâ I&quot;</td>
<td>và dà</td>
<td>kà lay mà gèdàk.</td>
</tr>
<tr>
<td></td>
<td>go off</td>
<td></td>
<td>to place which far.</td>
</tr>
<tr>
<td>5a</td>
<td>Kàn ndírí ta thing people when</td>
<td>ham</td>
<td>eaten</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>za, then</td>
</tr>
<tr>
<td>b</td>
<td>â they</td>
<td>njà ka ngarígl:</td>
<td>Hab. say</td>
</tr>
<tr>
<td>c</td>
<td>'gènàw â goat he</td>
<td>hàm-ú.'</td>
<td>ate-it</td>
</tr>
<tr>
<td>6a</td>
<td>Tûmûk â sheep she</td>
<td>ngar:</td>
<td>said</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
<td>Translation</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>&quot;Mlné we ka váy will leave&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>&quot;Há you va ka sén cék Fut know sing dirfi da vú?&quot;</td>
<td>&quot;Que song my Que&quot;</td>
<td></td>
</tr>
<tr>
<td>8a</td>
<td>Tùmùk â sheep she ngar: said</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a</td>
<td>&quot;Tá I và ka sén-ú.&quot; Fut know-it.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9a</td>
<td>Gènàw â goat she ngar: said</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9a</td>
<td>&quot;Yàw Expression ní we mà kiní.&quot; go off.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Gènàw goat târ started dirfi: &quot;Mègùm, mègùm mègùm song&quot;</td>
<td></td>
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</tr>
<tr>
<td>11</td>
<td>Tùmùk sheep cèk: sang &quot;Mgbràtàn tèmbbòm tèmbbòm&quot;</td>
<td></td>
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</tr>
<tr>
<td>12</td>
<td>Và và ján went went found gàmmndak.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13a</td>
<td>Gàmmndak â hen she ngar: said</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13a</td>
<td>&quot;Hì you vá go kír?&quot; where?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13a</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
"Nì we " và kínì go off ká lay má gèdèk."

"Kàtà I " ka sèbbò will follow hínì sèkà vu?" you also Que

"Hà you " và ka sèn cèk Fut know sing dirfi kini vú? song our Que

"Hà, yes, tà I va ka sèn-ú." Fut know-it

"Tò, we ní má tokón." go off.

Gònàw goat tår started dirfi, song

b tùmùk sheep cèk, sang

c gàmndàk hen cèk. sang

Vigì vigì vigì went went went

b và jàn went found mgbàva. cat

Mgbàva à cat she ngar: said

b "Hì you vá go kf?" where?
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22a Gàmnàdàk å
gen    she
   ngar:
said

   b
   "Nhà
   we
gà kiní
   go off
dìlyà
   happened
kà lay
   to place other
   za,
   then

23a Kôn ta
thing when
dìlyà
happened
Mànà
" (it's them)
za,
then

24a Kôn ta
thing when
dìlyà
happened
Mànà
" (it's them)
gà
they
ngar:
say
min màtà
we that's-why
gà kiní.
va kiní.
go off

25a Mgbàva å
cat she
ngar:
said

   b
   "Tà
   I
   và ka va dà
   Put go off
   sòkà za?
   also then?

26a Gàmnàdàk ndìrlí ta
hen    people when
kaw
caught

   b
   å
   they
gà
   ngar:
say
Mgbàva.
   cat
dìrlí,
song

27a Gànrà
goat
tàr
started
b  tůmûk  cèk,  b
     sheep  sang,  

c  qàmndàk  cèk  dère,
     hen  sang  also  

d  mgbàva  cèk.
     cat  sang  

28  Và và và jàn  mòvolûm
     went went went found  panther

29a  Mòvolum á  ngar:
     panther  she  said
     vá
     you  go
     kì?  where?

30a  Gânàw á  ngar:
     goat  she  said
     vá kînî  za ká lay  mapàrâm.
     go off  then to place other

31a  "Tà  vay,
     I  come

     hldî  và tik."
     people  go off

32  "Nà kîf, hà  và ka sên cèk
     for  you, you  dirfi  kíñî  dákun  wàsíkì?
     song  our  Neg  then-what?

33a  "Tà  sèn-ù  dákun,
     I  know-it  not
b  tå  pàdá dá  zà."  then
I  return back

34  "Yàw,  má tokón."  go off
   good
   ní  mà
g   mà
t
   we  tokón.

35a  tår  dirfi,
    Gànmìw  started  song
    goat

b  tègl.  it
   tòmùk,  gàmmndak,  mgbàva  cèk
   sheep  hen  cat  sang
   tègl.  it

36  Mòvolum a  sèn cèk  tìk kun.
    panther  she  knew  singing  it  not

37  Gànmìw  ngar:
    a  said  "Cèk  tìk à  tòku kun."
    goat  said  singing  it  is  that  not

38a  Mòvolum  ngar:
    a  said
    panther  she

b  tå  hámó  hínì  za.  you  then
   "Ík,
   I  eat
   Expression

39a  Gànmìw  ngar:
    a  said
    goat  she

b  ní  mà
   "Yàw,
   we  tokón."  go  off
   good

40  vigì  vigì  à  dònù  madày.
   went  went  in  bush  big

41  Kò  dàhà  ànìn  kun.
even  there-is  there  not
   hídì  takán
   person  one
42a Gènàw à ngar:
goat she said

b "Tá và ka diyà jè dá á wácah.
I Fut make house my here

43 Ko nàyí ko nàyí tà ñjá ka yá dàwèn jè dá dákun."
nobody nobody then Hab come behind house my not

44 Ko nàyí à "wá sín."
everyone they so it.
said

45a À nèpígl.,
they rested

b À nèpígl.
they rested

46a Viyà tàkan
gènàw mbù kèr të tìk,
year one goat gave-birth child her

gènàw mbù tàrkë
goat gave-birth

tùmûk mbù nà tìk.
sheep gave-birth for her

47 Gàmndâk cà ndëzìl tìk.
hen layed eggs her

48 Mòvolûm mbù wàrfì tìk tof.
panther gave-birth children her four

49 Mòvolûm tâkànà wàrfì nd̀rlìgì.
panther that children(of) people

50 Sèy kèr na tùmûk.
only stayed for sheep
Tùmûk tòku babà à sheep that also she mbù gave birth ndâhâz. ram
Ndâhâz tòku à ram that he njà ka qêlâ Hab grew ka vûdu ka vûdu. every night every night
Gànâw goat slldâyá tîk left went off ítá. home
Ndîrî tém people all slldâyá tân left went off ítá. home
Séy only kèr stayed sinîgl ègè tùmûk. them and sheep
Kédék, later njà ka wàlê Hab called kàr tùmûk child sheep
children panther they ka va to go
kà dêwer. to play
Tùmûk à sheep she ngàrên said kàrti tîk: child her
"A you njà ka va Hab. go kïse kun. yet not
b

À willin, not yet, tà I và ka cëd-ô Và bârây.I trick
mbal ka vàÉàkun. not
Nép, not, kërîtì tùmûk à child sheep he want to go

- 62 -
Gbámá gbámá séy kertì tùmùk
morning morning only child sheep
ka têtár.
to play

Ka têtár ngar:
said

"Kèrtì dá, hà ti sób
child my, you Compl. matured
vu?"

"Hayln may,
yes mother kata I
ti sób."
Compl. matured.

Tùmùk à
Sheep she
va bèl bèl
went cut cut
pày màdày,
tree big,
kèr kèr kàd,
tied tied down
dèr
put
à gàr mèdlkid.
in opening entry

Kèr tùmùk takànà
child sheep that
slí slí va ngà
ran ran went broke
pay tòku za pànà pànà.
tree that then pieces

Gbámá tìk
morning next
màmèn tùmùk
mother sheep
slíd yà tìk
left went off
ítà,
home

b
kèr
left
kòrtì tìk à nìn.
child her there

b
Warì mòvolùm
children panther
wèlà
called
tèglì
him

b
ka dèwer.
to play
67 Ker tumúk
child sheep
va.
went

68a Wərí móvolumb
children panther
gár
tried
tègl
him

b ka hàm,
to eat

69 "À á,
no no,
wà tòku kun.
like that not

70 Hí
you
gár
wait
á zakâr
first

71a Tà
I
vay
come

b tâ
I
gár
wait
á wàcâh,
here

c hine
you
va
a wàta.
there

72a Hine
you
ya
come
tàkan takán
one

b mine
we
ya ka ngâb
come to fight
tòkôn kâsâm.
our body

73 Wərí móvolumb
Children panther
vígâ.
went.

74a Kerti tumúk à
child sheep he
ngar:
said
"Madåy tà bigh-one then came ya, come first yá á zakåy."

Madåy bigh-one ya, came 75a

carti tumuk child sheep ngañ pierced mac. died

Hændan other ya, came wa sin, like that 76a

b ha ha until way. finished

Kærti tumuk child sheep fi fi tegi ane dom. them on rock

Va garay tik went stood himself entry his 77 78

Movolum pahtner ti ya a lay gør viren zaba. from place catch meat then 79

Læma saw

b wæri tik tem children her all ti mac. Compl. dead

Neh asked a kærti tumuk: to child sheep 81a
"Ma
What
hèle-ten
happened-them
wèrì dà ci mì?"
children my these what?

"Kata
I
ngàb
pierced
tegì."

"Yaw, a pica ha
O.K. today you
va ka ham
Put (will be) eaten
za dere."
then also

Movolum
panther
va ka gër
tik
went to get
him

ka ham.
to eat

Kèrtì tumuk
child sheep
fi ngàb
went pierced
ka talan.
in head

Sin dere
She also
ti mèc.
Compl. died.

Kèrtì tumuk
child sheep
fat fat
skinned skinned
za
then

Kà gbàma tik za kërtì tumuk
on morning next then child sheep
slìd ya tik
left went off
ita a zèrà mamèn.
home to hand mother
The story of a panther who married the daughter of a goat.

1 a) The panther married the child of a goat (b) who gave birth to many children.

2 a) One market day, his wife went to the market (b) while the panther and their children stayed at home.

3 a) A little later the hyena came and found the panther b) weaving cloth.

4 His children were sleeping beside him.

5 a) The hyena said to him: (b) "You are staying together with meat here?"

6 The panther asked: "Where?"

7 a) He answered: (b) "The things sleeping beside you there, what are they?"

8 The panther replied: "They are my children, aren't they?"

9 a) He said: (b) "The people call these goats, (c) aren't these things goats?"

10 a) "I see. Don't speak too loud, (b) their mother has gone to the market.

11 a) Come in! (b) I will hide you in the house here.

12 a) When their mother will come home, (b) we will eat them all together, mother and children."

13 a) The hyena entered the house, (b) and the panther shut the door behind him.

14 a) One of the children, when he heard all this, (b) ran away c) and layed himself on the road (d) to wait for his mother e) to tell her all this.

15 A little later his mother came.
16 a) That child said: (b) "Mother, father closed the hyena
( into our house) (c) to eat us."
17 a) The mother said: (b) "Wait for me here (c) while I go
d) to return to the market (e) and then I will come."
18 a) That child stayed beside the calabash of his mother,
b) and the mother left for the market, (c) she went to
buy the ear of a cow (d) and she bought honey (e) and
poured it into a tin, (f) and then she took this ear of
the cow (g) and put it into it.
19 a) When she arrived (b) she pierced that tin (c) so that
the honey could flow out of it.
20 a) She took that honey tin (b) and gave it to her child.
21 a) When they arrived at home (b) she climbed up the granary
c) to put this honey into that granary.
22 a) That woman called the panther (b) and said: (c) "Come,
d) give me this thing of mine to put it into the granary."
23 a) The panther took that honey tin (b) and gave it.
24 a) The honey which flowed out of this hole stuck to his hand,
c) and the panther tried (d) to rub it off on a tree.
25 a) That woman said: (b) "You don't try it, is it poison?"
26 a) The panther tried it, it was sweet, (b) he said
c) "Where did you find this, my wife?"
27 a) That woman answered: (b) "You are wasting your time here.
28 a) The people on the market press out the stomach of the
hyena (b) to find honey."
29 a) The panther said: (b) "Don't speak so loud, I have one
in my house here."
30 a) The panther opened the door (b) and entered the house, 
    c) he went and caught the hyena.
31 a) The hyena freed herself (b) and ran away.
32 a) The panther followed her (b) and said: (c) "I only want 
    to take that honey which is in your stomach."
33 They ran out into the savanna.
34 Mother goat went to her father's house together with 
    her children.
35 a) When the panther returned, (b) he saw that these children 
    and their mother were no more there.
36 This is finished.

The story of the animals

1 a) The goat got up (b) to leave.
2 She went and found the sheep.
3 a) The sheep said: (b) "Where are you going?"
4 "I am going to a far-off place.
5 a) Every time when the things of the people are eaten 
    b) they say: (c) 'The goat ate it!'".
6 a) The sheep said: (b) "Shall we leave together (c) to go off?"
7 "Will you know how to sing my song?"
8 a) The sheep said: (b) "Yes, I will know it."
9 a) The goat said: (b) "O.K., let us go."
10 The goat started the song "megum megum megum."
11 The sheep followed and sang "Mgbratun tumgbam tumgbum" 
12 They went and found the hen.
13 a) The hen said: (b) "Where are you going?"
14 "We are going to a far-off place."
15 "May I follow you too?"
16 "Will you know how to sing our song?"
17 "Yes, I will know it."
18 "O.K., let's go!"
19 a) The goat started the song, (b) the sheep joined in
    c) and the hen joined in.
20 a) They went and went (b) until they found the cat.
21 a) The cat said: (b) "Where are you going?"
22 a) The hen said: (b) "We are going to another place.
23 a) Whenever something happens, (b) they say: "It's them.'
24 a) Whenever something happens, (b) they say: "It's them',
    c) that's why we are leaving."
25 a) The cat said: (b) "May I also go along?
26 a) When the chicken of the people are caught, (b) they say:
    'It's the cat.'"
27 a) The goat started the song, (b) the sheep joined in,
    c) the hen also joined in, (d) the cat joined in.
28 They went and went and found the panther.
29 a) The panther said: b) "Where are you going?"
30 a) The goat answered: (b) "We are going off to another place."
31 "I will come too, (b) we will go together."
32 "But if you won't know how to sing our song, then what?"
33 a) "If I won't know it, (b) I will return."
34 "O.K. Let's go."
35 a) The goat started the song, (b) the sheep, the hen and the cat joined in.

36 The panther did not know how to sing it.

37 The goat said: "That is not how the song goes."

38 a) The panther replied: (b) "All right, so I will eat you all."

39 a) The goat said: (b) "O.K. Let's go."

40 They went into the big savanna.

41 Not a single person lived there.

42 a) The goat said: (b) "I will build my house here.

43 Nobody should come behind my house."

44 Everyone said: "That's all right."

45 a) They stayed, (b) they stayed.

46 a) After one year the goat had a child, (b) and the sheep also had a child.

47 The hen laid its eggs.

48 The panther had four children.

49 That panther went and ate the children of the others.

50 He only left the one of the sheep.

51 That sheep had a buck.

52 That buck grew every day.

53 The goat left and went home.

54 All the others left and went home.

55 Only the panther and the sheep stayed.

56 a) A little later the children of the panther called the child of the sheep (b) to go (c) to play.

57 a) The sheep said to her child: (b) "Don't go yet."

58 Not yet, I will teach you some tricks."
59 The child of the sheep did not want to go (to play).
60 Every morning, only the child of the sheep played by himself.
61 a) The sheep said: (b) "My child, have you matured?"
62 "Yes my mother, I have matured."
63 a) The sheep went and cut down a big tree, (b) tied it down well, (c) and put it at the entry of the house.
64 That child sheep ran, went and broke that tree into pieces.
65 a) The following morning, the mother sheep left and went home (b) and she left her child there.
66 a) The children of the panther called him (b) to play.
67 The child of the sheep went.
68 a) The children of the panther tried (b) to eat him.
69 "No, not like that.
70 You all stay there first.
71 a) I will come (b) and wait here, (c) you go over there.
72 a) Then you come one after the other (b) and we will fight."
73 The children of the panther came.
74 a) The child of the sheep said: (b) "The biggest one shall come first!"
75 a) The biggest one came, (b) the child of the sheep pierced him, (c) he died.
76 a) The next one came and the same thing happened (b) until they were all dead.
77 The child of the sheep put them on a grinding stone.
78 He went and stood at the entry of his house.
79 The panther came back from the place where she had looked for meat.
80 a) She saw (b) that all her children were dead.

81 a) She asked the child of the sheep: (b) "What happened to
    these my children?"

82 "I pierced them."

83 "O.K., so today you will also be eaten."

84 a) The panther went to get him (b) to eat him.

85 The child of the sheep pierced her head.

86 She also died.

87 a) The child of the sheep skinned her (b) and put her down.

88 The next morning the child of the sheep left and went home
    to his mother.