表のデータの詳細は次の通りです。

<table>
<thead>
<tr>
<th>項目</th>
<th>内容</th>
</tr>
</thead>
<tbody>
<tr>
<td>タイトル</td>
<td>The Wood Ibises</td>
</tr>
<tr>
<td>公開誌名</td>
<td>Senri Ethnological Studies</td>
</tr>
<tr>
<td>シリーズ名</td>
<td></td>
</tr>
<tr>
<td>シリーズ号</td>
<td></td>
</tr>
<tr>
<td>年度</td>
<td>1980-03-30</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://doi.org/10.15021/00003431">http://doi.org/10.15021/00003431</a></td>
</tr>
</tbody>
</table>

なお、表示されている情報は、タイトルや年月日が日本語で記載されているため、日本語形式です。
"The Wood Ibises": a Fulɓe Mbooku Poem

PAUL KAZUHISA EGUCHI
National Museum of Ethnology

The present paper aims at presenting a poem, "The Wood Ibises", composed and sung by one of the most well-known mbooku singers in Diamaré Prefecture of North Cameroon. The performance of this poem is a good example of how Fulɓe humour is produced. The annotated text and translation follow the general introduction. Another version by a younger singer is added for the purpose of comparison.

INTRODUCTION

The purpose of this paper is to introduce a mbooku poem, "The Wood Ibises", one of the poems composed some fifty years ago during the reign of the Bogo chief, Laamɗo Usmaanu ɓii Hamman Gaare (1925-48), by Arɗo Aakal, one of the most well-known mbooku poets in Diamaré Prefecture, North Cameroon.1) As in my previous paper [EGUCHI], I have presented for comparative purposes an additional text of the poem, sung by Arɗo Aadamu Daarifu, a younger singer, to illustrate the transmission of a newly composed poem.2)

In this paper, I have tried to simplify the introduction in order to avoid the repetition of statements appearing in former paper.

1) In 1976 I participated in the scientific mission to North Cameroon under the direction of Professor Shun'ya Hino of the Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies. On this occasion, I carried out research on the mbooku poems. The field research was sponsored by the Japanese Ministry of Education.

The programme was registered with the Institute of Humanistic Sciences (I.S.H.), National Office for Scientific and Technical Research (O.NA.RE.S.T.) for 1976-77, and 1979, under the title: "Collection of the Fulɓe oral tradition in Diamaré Prefecture, and of ajamiya manuscripts".

The mbooku poems belong to one of the Fulɓe genres of oral literature and exist only in Diamaré Prefecture.

I am deeply grateful for the wholehearted assistance of Mr. Abba Ulakdi (1906-77). Without his help, I would never have been able to appreciate the depth of Fulɓe literature.

2) There are two kinds of mbooku poems: those traditionally transmitted, and those newly composed.
The following recordings of the three versions of the poem were used for the present study:

1) “Wood Ibises” (*KL 1*), 170 lines, performed by Aakal, in front of my friends (commoners) at Mr. Kaaw Madam’s compound in Dugoy District, Maroua, on October 10, 1976.

2) “Wood Ibises” (*KL 2*), 204 lines, performed by Aakal, in front of Chief, Hammadu, his son Daayru, and his subjects, and recorded by Eldridge Mohammadou in Bogo around 1966.

3) *KL 2* has forty four lines more than *KL 1*. This difference is due to the fact that *KL 1* contains greetings and eulogies of the chief and his son. These are as follows:

<table>
<thead>
<tr>
<th>line number</th>
<th>poem text</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Haa mi saana ma ngilliiden.</td>
</tr>
<tr>
<td>11</td>
<td>Haa mi saana laamiiido.</td>
</tr>
<tr>
<td>12</td>
<td>Ngagga Malle caanan-mi.</td>
</tr>
<tr>
<td>13</td>
<td>Ngagga Malle gasol Duumu,</td>
</tr>
<tr>
<td>14</td>
<td>sirla Ssehu Usmaanu,</td>
</tr>
<tr>
<td>15</td>
<td>hakika Gaare taannii maa,</td>
</tr>
<tr>
<td>16</td>
<td>fakat boo Sammbo jaannii ma.</td>
</tr>
<tr>
<td>17</td>
<td>A ron laamu, a soodaay ngu.</td>
</tr>
<tr>
<td>18</td>
<td>Laamu nii tawtawum tawdaa.</td>
</tr>
</tbody>
</table>

Let me greet the one whom we are visiting.
Let me greet the chief.
I will greet the great ox of Mali.

The great ox of Mali in the town of Bogo,
Shaikh Othman’s son,
indeed, Gaare’s grandson,
certainly, Sammbo’s great-grandson.
You inherited the reign, but you did not buy it.
You found the reign from your birth.

<table>
<thead>
<tr>
<th>line number</th>
<th>poem text</th>
</tr>
</thead>
<tbody>
<tr>
<td>180</td>
<td>Jamaare, yimbe laamiiido.</td>
</tr>
<tr>
<td>181</td>
<td>Gooto gooto mi saanii on.</td>
</tr>
<tr>
<td>182</td>
<td>Yimbqe ngomna laamiiido.</td>
</tr>
<tr>
<td>183</td>
<td>Yerima Daayru caanan-mi.</td>
</tr>
<tr>
<td>184</td>
<td>Dawdu mo njuka piirroje.</td>
</tr>
<tr>
<td>185</td>
<td>Mardo baaba mari baawde.</td>
</tr>
<tr>
<td>186</td>
<td>Kadi mbaadon jaibre.</td>
</tr>
<tr>
<td>187</td>
<td>Alla woonane laamiiido.</td>
</tr>
<tr>
<td>188</td>
<td>Hul Alla, taa hul duniya.</td>
</tr>
<tr>
<td>189</td>
<td>Jood Alla nii, taa jood duniya.</td>
</tr>
<tr>
<td>190</td>
<td>A jawmu lumse nasaraaku.</td>
</tr>
<tr>
<td>191</td>
<td>Mo Alla borni de fiu foofit.</td>
</tr>
<tr>
<td>192</td>
<td>Gaydo maa kaala min ngalda.</td>
</tr>
<tr>
<td>193</td>
<td>Alla wirgu ganyo maa fu.</td>
</tr>
<tr>
<td>194</td>
<td>Wirga wila ba caalingol.</td>
</tr>
<tr>
<td>195</td>
<td>Gaydo maa wanya yaa muudum.</td>
</tr>
<tr>
<td>196</td>
<td>Turta boo wanya baam maako.</td>
</tr>
<tr>
<td>197</td>
<td>A woodaa ganyo dow duniya.</td>
</tr>
<tr>
<td>198</td>
<td>Koo mo don mi anndaa mo.</td>
</tr>
</tbody>
</table>

Mbonndi bodde hacitoo mo.
Nduumndi tobrugo nder loogo.
Gawjo tooou n o harloo mo.
Ba dajje hina de d’ahataako.
Bonde sooje sirloo mo.
Singaljo tufoo nofru,
nangga roonda mo gooqoyru.
Y’efiu o kalle jogerru.
Nangga naada mo dannayru.
Suudu baaba yidam woodaa.
Suudu wutudu wanya diina.
Suudu yaasndu riba komiser.
Suudu haa mi wi’ a moolandu.
Moolanaandu datal juulbe.
Ceniiido halku ganyo maad’a.
Njagaawu mbonngu harloo mo.
Mangga waandu doflo mo.
Mo buulel wara suftoo mo.
Damma tamma mo rummoodu.
3) "Wood Ibises" (KJ3), 43 lines performed by Aadamu Daarifu, recorded on October 8, 1976 in Mbam near Bagalaf.

Transcription was carried out using the Fulfulde alphabet proposed by the UNESCO meeting of experts at Bamako. The meaning of the text was determined with the help of informants. The text was annotated for the convenience of the reader.

The primary audience of this poem consists of the inhabitants of Bogo. It is the Bogo people, especially old people, who can truly understand the context of the

Everybody, people of the chief.
I would like to greet each one of you.
The people of the powerful chief.
I will greet Prince Daayru,
the chief's important subject who owns airplanes.
He has his father and wealth.
Please sing in chorus.
May Allah give you benediction, chief.
Fear Allah, but do not fear the world.
Trust Allah, but do not trust the world;
You are the owner of European clothes.
The one whom Allah made wear clothes does not have any worry.
If you have an enemy, we will all help you to get rid of him.
May Allah destroy all your enemies.
Let them be destroyed and laid down like the ruins of an ancient city.
Let your enemy hate his mother.
Let him also hate his father.
You have no enemy in this world.

Even if there is any, we will ignore him.
May the most horrible one of all the snakes eat him for breakfast.
The snake who has spent the wet season in the hollow of a tree.
May a hunter who has poisoned his arrows catch him,
with the authentic poison which has no remedy.
May he have a prisoner's uniform put on him.
May the Senegalese soldiers whose ears are pierced,
catch him to make him carry a can.
May he be forced to lift up a big box.
Let the soldier arrest him and throw him into the prison.
The prison is a house where one cannot say, "Help me".
It is a horrible house where no one wants to practice his religion. *
It is a wide house where a police superintendent makes profit.
It is a house which I say is cursed.
It is a cursed house against the Moslem's way.
May the Holy One get rid of your enemy.
May a fierce lion catch him.
May a vulture come and pick him up.
May it step on him, lusting for his anus.'

* The meaning is not certain.
poem and its characters, who were young and active some fifty years ago when the poem was composed, such as Umaru bii Bakari, Danndi maccungel Aduwa, Sannda Omaru and so forth.

The composer and performer of this poem was about seventy years old (in 1976) and blind. He was born in Maroua and has lived in Bogo for many years.

It is important to recognize the existence of the interaction between performer and audience on the occasion of the performance.

Aakal, the performer, criticizes the Fulbe audience of Bogo for catching and eating harmless game, represented by wood ibises (*Ibis ibis ibis* (Linnaeus))\(^4\). He says that even the non-Fulbe population such as those in Baghirmi, those in Mbang-mati, the Musgum in Guirvidik, the Massa and Tupuri in Yagoua, Mofu and Gisiga in Maroua and so forth do not hunt these birds. The Fulbe of Bogo, however, eat the birds which the *haabe* or pagans refuse to eat.

Incidentally, wood ibises do not make nests in Bogo now. According to the
people of Bogo, they pass the wet season near Agayda, and Bagalaf in Diamaré Prefecture. They used to come to Bogo some fifty years ago.

The audience responds to the performer, himself a Fulbe man living in Bogo with the same reproach. I would like to point out that this interaction between the performer and audience produces the laughter between them.

The following is a resume of the plot of the three versions adopted in this paper:

<table>
<thead>
<tr>
<th>Event</th>
<th>KL 1</th>
<th>KL 2</th>
<th>KL 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>No flight of young birds</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compassion for wood ibises</td>
<td>7</td>
<td>1~7</td>
<td>3</td>
</tr>
<tr>
<td>Wood ibises not touched in various areas</td>
<td>10~24</td>
<td>193~199</td>
<td>4~10</td>
</tr>
<tr>
<td>Wood ibises move into Bogo.</td>
<td>25~26</td>
<td>200~201</td>
<td>11</td>
</tr>
<tr>
<td>Aakal's anxiety</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bogo people plot to hunt wood ibises</td>
<td>27~48</td>
<td>44~62</td>
<td>12~13</td>
</tr>
<tr>
<td>Other birds hunted by the Bogo people</td>
<td>50~65</td>
<td>29~43</td>
<td></td>
</tr>
<tr>
<td>Persons surrounding the hunters</td>
<td>70~91</td>
<td>119~136</td>
<td>14~23</td>
</tr>
<tr>
<td>Sanda sends Aakal to ask for meat of wood</td>
<td>94~121</td>
<td>71~96</td>
<td>24~33</td>
</tr>
<tr>
<td>ibises but Aakal does not receive anything</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Innocence of wood ibises</td>
<td>129~134</td>
<td>17~21</td>
<td></td>
</tr>
<tr>
<td>Chief butcher's sigh</td>
<td>135~138</td>
<td>25~28</td>
<td></td>
</tr>
</tbody>
</table>

4) According to Good, *Ibis Ibis ibis* (Linnaeus) is called 'wood ibis' in English, and 'tantale ibis' or 'ibis blanc' in French. The description of the bird according to him is as follows: Entire bird white, tinged with rose on the back, and some short bars of crimson-lake on the wing-coverts. The large wing feathers and tail are black. In flight the bird looks white, with a broad black border on the wings. Iris brown. Bill orange, shortly curved at tip. Bare skin of front part of head red. Legs and feet pink. Wing: 490. Tail: 175. Tarsus: 210. Bill: 225. This bird may be found in almost any region, but is uncommon except in the north, where it is reported as common about lake Chad. It is a large bird, standing about a meter high. Though called Ibis, it is placed in the family of the Storks, and not that of Ibisises. [Good: 36]
Note that Aadamu's lines from 35~36 were not included on the list above because of their ambiguity.

The first problem lies in the difference in the introduction of the chorus between *Kl 1* and *Kl 2*. In *Kl 1*, *De piirnaay Duumu* 'The wood ibises could not have their young birds fly out of Bogo'. In *Kl 2*, *Kanje njurmii-mi* 'It is the wood ibises which made me feel sorry'. This difference is more musical than semantic, as the words of the *Kl 2* chorus are a subjective expression resulting from the fact expressed in the *Kl 1* chorus. That is, the fact that the young birds were slaughtered by the Bogo people and could not grow up to fly makes the poet feel sorry.

From the comparison of Aakal's two versions, we can observe the following compositional characteristics: Both *Kl 1* and *Kl 2* have in common the story of how the Bogo people hunt and eat the wood ibises, in the ‘nuclear’ part of the poem. In *Kl 1*, the information that the non-Fulbe population outside Bogo do not catch the wood ibises comes before the ‘nuclear’ part, while in *Kl 2*, it appears after the

---

**Figure 2.** Map of center of Bogo
“nuclear” part. In Kl 1, the expression of the wood ibises’ innocence and the butcher’s lament appear after the “nuclear” part, and in Kl 2, before the “nuclear” part.

As for interjectional phrases, there are general ones which appear in all poems by the same composer, and particular ones which appear in the particular poem.

General interjectional phrases which emphasize the character of the mbooku poem can be seen in Kl 2. They are Bolle mbooku ndillan-mi. Mboojo woni gabil mallum. ‘I will express the mbooku words. A mbooku singer resembles an Islamic teacher’ (lines 123–124)

Both in Kl 1 and Kl 2 there are general interjectional phrases concerning the harmony of the chorus, such as, Sewbe, kakkilanon jabre ‘Thin men, be careful with the chorus’, and Na jabre nde narra ‘The chorus should be harmonious’.

Additional phrases (Kl 2, lines 79–114) emphasizing the necessity of harmony follow Sewbe, kakkilanon jabre:

\[
\text{Waloojo mboojo caka meeden.} \\
\text{Ngarten ma ba mba'anoood'en.} \\
\text{Kawrital nafi caafaali.} \\
\text{Nyibi njaala ngorindo di.} \\
\text{Kedtal nafi doldolde.} \\
\text{Gamali njaalata mbiddoo de.} \\
\text{Kawrital nafi honndorde,} \\
\text{haa de kaadi de ginnaji.} \\
\text{Kawrital nafi mirooji,} \\
\text{di kawritan di ndasa poola.} \\
\text{Kawrital nafi buuwurdi,} \\
\text{mbadi dammude buuwaade.} \\
\text{Kawrital nafi babbatti.} \\
\text{Zamanu yeewa di don saara.} \\
\text{Misira yeewi di boo saaran.} \\
\text{Nasaara'en nde ngoodii goonga.} \\
\text{Gard'o fiu nii kumanndaajo.}
\]

‘Big man of the mbooku singers among us.
Let us go back to the harmony as we had before.

Unity profits bushdogs.
Even if elephants meet them, they run away from them.
Living together profits African foxes.
Even if stallions meet them, they run away from them.
Unity profits grain ants.
So they are said to be jinns’ creatures.
Unity profits black biting ants.
They unite together and pull a dead pigeon.
Unity profits a broom,
which makes entrances clean.

Unity profits grasshoppers.
When people see them from afar, they fear them.
Even when Egyptians see them from afar, they fear them.
Europeans know indeed what to do.
Any European says that he is a commander."

Particular interjectional phrases for the poem of "Wood Ibises" are Habar(u) kuluuje kollan-mi 'I will show you the story of wood ibises', and Yimre kuluuje kollan-mi 'I will show you the song of wood ibises'.

In comparison with Aakal's versions, Aadamu's version has many blanks. It is because Aadamu is not a composer, and is learning Aakal's poem.

Some prosodical remarks:
1)  is the dominant meter, but  and  substitute for  for each line.
2) There are a considerable number of irregular meters, due to endings such as -aa, V(V)+-I, -m, and -n.

Like all other mbooku poems, this poem is performed polyrhythmically, and an ostinato melody is employed. The musical notes for the first ten lines of Kl 1, Kl 2, and Kl 3 are given on pages 133–135.

TEXT AND TRANSLATION

For the sake of economy, Kl 1 and Kl 3 have been adopted as texts. Although there are no differences with regard to plot items between Kl 1 and Kl 2, there are correspondences and differences in the words within each plot item. Such differences have been noted in footnotes indicating the line number. Interjections, and mutually exchangeable expressions, however, have not been marked.

For convenience I have adopted the following variation signs: \( \gamma, \alpha \cdot \alpha, \tau, \square \). The signs \( \gamma \) and \( \alpha \cdot \alpha \) signify respectively that instead of the following word of the text, and instead of the following words thus enclosed, something has been substituted. \( \tau \) signifies that other versions have an interpolation. \( \square \) signifies that the following word has been omitted.

Regarding footnotes, please note that the symbols \( a, b, c \), etc., and 1, 2, 3, etc., refer to the corresponding symbols in the text, and translation respectively. The numbers 1, 2, 3, etc., refer to the line number of the text.

5) The meter has been scanned by treating CV as \( \gamma \), and CVC and CVV(C) as \( \gamma \).
6) My colleague, Mr. T. Sakurai, was kind enough to make musical notations of the first ten lines of Kl 1, Kl 2 and Kl 3.
"The Wood Ibises": a Fulbe Mbooku Poem

Aakal's version (Kl I)

Transcribed by T. Sakurai

![Musical notation]

\[ J=126 \]

133
Aakal's version (KI 2)

Transcribed by T. Sakurai
"The Wood Ibises"; a Fulbe Mbooku Poem

Aadamu’s version (KI 3)

Transcribed by T. Sakurai
DE PIIRNAAY DUUMU (KI I)

by Aakal

(De piirnaay Duumu).

Sewbe, kakkilanon jaibre.
Na jaibre nde narra.
Hasana Gajlo goo mo loranii-mi.
Yimre kuluuje kollan-mi.

(Ko yurmotoo-mi bo yurmaay be).
Yurmotoo-mi ba kulu maayo,
ruuma sa66ugo fiirnaayi.

Sewbe, kakkilanon jaibre.

De dimde Alawo dow mbeela,
Ton boo kuluuje meemaaka.
Dimde Bagarmi dow maayo,
ton boo kuluuje meemaaka.
Dimde Mbaomati dow Boori,
Ton boo kuluuje meemaaka.
Na Girbidik be meemaay de.
Aka Yaaguwa hoo yaaay kon.
Bananna tawi de koo faalngo.
To, weelo boo furataa Leere,
Nden do kuluuje meemaaka.
Beri bo furataa Marwa,
to duudgo sooje don Marwa,
naa kaadon Mufu don keedi.
Nden boo kuluuje meemaaka.

Ndde de peru-no Bogo ngon-mi.
Fakat mi anni de layataa-no.

---

a. de refers to kuluuje (plural of kuluwal 'wood ibis'); piirna <fiirna (<fiir- 'to fly' + -n 'causative suffix') 'let fly'; Duumu (<Arabic (c12) signifies the Duumu river in Bogo primarily. Duumu also refers to Bogo. See foot note p. 71 [EGUCHI].

b. Ko yurmotoo-mi boo yurmaay be means Ko laati jurumndum haa am laataaki jurumndum haa mabbe. It is a poetical form for Ko yurmotoo-mi boo yurmaaki be.; be refers to yowtoo 'those who hunt birds'.

c. =Ko yurmotoo-mi bana kulu maayo woodaa.
d. sa6ba=nyiba suudu

e. kon refers to kuluuhon (plural of kuluuyel).

1: 'Kanje njurmii-mi.
6-8: 'Kanje njurmotoo-mi.
   Mo, kuluuhon maayo.
   Yurmotoo-mi ba kulu maayo.
The wood ibises could not have their young fly over the Duumu river.
Thin men, be careful with the chorus.
Let the chorus be harmonious.
Again I talk about Hasana Galjo.1
I will show the song of wood ibises.
What makes me feel sorry never made them sorry.
There is nothing that makes me feel sorry but the wood ibises in the river,
spending the rainy season building nests without having their young fly.
Thin men, be careful with the chorus.

The birds gave birth to young birds in Alawo by the big pond,
but even there they were not touched.
They gave birth to young birds in Bagirmi by the river,
but even there they were not touched.
They gave birth to young birds in Mbangmati by the Logone river,
but even there they were not touched.
In Guirvidik people did not touch them.
Even the Yagoua people did not take them.
The Massa found them without any interest.
There is no place like Leere where hunger prevails,
but then the wood ibises were not touched either.
There is no city like Maroua.
There are many soldiers in Maroua.
Non-Muslem Mufu are their neighbours.
Even then the wood ibises were not touched.
One day they moved to Bogo where I was.
I was sure they would not multiply.

---

Ruuma suppugo firaayi.
'It is the wood ibises which make me feel sorry.
The wood ibises of the river.
There is nothing which makes me feel sorry but wood ibises, which spent the whole
rainy season pecking but never flew away'

1: T'Nde
15: T'nden
16: T'kon
25: T'To
26: T'Yoofata biëbe be ndunya cabbe

1. Aakal warned Hasana Galjo not to make disharmony, but he did not listen to him.
   He repeated the same error.
When the moon goes out of sight early at night, they say *lewru yehi* ‘the moon has gone’, *jaaki lewru*, or *jaharle lewru*. When it reappears, *lewru warti* ‘the moon has come back’, *lewru darake* ‘the moon stands up’, *daraaki lewru*, or *darorde lewru*. When it becomes full or nearly full, *lewru naybini* ‘the moon has become full’, or *naybinkle lewru*.

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At the new moon people plotted to hunt them.
When there was no moon, they assaulted them.
They grasped the young birds, and threw them away from the nests.

Now, there is an old Hausa man called Babban Kano.
He says that a wood ibis is more delicious than a chicken,
and that after having eaten it he has to lick his fingers and bite his palm.
Thin men, be careful with the chorus.

Wakiliu Omaru, Bakari’s son,
is a specialist in birds but not in stallions.
While they were grabbing the birds, he kept singing to encourage them.
They call him ‘Sack trousers’ by way of nickname.
Thin men, be careful with the chorus.

They made Dajje Fali the road authority,
who let the wood ibises walk proudly.
He is a Moslem who dares to eat forbidden flesh.
I heard a Massa man criticizing him:
“You are a Moslem. What are you going to do with forbidden flesh?”
Dajje Fali then answered him:
“Wood ibises are the children of river water.
Wood ibises and fish are born together.”

Now, sing in chorus.
“Wood ibises and fish are born together.”
Thin men, be careful with the chorus.

Pelicans came to make nests.
The pelicans asked the wood ibises for the news.
They asked and the wood ibises warned them:
“Pelican, you are big. They will not leave you alone.”

29: Nfojita
46: Bii ndiyam maayo boo saadon naa?
50: nag-ne
52: Nan-ri

2. Omaru Bakari used to make trousers with rough sacks, originally employed for the transportation of millet grains, etc.

3. Dajje Fali, a nickname, literally means ‘the poison of the Fali’, a mountain tribe living near Garoua. Dajje Fali insisted that there was no difference between fish and wood ibises which spend a long time in the water. All the birds which do not eat carrion may be consumed if they are slaughtered according to the lawful manner. As wood ibises are assaulted and killed without any such caution, it should not be lawful for a Moslem to eat them. This rule, however, may not be applied to creatures living in water.
'Be poondu) mбоно e ndammoowa°
To famdере a 6urataa nyaaleleq,
cewngel niisa kaakaaɗe.
Ngel boo nde rufi luutaay ɓe.
To famdере ɓurataa coojjeq,
'towɗe wooda lipillaaji',
juuta daande, yawoo mboodiq.
'Den boo nde nduɗi luutaay ɓe.
Famdере ɓurataa dumaref,
dumare nyaawe ciikooje.
'Den boo nde nduɗi luutaay ɓe.
Mboooje, kuucanee Juutnde’
Habar kuluuje kollan-mi.
Sewɓe, kakkilanono jaɓre.
Jaɓre mbooku torotoo-mi,
wadooɓe ngarabi° yammbayru.
Bonngo° ɓe mbaɗi kumiserjo°.
Na kumiser wari widii ki.
Kanyum aynata yowtooɓe.
Habar kuluuje kollan-mi.
Sewɓe, kakkilanono jaɓre.
Wadooɓe ngarabi yammbayru.
Moɓaari nde wari taari ɗe.
Moɓaari tamma maa buutu.
Yimre kuluuje kollan-mi.
Sewɓe, kakkilanono jaɓre.
Mbooojo suudataa goonga.
'Borto-ɓu’a Hirsa-wama°,
kanko ɓe mbaɗi galdiima,
Danndi maccungel Aduwa,

o. ndammoowa either means mbaala ‘ewe’ or mbeewa ‘she-goat’.
p. nyaalele ‘cattle egret; Ardeo ɓiba’
q. coojje, plural of cooduwal ‘grey heron; Ardea cinera’; Probably it also corresponds to
black-headed heron (Ardea melanocephala).
r. lipillaaji=bileeji lipillaaji ‘blue feathers’
s. yawo mboodi=uluataa mboodi
t. dumare, plural of dumara ‘sacred ibis; Threskiornis aethiopica’ It is said that it makes
a nest in the tanni tree (Balanites aegyptiaca).
u. Juutnde or Juunnde ‘a tall rocky mountain in Mindif’; See footnotes in [EGUCHI 1979: 66]
v. ngarabi=bone, taaku ‘diiculties’
w. bonngo ‘chief’s private policeman or guard’
x. kumiserjo < French, commissaire.
They regard a pelican like an animal as big as a sheep.
There is no bird as thin as a cattle egret,
a slender bird with a very bitter taste.
The cattle egret laid eggs but could not escape from them.
There is no bird as thin as a grey heron,
tall and elegantly white,
with a long neck, merciless to a snake.
When the grey herons laid eggs, they could not escape from them.
There is no bird as small as the sacred ibis,
which makes noisy cries.
When they laid eggs, they could not escape from them.
Pelicans, send your fellows back to Mount Mindif."
I will tell you the story of the wood ibises.
Thin men, be careful with the chorus.
I am asking for the mboko chorus,
of those who undergo difficulties in mboko singing.

They regard the chief's guard as superintendent of police.
The superintendent came and walked around the tree.
He is the one who watches those who catch birds.
I will tell you the story of the wood ibises.
Thin men, be careful with the chorus,
you who have difficulties with mboko singing.
A python came and coiled around them.4
It thought they were easy prey.5
I will tell the song of the wood ibises.
Thin men, be careful with the chorus.

A mboko singer never hides the truth.
Borto-bu'a Hirsa-wama,
they appointed him as galdiima,6
Danndi, the slave from Aduwa.7

y. Borto-bu'a Hirsa-wama, a nickname, literally means 'take-off-clothing-and-defecate,
and, slaughter-and-dance'.

54: 'Foondu
59: 'tongga

4. Probably the eggs of wood ibises.
5. It is very difficult to interpret the lines 76 and 77. Even Aakal cannot tell the meaning.
   Metaphorically the python probably refers to the chief's guard.
6. One of the most important ministers of a traditional chief, responsible for affairs
   occurring outside of the wuro (village or town). Here, galdiima is only a nickname.
7. Long dead, Danndi used to live in Marwaare.
habaru kuluuje kollan-mi,
6ii Nasuru maa taan Muusa.
Kanko fiyanta yowtoo6e.†
Sew6e, hakkilanan j abre.
Sarwataakee e 6ii Aabu,†
Go borataa fuu mo wayyinta.
Koo paatu mo tullan d um.
Habar u kuluuje kollan-mi.
Sew6e, hakkilanan ja6re.
Sannda Omaru min mbaaldu.
Sannda bleelo 6ii Biiri,
jemma altinea min mbaaldi.
Alat nyalli mi don maandi.†
Omaru Sannda yewni-mmi.
“Na Aakal Miseb Marwaare.
Na war mi nele nelal sirri.
Koo a mboojo, a dawdaadoe.
Koo a mboojo, mi kooliiido.”
Omaru Sannda yewni-mmi.
Sannda leesti soofndii-mi.
“Caananaa-mi Abba Kiji.
Mo hokkora-mmi kulu maayo.
Ko de cosb id mi mettaaki.””
Mi juulaayi, mi don yaawna.
Mi taw malaawa e don joofdi.
“Abba Kiji a waalii jam?”
Mi saanu nyawnga jaabaaki.
“Abba Kiji ko mbad-maa-mi?†
Na Sannda Omaru nel-noo-mi.
Ndokkoraa mo kulu maayo.

z. sarwataake e 6ii Aabu—6ii Aabu he’aa y sarweego; sarwa (< Arabic, ٌسوار). 
a. jemma altine literally means ‘eve of Monday’. Thus it is Sunday evening.
b. Mise (< French, Monsieur), Aakal’s nickname.
c. dawdaado < dawa ‘to make an early start to go somewhere’
d. sosba—rima
e. malaawa, a kind of kuudi ‘abusive expression’; There are similar expressions with
different suffixes, such as malaare, malaayel, malaawo and so forth.
f. nyawnga (< nyawa ‘to be sick’), a kind of kuudi.

87: †Garga Cafla be mbad’i naawd’um.
Be ndoyyi Garga haa fadda.
Be ngaabootiri dow maako.
Wod6e mbi’ a mo caaliido.
Wod6e mbi’ a mo saalaaki.
I will tell you the story of the wood ibises,
Nasuru's son, Muusa's grand-son.
It is he who plays the drum and wakes them up.
Thin men, be careful with the chorus.
The news about wood ibises will never be heard from Aabu's son,
who does not pluck the feathers and put them on the fire.

He is even worse than a cat.
I will tell you the story of the wood ibises.
Thin men, be careful with the chorus.
In the same hut, I slept with Sannda Omaru,
Sannda the black man, Biiri's son.
Sunday night I slept with him.
I remember what happened on the same day.
Omaru Sannda called me.
"Mr. Aakal from the Maroua district.
Come. I want to send you on a secret errand.
Even though you are a mbooku singer, we grew up together from early days.
Even though you are a mbooku singer, you are trustworthy."
Omaru Sannda called me.
He bent down his body and whispered to me:
"Say hello to Abba Kiji in my behalf.
I wish he would give me some wood ibises from the river.
Since they laid eggs, I have never tasted them."
I gave up the prayer and hurried.
I found the malicious man sitting.
"Abba Kiji, good morning."
I greeted him, but the unpleasant man did not answer.
"Abba Kiji, what have I done to you?
Sannda Omaru sent me.
Please give him some wood ibises from the river.

Be ngadda kulu, koyel bagto.
They tortured Garga Cafla.
They knocked him down.
They argued about him.
Some people said he was already dead.
Some people said he was not yet dead.
When they brought a wood ibis, he lifted up his head'

89: 「Nanantaake;  ™laamdo coojie(?)) datal colli.
90: 「nga; 「 nga.
97: ™Babbirki mo yewnii-mi. 'early in the dawn he called me'
112: ™Naa mi rookete kulu maayo. 'I would not beg for a wood ibis'

8. Aabu's son is dead.
Ko de cosbi mo mettaaki.’
"Nde nyawnga jaabii-mi.
“Sonaa min woni dow maaki.
Na Maalum woni dow maaki.
Gooje\textsuperscript{h} kuluuje naa gamali.
Naa Sannda Kila nga Marwaare.”
Omaru nel-no boo humtaayi.
Mo tammunde wadi dum suumre\textsuperscript{i}.
Habaru kuluuje kollan-mi.
Sewe, kakkilanon jaibre.
Mboojo suufataa goonga.
Sukkunde suufataa kulfo.
Wadoo\textsuperscript{e} ngarabi yammabayru.
Sewe, kakkilanon jaibre.
Kuluuje utfataa aawre.
Sakko kuluuje mbeelan be.
Kuluuje nyaamataa kinco\textsuperscript{j},
nyaamataa bana baabatti.
Sakko kuluuje torran be,
kuluuje nguure mum liingu.
Na sarki paawa don sinka:
“Kuluuje dimde (‘Bogo Duumu’),
mi hirsa rimare koo faalngo.
Na kanje ndimi kusel buuri.”
Sewe, kakkilanon jaibre.
Yimre kuluuje kollan-mi.
Wadoo\textsuperscript{e} ngarabi yammabayru.
Sannda Mayna yurmi-mi.
Ngam gakkugo dum baaba,
na saare defi be ndokkaay mo.
“Ndikka hikka dow rowani.
Rowani Duudu def-noo de.
Hikka Faaf\textsuperscript{e} defi kuluuhon.
Faaf\textsuperscript{e} nde laati banndiiko,

\textsuperscript{g} mo=0
\textsuperscript{h} gooje=\textit{kaygamma}
\textsuperscript{i} suumre, acid dyspepsia, pyrosis, hyperacidity.
\textsuperscript{j} When a millet seed sprouts and grows as big as ten centimeters it is called \textit{kinco}. In case of a grass, it is called \textit{ngalbere}.
\textsuperscript{k} It is an uncommon Fulfulde form. In Kanuri, \textit{Faad\textsuperscript{im}a} or \textit{P\textsuperscript{ati}}.

116: 「Nden nii
Since they laid eggs, he has never tasted them.”

Then the unpleasant man answered me:

“Unless I am up in the tree, you will never get any.

It is Maalum who was up in the tree.

He is the kaygamma of birds but not of stallions.

It is Sannda Kila from the Maroua district who was up in the tree.

Omaru sent me there, but could not get what he wanted.

His expectation made him hyperacid.

I will tell you the story of the wood ibises.

Thin men, be careful with the chorus.

A mbooku singer never hides the truth.

A thick bush never hides a coward.

Those who undergo the difficulties of mbooku singing.

Thin men, be careful with the chorus.

Wood ibises do not pick at sown seeds.

They never cause them a famine.

They do not eat any sprouts.

They do not eat like grasshoppers.

They never give them trouble.

They live on fish.

The head butcher was complaining:

“Wood ibises laid eggs in Bogo.

I slaughter a sterile cow, but they do not care.

They laid eggs and meat became unwanted.”

Thin men, be careful with the chorus.

I will show you the song of the wood ibises.

Those who undergo difficulties in mbooku singing.

Sannda Mayna made me feel sorry.

Since he lost his father,

they did not give him any at all, when they cooked wood ibises.

“It is better this year than last year.

Last year it was Duudu who cooked.

This year it was Faadme who cooked.

Faadme then became his relative.

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117: ‘Naa min
130: ‘torran
133: ‘mbeelan
136: ‘Marwaare ‘the Marwa district of Bogo’; See the map of the center of Bogo.

10. A Kanuri man, dead.
11. One of the most important subjects of a chief, responsible for affairs occurring inside the wuro (village or town).
Sirataajo Buran endam.
Faa'dme dokkudo yam daande.”

Habar u kuluuje kollan-mi.
Buuba Cardi don sinka.
“E, teego Pullo maa naawdum.
Ngadda kuluuje mo sala defugo.
Ndikkana-mmi Marmayjo.”
Habar u kuluuje kollan-mi.

Sewbe, kakkilanon ja6re.
Na mboojo suudataa goonga.
Na mboojo woni gabil mallum.
Jannga waazina joodjiibe.

Abba Kiji be mba6i goofa6m.
Goofa nga woofataa colngal.
Habar u kuluuje kollan-mi.
Sewbe, kakkilanon ja6re.
Alla dawri kala fisti6m.
Habar u kuluuje kollan-mi.
‘To, wooja’ kolce, wela 6aarte,
daneeeje kolce dabbooje.
To kanje ndimi, kusel buuri.
De piirnaay Duumu, hey.

\[\text{1. Marmay, a Musgum woman.}
\text{m. goofa, chief’s slave.}
\text{n. cf. Himbe ndawra, Alla hoddira ‘Man proposes, God disposes’ [TAYLOR: 33]}
\]
A Kanuri woman is more sympathetic. Faadme gave me a neck."

I will tell you the story of the wood ibises. Buuba Cardi was sighing:

"Married life with a Fulɓe woman is a difficult thing.
I brought some wood ibises, but she refuses to cook them.
I should have had a Musgum wife."

I tell you the story of the wood ibises.
Thin men, be careful with the chorus.
A mbooku singer never hides the truth.
A mbooku singer resembles an Islamic teacher, who reads and gives sermons to the sitting audience.

They nicknamed Abba Kiji their slave.
Because the slave would never fail to collect all the fallen ibises.
I will tell you the story of the wood ibises.
Thin men, be careful with the chorus.
Allah proposed and they obtained all the means.

I will tell you the story of the wood ibises.
Now, the birds with red legs, delicious breasts.
The white birds with legs like sweet stalks of millet.
When they laid eggs, meat became unwanted.
The birds could not have their young fly over the Duumu river.

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12. It is generally believed that the Kanuri people have very strong ethnic unity. They help each other more than the Fulɓe do.

13. He used to be a saddle maker, living in the Sirataare district of Bogo. He is not working now.

14. Even Ardo Aakal could not understand why he sang this line. It would have been better to have an expression such as Yimɓe ndawri, Alla fisti ‘they proposed and Alla gave them the means’. 
DE PIIRNAAY DUUMU (Ki3)

by Ardo Aadamu

Fuu boneeji bone maaji\(^a\).
Yurmotoo-mi kulu maayyo\(^b\).
Yiwe maaje haa Alawo.
Wari 6e Kusiri meemaay de\(^c\).
Ngari Hoolum meemaaka.
Ngari de Kazire dow maayo,
don de ndimi de koo’aaka.
Haa8e Girbidik mana-no\(^d\).
Don de ndimi de koo’aaka.

Ngari Duumu de duumaayi.
Mukki muuri 6e ndawrani de,
njowta biibe, ndunya cabbe.
Bakari Damaaje Mal Mannga,
kanyum winndata jowtaade.
Inna Suuno may pumpum\(^e\),
kanko fiyata taasaawo,
fiya finndina hoooyoobe.
Suudi biingga Mallum Yaaya\(^f\),
colli surani düm miiru,
yowta haada Sanndaare.
Jowtol mbari Bakariiwa,
kanko hurgata navneego\(^g\).
Nane ko Umaru sofndii-mi,
noddufo yam, “Mise Aakal.
Koo a mboojo, a koolaadoo.
Koo a mboojo, a dawdaadoo.
Haa mi nele nelal sirri.
Caananaa-mi Abba Kiji.
Ko kulu naati mi mettaaki.”

On nde yahi nde sofndii mo:
“Naa min woni dow maaki.
Toytoy woni dow maaki,
njowta biibe, ndunya cabbe.”
Eli looftere bam Muusa,

\(^a\) The expression *Fuu boneeji bone*...appears frequently in “Famine (Weelo)”; See foot-

\(^b\) =Kulu maayo yurmotoo-mi.

\(^c\) *meemaay de* should be *de meemaaka* or *be meemaay de*.

\(^d\) Should be *Haa8e Girbidik manaabe no*.

\(^e\) *pumpum* ‘onomatopoeia of drum sound’
All the difficulties have come from wood ibises.
Wood ibises will make me feel sorry.
They came from Alawo.
They came to Kousseri but people did not touch them.
They came to Hoolum, but they were not touched.
They came to Kazire by the river.
There they laid eggs but they were not taken away.
The non-Moslems of Guirvidik are gluttons.

The wood ibises laid eggs, but they were not taken away.

When they came to Bogo, they could not stay till the end of the rainy season.
People ate pennisetum and plotted to attack them,
to catch the young birds and to destroy the nests.
It is Bakari Damaaje, Mal Mannga’s son,
who keeps the number of the games.
Suuno’s mother, the chief drummer,
who taps enamel ware,
taps and wakes up the raiders.
Suudi, Mallum Yaaya’s big son,
who prefers catching birds to staying in the chief’s court,
catches birds and accuses Sannda without any reason.
Catching birds caused the death of Bakari,¹
who would cure pains.
Please listen what Umaru murmured to me a long time ago,
and called me, “Mr. Aakal.
Even though you are a mbooku singer, you are trustworthy.
Even though you are a mbooku singer, we grew up together.
I want to send you on a secret errand.
Say hello to Abba Kiji in my behalf.
Since the wood ibises entered Bogo, I have never tasted them.”

Akal then went there and Abba Kiji murmured to him:
“I was not up in the tree.
Toytoy² was up in the tree,
cought the young birds, and destroyed the nests.”
Eli with a big loin-cloth like Muusa,

---

¹. He might have fallen down from the top of the tree.
². It may be a nickname.

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*f. binnga is a kind of kuudi (abusive) expression. The neutral expression is bii.
g. Should be nawniibe.
Eli ngel elataa nyoldum.
Buuba Cardi don sinka:
"Teego Pullo maa naawdum.
Ndikka teego Marmayjo.
Mi wadda kulu, o yisa hoore.
Ko kulu naati, mi mettaaki."
Yurmotoo-mi kulu maayo.
Kariiwa hawla diwa wooka.
will never hate even a rotten thing.
Buuba Cardi was sighing:
“Married life with a Fulɓe woman is a difficult thing.
I should have married a Musgum woman.
I brought back a wood ibis, but she shook her head.
Since the wood ibises entered Bogo, I have never tasted them.”
Wood ibises of the river made me feel sorry.
Kariiwa³ shouts ‘ho’, jumps up and cries loud.

3. Kariiwa < Kari < Buubakari
CONCLUSION

This poem consists of abusive expressions (kuudi), which, however, are turned into laughter by the interaction between performer and audience. I would like to point out this way in which the Fulɓe express their humour.

From the point of view of techniques, this poem employs a relatively less rigorous meter, and ignores all other techniques.

In addition, we may assume that the poverty of Aadamu’s version indicates that he is still in the learning stage.

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